

# SPONSOR

*For buyers of broadcast advertising*

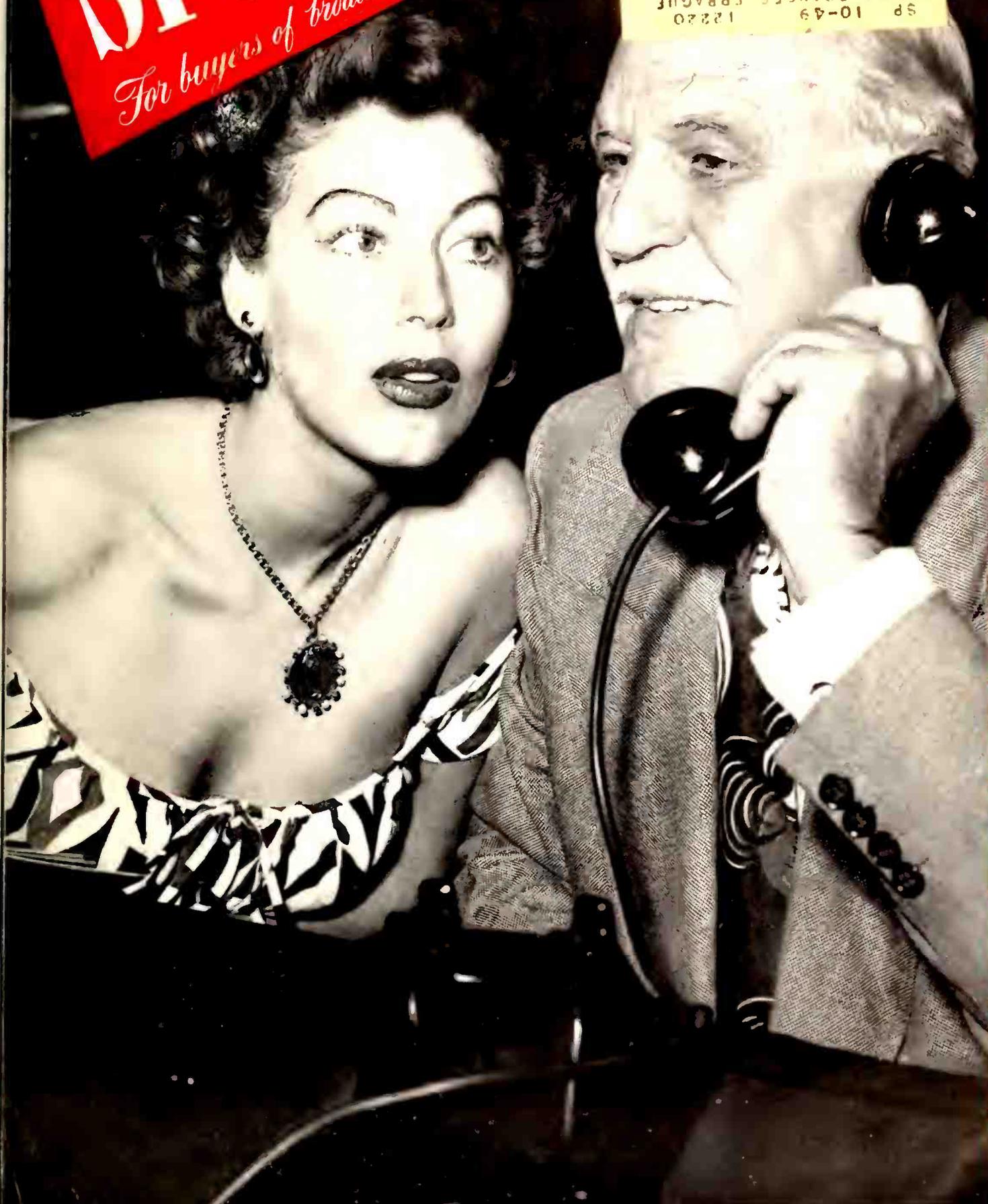
Digest of the **p. 4**

RECEIVED  
SEP 15 1949

UNITED STATES  
POSTAGE  
BALTIMORE  
NO. 1  
2 CENTS

NBC GENERAL LIBRARY  
Ava Gardner helps Frank Morgan mc a giveaway

SP 10-49  
MRS. FRANCES SPRAGUE  
NATIONAL PRODUCE PLANT  
17 ROCKEFELLER PLAZA  
NEW YORK 20 N. Y.



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# The South's no. 1. TV market

The air is different around Richmond these days.  
And so are the rooftops.

For, in Richmond and within a 40-mile radius,  
one out of every nine  
families now owns a television set.

Richmond's transition to television began  
about 17 months ago, when WTVR went on the air.  
Today every set is tuned to WTVR, for after 17 months  
WTVR is still Richmond's only television station.

Richmond's sensational growth as a television market  
is a testimony to the progressiveness of this famous city  
and to the popularity of Havens & Martin Stations,  
of which WTVR is the TV member.



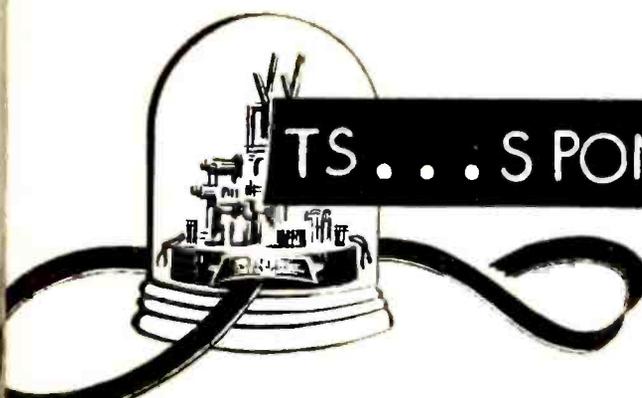
**WMBG** AM

**WTVR** TV

**WCOD** FM

*First Stations of Virginia*

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



# TS...SPONSOR REPORTS...

## ...SPONSOR REPORT

RECEIVED  
SEP 15 1949  
NBC GENERAL LIBRARY

12 September 1949

### RCA offers color TV as others expand their efforts

Radio Manufacturers Assn. had just told FCC it would "take several years" to get TV color equipment into public use when RCA announced system requiring no major changes in transmitter equipment, which could be viewed in monochrome on present sets. CBS said its own system is ready for field test. In Hollywood, Don Lee organization is working on "color and stereopticon" TV.

-SR-

### Pillsbury's owners "meet" on air

Pillsbury Mills will bring part of its farflung stockholder family together 13 Sept. in annual meeting to be aired over WCCO, Minneapolis-St. Paul. Many employees will listen too.

-SR-

### Network policies vary on joining radio with video

ABC stresses policy of integrating radio and TV activities by naming Charles C. Barry program v.p. for both and J. Donald Wilson v.p. and national sales director on network programs. Under Pat Weaver, NBC's television is being divorced from radio. CBS has merged AM and TV news operations under Ed Chester.

-SR-

### Winchell and K-F to part company

Announcement probably won't come for months, but Walter Winchell and Kaiser-Frazer are expected to end relations 1 Jan. K-F is in red, with first-half sales less than 50% as large as year ago. Winchell reportedly will promote "25-cent item."

-SR-

### Radio set production still quadruples TV

Although combined AM-FM-TV set output dropped from 672,590 units in June to 421,478 in July (due partly to vacation shutdowns), radio production of 341,947 was four times figure of 79,531 of TV. Of first-half total, 4,816,407, AM and FM radio had 3,823,805 and TV, 992,602.

-SR-

### Three nets start to sue FCC on giveaway ban

Ten days after FCC adopted rule to ban giveaway shows as alleged violations of Federal lottery laws, ABC (which carries "Stop the Music" and others) filed suit in U. S. District Court in New York to enjoin FCC from enforcing rule, effective 1 Oct., and to get court decision in declaring FCC action illegal. CBS and NBC also are beginning actions against FCC.

-SR-

### 600 foreign films offered for video

600 TV programs from England, Italy, and Canada, filmed for TV, will be distributed to nets, stations, and ad agencies in U.S., Canada, Mexico, and Cuba by Hubbell Television, Inc., New York. Company, headed by Richard W. Hubbell, has acquired rights to a \$62,000,000 movie stockpile.

-SR-

**Carnation joins  
NBC-to-CBS  
group**

"Carnation Contented Hour," moving to CBS 2 Oct. after 17½ years on NBC, becomes eighth NBC-to-CBS program switch in year. Others include Jack Benny, Red Skelton, Amos 'n' Andy, Edgar Bergen, Horace Heidt, Burns & Allen, and Ozzie & Harriet.

-SR-

**Zenith distributes  
FM coverage map**

Zenith Radio Corporation, strong champion of FM broadcasting, is distributing to stations FM coverage map prepared by Caldwell-Clements, Inc., New York, from material supplied by FCC, FM Assn., and Clear Channel Broadcasting Service. In addition to showing two different FM coverage areas, of 15 and 100 microvolts, charts tell growth of FM listening audience to 5,000,000 and of number of stations to 740.

-SR-

**Los Angeles  
Chamber gets  
behind TV**

Los Angeles Chamber of Commerce has named 70-man committee to promote television as business and for community benefit. In group are broadcasters, TV and movie producers, insurance men, bankers, educators, retailers, national advertisers, and ad agencies.

-SR-

**Four A's urge more  
education about  
advertising**

American Assn. of Advertising Agencies has adopted resolution on importance of distribution in U.S. economy and part advertising plays in it, pointing out that advertising can "move goods fast enough and in large enough quantities that our economic welfare may be served." Four A's deplored lack of school materials on subject.

-SR-

**Six video stations  
start in September**

Martin Codell's "TV Digest" says at least six TV stations start operating in September: KMTV, Omaha; WJAC-TV, Johnstown, Pa.; KECA-TV, Los Angeles; WFMY-TV, Greensboro, N.C.; WDAF-TV, Kansas City, and WMBR-TV, Jacksonville, Fla. Total TV stations then would be 83.

-SR-

**Ophthalmologists  
find TV doesn't  
harm eyes**

Television Broadcasters Assn. has issued a four-page report quoting prominent ophthalmologists (eye doctors) and optometric and medical groups to effect that television doesn't harm eyes. Tables are given for best viewing distance in relation to size of tube.

-SR-

**Oil industry notes  
90th birthday**

Oil companies and other radio advertisers played tribute last fortnight to petroleum industry on 90th anniversary of E. L. Drake's first well at Titusville, Pa. Led by Standard of New Jersey, oil now has more companies worth \$1,000,000,000 than any other industry.

-SR-

**"Lux Theater" and  
"Fibber" mark  
15th birthdays**

Stars of radio and movies will help "Fibber McGee & Molly" start their 15th season for Johnson's wax on NBC in hour-long anniversary program on 13 Sept. Program premiered in New York 16 April 1935. On 15th anniversary of "Lux Radio Theater," on CBS, Lever is sponsoring three-month competition to pick prettiest 15-year-old girl in U.S.

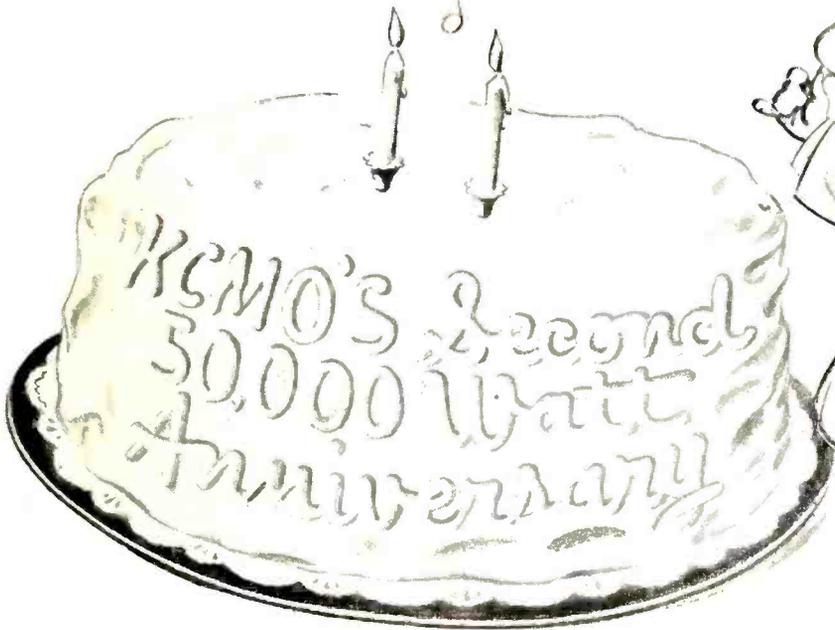
-SR-

**NBC buys Hooper  
TV ratings**

NBC has become first network to subscribe to TV Network Hooperatings. Other subscribers on list of 37 are 17 advertisers, 15 agencies, stations CBL, KSTP, and WBAP, and TransAmerican Broadcasting & TV. . . . Nielsen-Ratings for Coast are now issued monthly.

-please turn to page 40-

*Happy Birth-day  
Mist-er Spon-sor!*



*Happy Birth-day to You!*

**50,000 WATTS**

Daytime

**10,000 WATTS Night**

...810 kc.

*One Does It  
in Mid-America*

- ONE** station
- ONE** set of call letters
- ONE** rate card
- ONE** spot on the dial



It's our birthday... but not our party. The party, cake and candles, is strictly for you, Mr. Sponsor!

Since 'way back in 1947 A. D. (September 9th to be exact), KCMO's king-sized signal has meant a healthy bonus in listenership for sponsors.

At a low, amazingly low, cost per 1000 coverage, KCMO blankets 213 wealthy Mid-America counties with over 5,435,000 potential listeners inside its 1/2 mv. measured area. KCMO's programming, dialed right to Mid-America listening habits, has meant ever-growing acceptance among listeners..... with results that put sponsors in a "party" frame of mind.

In short, it's *always* a party...when you center your selling on KCMO.

**KCMO**

**and KCMO-FM 94.9 Megacycles**  
KANSAS CITY, MISSOURI  
Basic ABC Station For Mid-America

National Representative: John E. Pearson Co.



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Published biweekly by SPONSOR PUBLICATIONS INC.  
 Executive, Editorial, and Advertising Offices: 40 West 52 Street, New York 19, N. Y. Telephone: Plaza 3-6210  
 Chicago Office: 250 N. Michigan Avenue. Telephone: Financial 1556. Publication Offices: 3110 Elm, Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Copyright 1949. SPONSOR PUBLICATIONS INC.

ARTICLES

SUBJECT	DESCRIPTION	PAGE
Giveaways	SPONSOR finds varying degrees of these shows, based on the relative "strength of giveaway" and of entertainment factors.	25
Fatima returns	An old cigarette brand harnesses the power of selective and network radio to make a strong and rapid comeback.	28
Seeing vs. Listening	In a study for major newspapers, Dr. Paul F. Lazarsfeld finds radio commercials are more effective in four out of six yardsticks.	30
Prestige programs	Many advertisers have found that hewing consistently to public-relations objectives can win goodwill and sales acceptance.	32
Foreign-language shows	Foreign-language programs on U. S. stations must fit the interests of the groups at which they are aimed.	34
Disk jockeys	Successful disk-jockey shows employ radio, newspaper, and other promotion. But the shows are their own best promotion.	36
"Liking" factors in television	Horace Schwerin reports, minute by minute, on the factors which cause the interest of the TV audience to rise and fall.	64

IN FUTURE ISSUES

Magazines on air	Magazines have found broadcasting an effective means of building circulation.	26 September
Holiday mixes	One station test campaign builds thorough distribution for new food products.	26 September
TV children's hours	Shows for kids across the country are stepping up sales of old and new products.	26 September
Sight vs. Sound	Agency research heads weigh validity of the Lazarsfeld newspaper-radio findings	
When stars switch	How much promotion "carryover" does their former sponsor's product still get?	

# A HOWLING SUCCESS



ECONOMICAL COVERAGE OF ALABAMA  
IS IMPOSSIBLE WITHOUT—

# WSPC

1000 WATTS

1390 KC.

ANNISTON ALABAMA

*"Production backed by Promotion"*

BILLBOARDS

DIRECT MAIL

THEATER

POSTERS

DISPLAY

NEWSPAPERS

COMMERCIAL CARRIERS

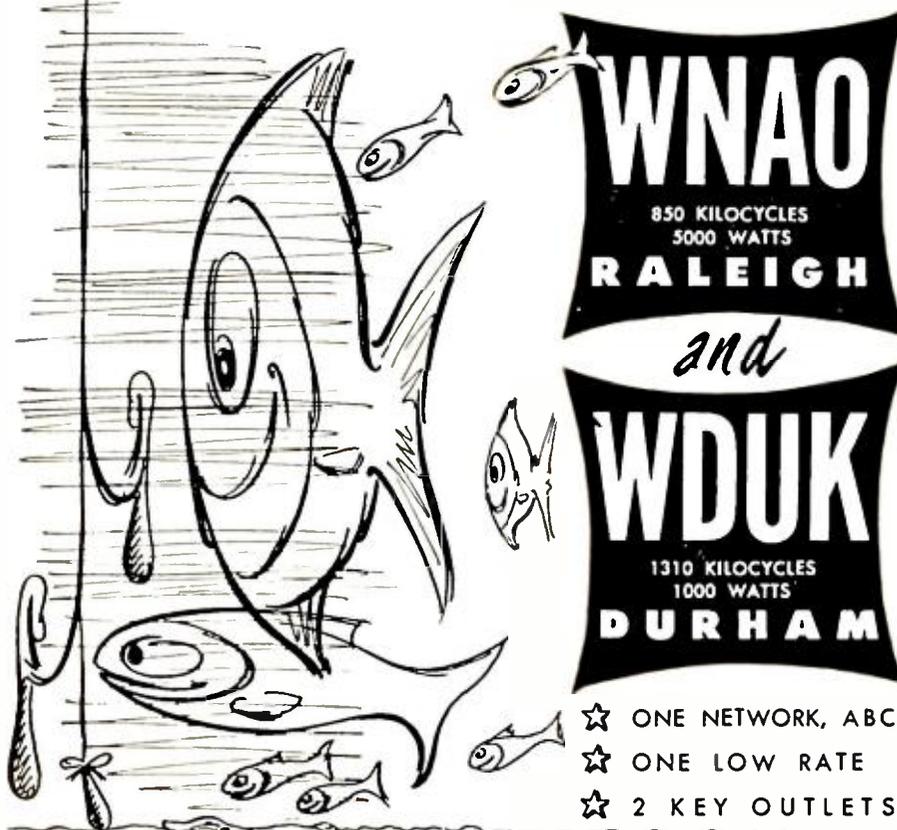
REPRESENTED BY: **THE WALKER COMPANY**

# you'll do better with the same line—and 2 hooks

Drop your line in North Carolina's greatest metropolitan market, Raleigh—Durham. WNAO and WDUK combine facilities and rates to offer you a "fisherman's paradise" and a "whale" of a discount.

All you have to furnish is the bait and the line—we've got the hooks. "They've" been biting on drugs, foods, autos and trucks, furniture, appliances and radios, clothing, hardware, farm machinery, gas, oil and tires, tobacco, cosmetics, soft drinks and dairy products.

Those ol' fishin' guides, Avery-Knodel, are our "reps"—you can get hold of them in New York, Atlanta, Chicago, San Francisco and Los Angeles. They'll point out the best fishin' spots in North Carolina.



**NORTH CAROLINA'S LARGEST METROPOLITAN MARKET**

## RATE-CARD EVILS

We at WMCA would like to think that it was not entirely coincidence which prompted you to reproduce our rate card as the lead of your 15 August article, *You get what you pay for*.

New York has been a fertile breeding ground for most of the rate-card evils described in your story, with some additional embroidery applied in many cases. As of April 1949 we revised our entire rate structure on a purely realistic basis, as the new card shows, and will be happy to erect it in neon on top of our building if someone else will pay construction costs. In any case, no advertiser has to worry any more for fear he is paying more for the same thing than any other sponsor.

The rampant chiseling which has gone on in this market in the past has certainly weakened advertisers' confidence in radio to such an extent that the medium as a whole has not enjoyed the volume of business it should have had in the nation's number one market. We're doing something about it, and are glad to have your editorial support.

NORMAN BOGGS  
General Manager  
WMCA, New York

## CREDIT TO LANDON

Thank you for the compliments concerning this department in the 1 August issue of SPONSOR.

Full credit should be given Herb Landon, our Radio Publicity Director.

There are few men or women in this business who equal Herb in getting results. Our recent "Molehill to Mountain" stunt on *County Fair* was a success primarily because of Herb's untiring efforts.

Full credit should be given Herb.

HAL DAVIS  
Publicity Director  
Kenyon & Eckhardt  
New York

## SQUIRT SUCCESS

Your article on *Bids from the kids*, sponsored by Squirt, was very interesting. Especially so since KAYL was one of the stations used for this show.

Our show was sponsored by the Cherokee Bottling Company, Cherokee,

Iowa. The first five shows originated from Cherokee, the next four from Storm Lake, and the last four from Spencer. All these communities are less than 10,000 in population. They are located in three adjoining counties.

Your article mentions that in Canton, Ohio, the show achieved a bid of 1600 for a watch. Our watches went for an average of 2000. We sold a bicycle on our last broadcast for 11,500 Squirt bottle caps. The bidder drove 58 miles to the show at Spencer.

We proved that the show was hampered by a select few who seemed to know where all the bottle caps were. After four broadcasts it was high time to move. Several families were at each show and were usually at the door waiting—no matter where we played.

The show in itself was a tremendous promotional vehicle for KAYL. Spencer is supposedly dominated by a local station. We know now that several hundred families know about Squirt as well as KAYL in that market.

We agree that the show is strictly a short-term item and recommend that the show should be replaced by a new idea for the kids. A continual replacement of shows in the same time slot—aimed at entertaining the kids—should produce a loyal and grateful set of boosters for the sponsor and his product.

We incidentally totalled about 100,000 Squirt bottle caps in 13 weeks. For 250 watts, with the shows originating in three towns, we feel right proud.

LEE GORDON RASMUSSEN  
General Manager  
KAYL, Storm Lake, Iowa

#### RESORT BUSINESS

The overall thinking on your part in the article about WLNH and the "Allen A." Resort in SPONSOR was excellent, as we feel that radio is not getting its share of resort business. We would like to obtain 300 reprints of this article, if possible. We intend to furnish them to local resorts, agencies, and other sources where we think that they might be helpful in interesting these people in radio.

On our last broadcast we plugged the article over the air, both here and on the other two stations.

WARREN H. BREWSTER  
General Manager  
WLNH, Laconia, N. H.

#### CLOTHES WASHER AND TV

The TV Results section on page 56 of your 15 August issue relates the results of TV on the sales of Whirlpool "dish washers" over WLW-D in Dayton, Ohio.

The case history is correct, but the article being sold was a clothes washer—not a dishwasher. I might also add that Film Associates produced the demonstration on 16mm sound film for the Whirlpool Corporation of St. Joseph, Michigan.

We would appreciate mention on this, as we feel it is an example of the important part films play in TV.

ALMAR S. FRALEY  
Sales Representative  
Film Associates  
Dayton, Ohio

#### SR&D HANDBOOK

Your 1 August issue gave *Applause* to a book published by Standard Rate & Data Service, Inc., entitled *Spot Radio Promotion Handbook*.

Kindly clarify when this series of publications or this specific book will be published, and from what source they may be obtained. Everyone is interested in reducing waste in broadcast time selling.

JOHN BUCHANAN  
Denver, Colo.

● The *Spot Radio Promotion Handbook* is available from SR&D, 333 N. Michigan Ave., Chicago. Price is \$1.

#### "LET'S SELL OPTIMISM"

Your "Let's sell optimism" campaign just came to my attention and is just what Indiana County needs. In fact, it is just what the U.S.A. needs. It is just what radio needs.

T. K. CASSEL  
Station Manager  
WDAD, Indiana, Pa.

We are for the "Let's sell optimism" idea one hundred percent.

J. J. HERGET  
Ass't. Manager  
WPLH, Huntington, W. Va.

This "Let's sell optimism" is a swell station promotion as well as a grand public service effort, and we intend to really promote it.

VINCE CALLANAN  
WNHC, New Haven, Conn.

## Carl gets Fan Mail too!



Phoocy on Clark Gable and Frank Sinatra . . . they aren't the only ones who get fan mail!

Our Carl gets fan mail too. Just look:

Here's one from Art Lund, of the Campbell-Mithun Advertising Agency, in Minneapolis, who bought WDSM's "News and Sports Show" for Hamm's beer.

Among other nice things, Campbell-Mithun said: "WDSM's and WEVE's promotion of our Hamm's Beer show is the best we've ever seen."

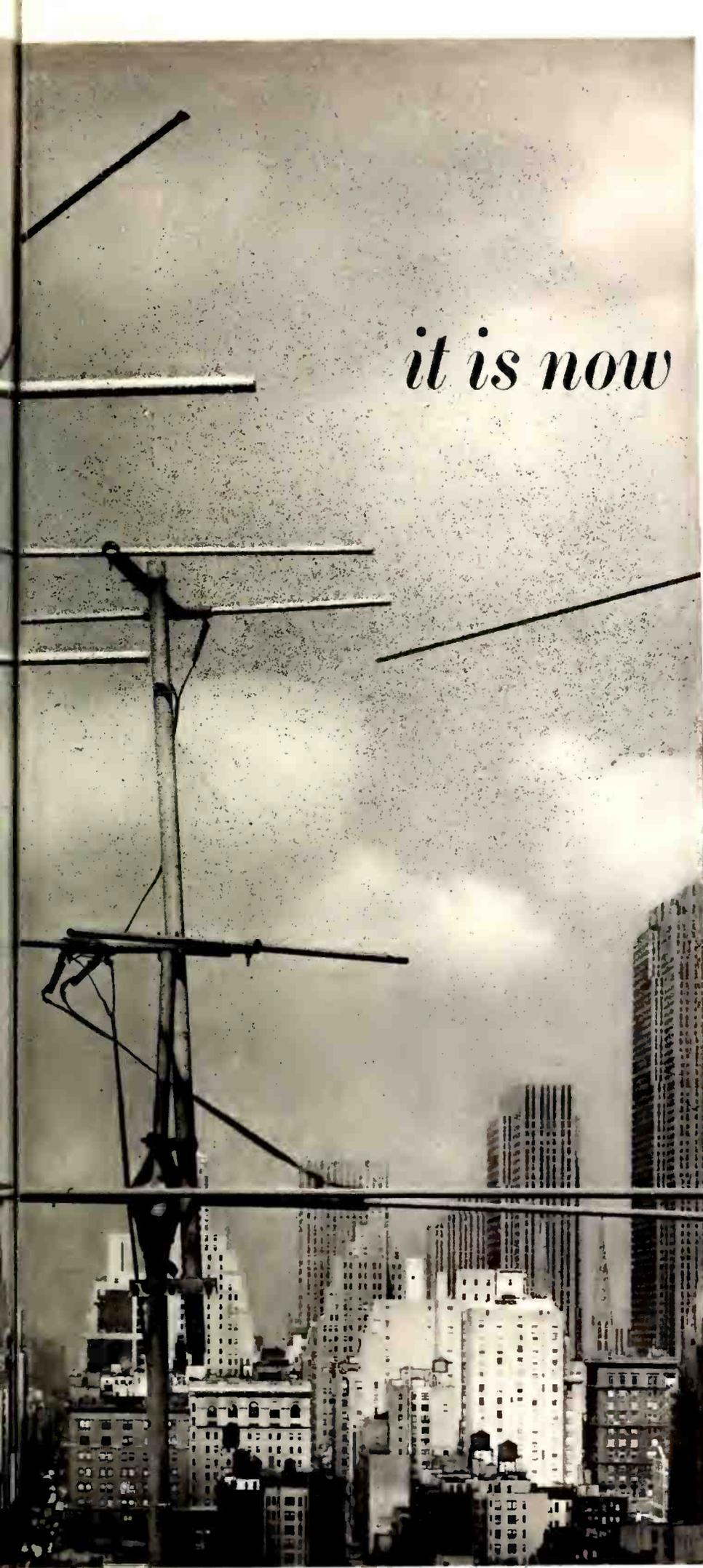
And so, on and on, about the wonderful promotion job our stations did for the client's show.

Well, Carl doesn't want to be modest, but we did do a good job of promoting that show . . . but that doesn't mean we're going to rest on our laurels . . . Carl's out to do a good job of promoting every show that we carry on WDSM and WEVE.

Of course, where WDSM and WEVE have the upper hand over the other stations around here is that we have a financial tie-up with the Duluth Herald and so can run many times more newspaper space than all the other stations in the area combined!

Yes, with WDSM's and WEVE's coverage in North Country market, plus the promotion we can give your show . . . you're a cinch not to get caught with your sales down in this area. Get the whole story from Free & Peters about WDSM and WEVE, the 2 ABC stations you can buy for the price of ONE Duluth station!





*it is now tomorrow...*

*Look closely at your new horizon.*

*These are not the shapes of things to come, but of things already here.*

*For in Autumn 1949, television in its full proportions is clearly visible...creating a new pattern of living and buying in America.*

*In this pattern, the habit of tuning to CBS Television is firmly fixed—held fast by powerful programming like *The Goldbergs*...*Studio One*...*Arthur Godfrey*...*Ed Wynn*...*Mama*...*Suspense*...*Inside U.S.A.*...*

*And as they tune to CBS be sure they see your product among those of America's great advertisers—making sharp, lasting impressions today and tomorrow.*

**CBS television**

FIRST IN AUDIENCES



### **Commerce Department finds down trend leveling off**

Department of Commerce reports the value of the gross national product in the second quarter of 1949 was down 2% from the first quarter. The decline came largely in inventories, it was said, as fixed investment was stable, consumers' expenditures were steady, and government purchases increased.

### **FTC orders Toni to alter advertising**

Toni Company (See Mr. Sponsor, page 14) has agreed to an FTC stipulation to modify "Toni twin" advertising, cutting out representation that the "coiffure of the twin with the Toni wave was done by herself or by an amateur when it actually was effected by a professional hair stylist." National Hairdressers and Cosmetologists Assn. protested against Toni advertising, but has done little on its own to promote beauty-shop business from the invasion of home hairdos.

### **New minimum wage level would lift buying power**

Legislation passed by the Senate boosting the nation's minimum wage from 40 to 75 cents an hour would help to boost buying power. The joker, however, is that employees of some major businesses, such as retailing, would not be affected. National Retail Dry Goods Assn. says that under an amendment to this bill retailers are exempted, "so long as 50 per cent of their business is done in their own state and 75 per cent of their sales are made at retail."

### **Nation's doctors raise \$2,000,000 war chest**

Assessments on members of American Medical Assn. thus far have raised more than \$2,000,000 to help AMA fight the Truman health insurance program. Dr. Ernest E. Irons, president, and Dr. E. L. Henderson, president-elect of AMA are presenting its viewpoint at meetings in Washington, New York, Chicago, and other cities. The AMA has yet to include paid advertising in its promotion plans.

### **Sharp decline noted in job lay-offs**

Steady slackening in the rate of new industrial lay-offs has been reported recently by the Bureau of Employment Security. In the week ended 20 August, first claims, indicating new unemployment, totaled 259,207. This was 31,893 less than in the previous week.

### **Truman hears business is more cheerful**

Several cabinet members told President Truman recently that the nation's economic morale is improving. Labor Secretary Tobin said that the cost-of-living index had declined a bit from the month before, and Commerce Secretary Sawyer, reporting on findings in an extensive tour, found that business men were optimistic and conditions promised to remain steady.

### **Steel rate rises to 85% of capacity**

Washington was cheered by reports from Pittsburgh that national steel production had turned upward to 85 per cent of theoretical capacity. Steel men are divided as to whether the present level will last through the fall. But the automobile industry, a major steel consumer, continues to produce at high levels. General Motors turned out 291,383 cars and trucks in August, as compared with 254,662 in July. Chevrolet, Buick, and Packard were among producers turning in new records.

### **Movie engineers ask theater TV network**

Society of Motion Picture Engineers has requested FCC to authorize frequency allocations for theater television. A TV theater network, they said, would provide instantaneous service to a large part of the American people, and would be important in a time of emergency. RCA will demonstrate theater-TV and drive-in equipment at the theater-equipment convention and trade show in Chicago 26 September.

### **Sales of manufacturers decline slightly**

July sales of all manufacturing companies declined 6% to \$15,000,000,000, as compared with \$16,500,000,000 in June, the Commerce Department reported. Sales of durable goods companies dropped from \$7,100,000,000 to \$6,300,000,000, while sales of non-durable goods were off from \$9,400,000,000 to \$8,700,000,000. Largest decreases were in food, beverages, and textiles.

### **British publication to aid sales in U.S.**

To promote British products in the United States and Canada, the British Board of Trade has endorsed publication of *British News*, described as "a show window for world shoppers," which will be sent free each month to some 20,000 buyers. Publisher is British News, Inc., 1631 K St., N.W., Washington. Warren S. Lockwood is president and Frederick B. Osler vice-president and general manager of the firm.

### **NAB acts to add TV directors**

With 32 TV stations now members, NAB has taken steps to add TV members to its board of directors. According to the by-laws, TV stations may be represented on the board when NAB has at least 25 of such members.

# BIG BLANKET

OF THE

*Southwest*

... but no one's "sleeping" under it!

**A**lertly, day and night, programs of 50,000-watt WOAI cascade through the great Southwest! Music, news, drama, quiz, market reports, public interest features... all and more provide entertainment, information and relaxation to western millions!

Blanketing 67 primary counties in South Texas alone while the sun is shining... the dominant appeal of "The Famous Brand Station" grows even more intense when the

moon rises... showering service into 142 primary counties in 6 states --- Arizona, Colorado, Louisiana, Oklahoma, New Mexico and Texas! (Based on BMB Study No. 1)

Sales Management has compiled late facts on the people who make up this vast WOAI market... how many there are, what they earn, what they do with their \$\$\$.

Boiled down from 33 full-sized ledger pages, the total figures tell this astounding story:

## \* DAY

	PRIMARY	SECONDARY	TERTIARY	TOTALS
POPULATION	1,377,700	783,200	3,687,600	5,848,500
Texas Only	1,377,700	737,500	1,559,800	3,675,000
TOTAL FAMILIES	381,500	220,600	1,002,400	1,604,500
Texas Only	381,500	207,500	433,600	1,022,600
RADIO FAMILIES	331,310	161,100	794,448	955,548
Texas Only	331,310	152,130	364,630	516,760
BMB Estimate 1948				
RETAIL SALES	\$1,064,072,000	\$562,306,000	\$2,297,944,000	\$3,924,322,000
Texas Only	1,064,072,000	520,716,000	1,114,582,000	2,699,370,000
FOOD SALES	240,168,000	127,735,000	509,863,000	877,766,000
Texas Only	240,168,000	119,206,000	265,227,000	624,601,000
GEN. MDSE SALES	111,292,000	49,174,000	257,866,000	418,332,000
Texas Only	111,292,000	46,190,000	126,073,000	283,555,000
DRUG SALES	33,462,000	19,457,000	81,423,000	134,342,000
Texas Only	33,462,000	18,278,000	43,872,000	95,612,000
H-HOLD-FURN-RADIO	37,177,000	23,456,000	85,708,000	146,341,000
Texas Only	37,177,000	22,298,000	43,817,000	103,292,000
NET E. B. I.	1,519,788,000	747,455,000	3,037,609,000	5,304,852,000
Texas Only	1,519,788,000	704,246,000	1,493,320,000	3,717,354,000
NET AVG. INCOME PER FAMILY	3,374	3,110	3,173	3,219
Texas Only	3,374	3,223	3,318	3,305

## \* NIGHT

	PRIMARY	SECONDARY	TERTIARY	TOTALS
POPULATION	2,386,200	2,344,500	6,086,400	10,817,000
Texas Only	1,960,800	938,900	1,454,900	4,404,600
TOTAL FAMILIES	660,200	626,700	1,664,900	2,951,800
Texas Only	546,900	269,700	409,600	1,226,200
RADIO FAMILIES	536,440	513,760	1,367,350	2,417,550
Texas Only	456,530	221,420	334,600	1,012,550
BMB Estimate 1948				
RETAIL SALES	\$1,888,087,000	\$1,454,287,000	\$4,048,304,000	\$7,390,678,000
Texas Only	1,577,671,000	637,429,000	1,063,820,000	3,278,920,000
FOOD SALES	411,514,000	322,945,000	902,397,000	1,636,856,000
Texas Only	351,959,000	153,907,000	244,244,000	750,110,000
GEN. MDSE. SALES	193,548,000	150,708,000	430,865,000	755,121,000
Texas Only	165,299,000	56,241,000	137,532,000	359,072,000
DRUG SALES	63,848,000	45,919,000	128,005,000	237,772,000
Texas Only	55,079,000	22,118,000	39,510,000	116,707,000
H-HOLD-FURN-RADIO	64,119,000	57,057,000	185,841,000	307,017,000
Texas Only	56,774,000	28,813,000	55,878,000	141,465,000
NET E. B. I.	2,503,198,000	1,965,819,000	5,352,612,000	9,821,629,000
Texas Only	2,133,602,000	876,768,000	1,500,073,000	4,510,443,000
NET AVG. INCOME PER FAMILY	3,231	3,238	3,185	3,218
Texas Only	3,481	3,185	3,198	3,281

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# WOAI

*San Antonio*



NBC - 50,000 WATTS - CLEAR CHANNEL - TQN

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

**Exclusive Representatives:**

**Radio**

ALBUQUERQUE	KOB
BEAUMONT	KFDM
BOISE	KDSH
BOSTON-SPRINGFIELD	WBZ-WBZA
BUFFALO	WGR
CHARLESTON, S. C.	WCSC
COLUMBIA, S. C.	WIS
CORPUS CHRISTI	KRIS
DAVENPORT	WOC
DES MOINES	WHO
DENVER	KVOD
DULUTH	WDSM
FARGO	WDAY
FT. WAYNE	WOWO
FT. WORTH-DALLAS	WBAP
HONOLULU-HILO	KGMB-KHBC
HOUSTON	KXYZ
INDIANAPOLIS	WISH
KANSAS CITY	KMBC-KFRM
LOUISVILLE	WAVE
MINNEAPOLIS-ST. PAUL	WTCN
NEW YORK	WMCA
NORFOLK	WGH
OMAHA	KFAB
PEORIA-TUSCOLA	WMBD-WDZ
PHILADELPHIA	KYW
PITTSBURGH	KDKA
PORTLAND, ORE.	KEX
RALEIGH	WPTF
ROANOKE	WDBJ
ST. LOUIS	KSD
SEATTLE	KIRO
SYRACUSE	WFBL

**Television**

BALTIMORE	WAAM
FT. WORTH-DALLAS	WBAP-TV
LOUISVILLE	WAVE-TV
MINNEAPOLIS-ST. PAUL	WTCN-TV
NEW YORK	WPIX
ST. LOUIS	KSD-TV
SAN FRANCISCO	KRON-TV



66  
OLI

*F&P Colonels are constantly "on the road," visiting every station we represent, talking with hundreds of important manufacturers, agencies and distributors. The result is a most complete and intimate knowledge of broadcasting, where it happens, and where it works for you.*

# MEET COLONEL F & P<sup>99</sup>

*He Covers the U. S.  
Every Few Days!*

**O**LD Colonel F&P really gets around. Last year alone he racked up over 131,417 miles by plane and train (and even 2,557 miles by steamship!), visiting his customers and the stations he represents!

But this is wanderlust *with a purpose!*

The 22 of us here at Free & Peters (who are the Old Colonel) know that we've got to get out and see people to keep up-to-date on national spot radio and television. By con-

stant travel and exchange of ideas, we learn a lot of valuable things for you. *By field work in the actual markets we serve, we learn the practical facts which often elude "home offices," yet which may determine the success of your advertising. . . .*

"Getting around" is just *part* of what makes us Free & Peters Colonels effective in helping our customers do profitable national-spot radio and television. We'd like to show you *how* effective. *May we?*

## FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

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**

**Richard N. Harris\***

President  
Toni, Inc. (Div. of Gillette Safety Razor Co.), Chicago

Eleven years after he bought a collapsing cosmetic firm for \$5000. 36-year-old, rotund, verbose, genial Richard Neison Harris miraculously transformed it into the nation's leading manufacturer of cold-wave home-permanent kits, the Toni Company, and sold it to the Gillette Company for \$20,000,000 in January 1948.

It was in 1943 that the Yale graduate decided to make home permanent-wave kits. He spent \$25,000 to market his Rol-Wave product and sold it for 25c a box. Rol-Wave flopped. Harris attributes this to psychological resistance on the part of women, claiming that they balked at buying something for 25c which ordinarily sells for \$10 to \$15.

In 1944 he again invaded the home-permanent market. With \$1000 "Wishbone" Harris (the nickname stems from his craving for turkey and chicken wishbones) started the Toni Company and made an improved product with a fixed price of \$1.25. Retailer reluctance to add any new kits to already overstocked shelves almost prevented Toni from reaching the public. During this critical period, super-salesman Harris personally visited obdurate retailers and battered them into submission with an overpowering pitch about the advantages of his product. The following year Toni had snared 35% of the expanding home-permanent market, as sales soared to the million-dollar mark.

Toni began using radio in 1946 with a series of spot testimonials in selected areas. During the last six months of 1946, sales on the West Coast, where Toni was using radio as its major advertising medium, leaped 300%. Pleased with the results of its radio campaign, the company in 1947 allocated \$2,000,000 of its \$3,500,000 ad budget to broadcast advertising. With sales continuing to skyrocket, Toni spent \$4,000,000 to sponsor four network shows in 1948. By the end of the year 85% of all kit users became Toni converts. This year the firm is again expected to spend \$4,000,000 of an estimated \$7,000,000 advertising budget for radio. Currently being sponsored by Toni are *Give and Take* and the soaper *This Is Nora Drake*.

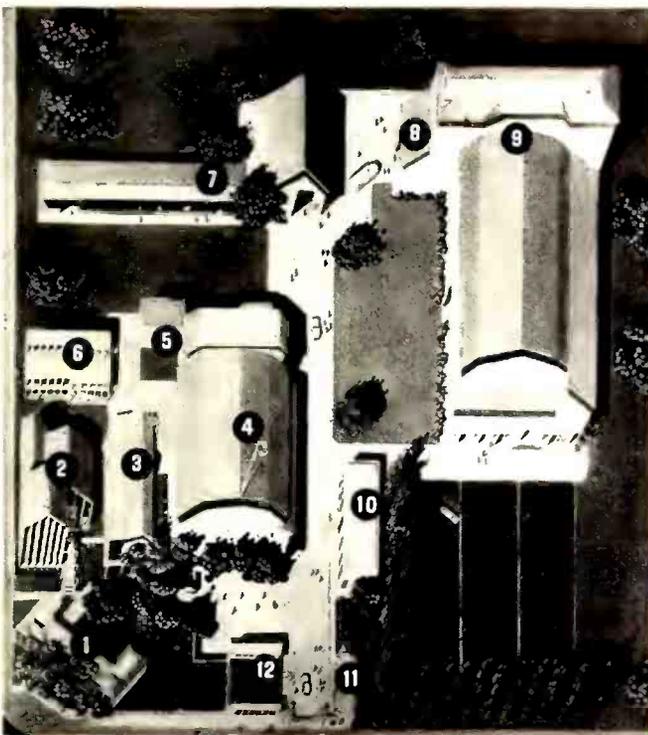
\*Seen, left, with his brother and executive v.p., Irving Harris.

# WORLD'S LARGEST TELEVISION STATION!

## KECA-TV CHANNEL 7 LOS ANGELES

**on the air September 16**

**ABC's FIFTH Owned and Operated Television Station in a Key Sales Market—Newest Link in the Powerful ABC Television Network**



- |                                                  |                                         |
|--------------------------------------------------|-----------------------------------------|
| 1. Executive offices                             | 7. Maintenance                          |
| 2. Sales, Auditing, Publicity, Promotion offices | 8. Auxiliary studio                     |
| 3. Dressing rooms, Wardrobe offices              | 9. Soundstage with theatre              |
| 4. Sound Stage                                   | 10. Master Controls                     |
| 5. Auxiliary Studio                              | 11. Guard House, PBX Room, Receptionist |
| 6. Programming and Production offices            | 12. Fireproof film vaults               |

Now ABC—and only ABC—has its Owned and Operated television stations in five of the six major markets in America! Thus, ABC now offers you a distribution of TV stations that cannot be matched by any other broadcasting company.

**And in Los Angeles, ABC offers you facilities unlimited—including:**

- Two largest television stages in the world (238' x 105' and 175' x 94'), each with 4 cameras, complete switching arrangements.
- Two auxiliary studios.
- Two remote facilities set-ups, each with 3 cameras.
- Fully equipped theatre seating 300 people.
- Two rehearsal halls.
- Six private dressing rooms, complete facilities for male and female chorus groups.
- Complete 35-mm facilities.
- Complete 16-mm facilities with Balopticon, 2 slide cameras, small screening theatre seating 25.
- Complete audio facilities.
- Complete production department for building sets, props and handling lighting.

ABC-TV gives you top service as well as top facilities. You buy from one—and only one—representative; he handles ALL your television problems.

**The efficient way to sell your products is to use ABC-TV**

- ... in New York WJZ-TV Channel 7  
*Giant television center*
- ... in Chicago WENR-TV Channel 7  
*Tallest TV Tower in Chicago*
- ... in Detroit WXYZ-TV Channel 7  
*Detroit's most modern equipment*
- ... in San Francisco KGO-TV Channel 7  
*1362 feet above sea level*
- ... in Los Angeles KECA-TV Channel 7  
*A 23-acre TV studio*

# ABC TELEVISION

American Broadcasting Company



Bob Janes, KVOO News Reporter, left, and Bryce Twitty, Administrative Director of Tulsa's Hillcrest Memorial Hospital, visiting with young Polio victim in the Iran Lung flown to Tulsa by National Guard Plane.

Crew of the National Guard Mercy Plane preceding midnight takeoff for Baston to pick up Iran Lung. KVOO Reporter Bob Janes, right, accompanied the crew and kept KVOO listeners informed by telephane interview from Baston.



**IT'S  
RESPONSE  
THAT  
Counts!**

NBC Affiliate

*Response* from the listener is the best yardstick by which to measure the success of any station. It's *action* on the part of the listener that counts!

KVOO listeners always respond, just as they did on

*July 13, 1949, 10:00 P.M.*

KVOO news department broadcasts urgent appeal for 3 additional iron lungs to aid local polio victims.

**RESPONSE**

Additional iron lungs dispatched by two distant hospitals who heard broadcast, and one purchased by local chapter American Women's Voluntary Services! Oklahoma Air National Guard sends mercy plane to Boston to pick up lung purchased by AWVS. Bob Jones, KVOO newscaster goes along and reports by telephone interview to KVOO listeners!

*July 28, 1949, 12:00 Noon*

KVOO broadcasts second appeal for additional iron lungs.

**RESPONSE**

Within *five* hours after broadcast four additional iron lungs are obtained! Air National Guard again wings way to Boston to bring back lung purchased by Tulsa Jewish Community Council!

This, in brief, is a story of *response* which came quickly, eagerly from KVOO listeners when a need was made known!

Through the years advertisers have learned, over and over again, that *response* from listeners is quick and at low cost over KVOO, Oklahoma's Greatest Station!

When you want *response*, you want KVOO!

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

**SPONSOR**

# New and renew

THESE REPORTS APPEAR IN ALTERNATE ISSUES

**selective**

## New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MKTS	CAMPAIGN, start, duration
American Chicle Co.	Chewing Gum	Badger & Browning and Hersey (N. Y.)	Indef; 200 mkts* (Resuming fall sched)	Eat. breaks; Sep 5; 13 wks
American Cranberry Exchange	Eatmor Cranberries	BBD&O (N. Y.)	50 sta; 20 mkts (Holiday promotion)	Partic in women's shows; early fall; seasonal
K. Arakelian, Inc.	Mission Bell Wines	Young & Rubicam (N. Y.)	25-30 sta; 25 mkts (Major mkts only)	Eat. spots, breaks; early Sep; 14 wks
Beech-Nut Packing Co.	Various food products	Kenyon & Eckhardt (N. Y.)	Indef* (Major mkts only)	Eat. breaks; abt Oct 1; 52 wks
Block Drug Co.	Various patent drug products	Redfield-Johnstone (N. Y.)	100 sta; 60 mkts* (Heavy fall sched)	Eat. spots, breaks; abt Oct 1; 26 wks
Carter Products, Inc.	Carter's Little Liver Pills	Ted Bates (N. Y.)	Indef; 350 mkts*	Eat. spots, breaks; betw Sep 5-Oct 1; 13 wks
Chrysler Corp. (Dodge Division)	Dodge cars	Ruthrauff & Ryan (N. Y.)	300 sta; 250 mkts (Fall auto promotion)	Eat. spots; Sep 18; 1-4 wks
Garrett & Co.	Virginia Dare Wines	Ruthrauff & Ryan (N. Y.)	200 sta; 200 mkts (major mkts)	Eat. spots; Sep 5; 8-12 wks
General Foods Corp. (Birds-Eye—Snider Div.)	Frosted foods	Young & Rubicam (N. Y.)	(Expanding limited natl campaign)	Eat. spots; mid-Sep on; 13 wks
Kellogg Co.	Kellogg's Pop	Kenyon & Eckhardt (N. Y.)	50 sta; 40-50 mkts* (major mkts)	Eat. spots, breaks; Sep 19; 14 wks
Morton Mfg. Co.	Chap Stick	Gumbinner (N. Y.)	Indef* (major mkts)	Early a.m. partic; abt Oct 1; 13 wks

\*Station list set at present, although more may be added later. (Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It is subject to cancellation at the end of any 13-week period)



## New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
Alexander Smith & Sons Carpet Co	Anderson, Davis & Platte	KTLA, L. A.	Film spots; Sept 19; 13 wks (n)
American Cigarette & Cigar Co (Pall Mall)	Sullivan, Stanffer, Colwell & Bayles	WNBW, Wash.	Film spots; Aug 2; 13 wks (n)
Artistic Foundations Inc	Hirshon-Garfield	KTLA, L. A.	Film annents; Sept 20; 13 wks (n)
P. Ballantine & Sons (Beer)	J. Walter Thompson	CBS-TV net	Tournament of Champions; Wed 10-11 pm; Oct 5; 52 wks (r)
Bigelow-Sanford Carpet Co	Young & Rubicam	CBS-TV net	Bigelow-Sanford Show; Wed 9-9:30 pm; Oct 5; 52 wks (n)
Blatz Brewing Co	Kantor, Farrell, Chesley & Clifford	WCBS-TV, N. Y.	Film spots; Aug 9; 8 wks (n)
Burden Co	Young & Rubicam	WNBK, Cleve.	Film spots; Aug 3; 52 wks (n)
Brown & Williamson Tobacco Corp (Viceroy Cigarettes)	Ted Bates	WCBS-TV, N. Y.	Film spots; Aug 29; 13 wks (n)
Cameo Curtains Inc	W. L. Sloan	WNBQ, Chi.	Film spots; Sept 1; 13 wks (n)
Canada Dry Ginger Ale Inc	J. M. Mathes	WABD, N. Y.	Film spots before football games for entire season; Sept 21 (n)
Chevrolet Dealers	Campbell-Ewald	WCBS-TV, N. Y.	Film spots; Sept 1; 13 wks (r)
Chevrolet Motor Division	Campbell-Ewald	CBS-TV net	Inside USA; Th 8:30-9 pm on alternate weeks starting Sept 29; 52 wks (n)
Duffy Matt Co Inc (Grocery Products)	Young & Rubicam	WCBS-TV, N. Y.	Film spots; Sept 20; 39 wks (n)
Esso Standard Oil Co	WNBQ, Chi.	WNBQ, Chi.	Tonight On Broadway; Su 7-7:30 pm; Oct 2; 52 wks (n)
Flo-Bar Limited	Marschalk & Pratt	CBS-TV net	Film spots; Sept 15; 4 wks (n)
General Baking Co (Bond Bread)	Jackson	WNBW, Wash.	Time signals; Aug 29; 13 wks (n)
General Foods Corp (Birdseye)	BBD&O	WNHC, New Haven	Film annents; Sept 22; 13 wks (n)
General Time Corp (Seth Thomas Clocks)	BBD&O	WFIL, Phila.	Film spots; Aug 2; 13 wks (n)
General Tire Instrument Co	BBD&O	WMAL, Wash.	Film spots; Sept 13; 26 wks (n)
Good Humor Ice Cream Co	BBD&O	WABD, N. Y.	Slides; Sept 6; 26 wks (n)
A. Goodman & Sons (Noodles)	B. A. Stebbins	WPTZ, Phila.	Film spots; Sept 7; 15 wks (n)
Habitant Soup Co	Al Paul Lofton	KNBH, Hollywood	Silver Theatre; M-B-F:30 pm; Oct 3; 52 wks (n)
Humor Brand Frosted Foods	Sheldon, Quick & McElroy	WABD, N. Y.	Film spots; Aug 23; 26 wks (r)
Imkograph Co	Kelso-Nariman	WABD, N. Y.	Film spots; Aug 2; 13 wks (n)
International Silver Co	S. R. Leou	WABD, N. Y.	Missing Prize Party; Tu 7-7:30 pm; Sept 20; 52 wks (r)
Lehn & Fink Products Corp	Young & Rubicam	CBS-TV net	Film annents; Sept 6; 52 wks (n)
Liebhmann Breweries Inc	Leunen & Mitchell	WNBQ, Chi.	Film spots; Sept 7; 15 wks (n)
Messing Baking Co	Fonte, Conc & Belding	WNBQ, N. Y.	Film spots; Sept 7; 15 wks (n)
Pepsi-Cola Co	Blaine-Thompson	CBS-TV net	Film annents; Sept 6; 52 wks (n)
	Blaw	WCBS-TV, N. Y.	

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



# New and Renewed Television (Continued)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
Perfection Steve Co Peter Paul Inc (Moonds)	McCann-Erickson Brisacher, Wheeler	WMBK, Cleve. WBZ-TV, Boston WPJZ, Phila.	Here The Kitchen Window; Th 2-2:30 pm; Aug 18; 13 wks (n) Film spots; Aug 2 & 5; 26 wks (n)
Bival Packing Co Schuck Inc (Electric Razor) W. A. Sheaffer Pen Co Sheffield Lums Co Inc Speldel Corp (Watch Bands)	Silver BBDO Bissel M. Seeds N. W. Ayer Cecil & Presbrey	WBGH, Schen'tady WCBS-TV, N. Y. CBS-TV net WNBT, N. Y. CBS-TV net	Film spots; Aug 15; 52 wks (n) Film spots; Sept 20; 13 wks (r) This Week In Sports; Tu 10-10:15 pm; Sept 27; 52 wks (n) Film spots; Sept 27; 52 wks (n) Ed Wynn Show; Th 9-9:30 pm; Oct 6; 52 wks (n)
John B. Stetson Co Transcontinental & Western Air Inc	Keuyn & Eckhardt BBDO	WCBS-TV, N. Y. WNBT, N. Y.	Film spots; Sept 5; 13 wks (n) Film spots; Sept 1; 13 wks (n)
Ward's Baking Co Weston Biscuit Co Willard Storage Battery Co J. B. Williams Co (Toilet Products)	J. Walter Thompson Calkins & Holden Meldrum & Lewsmith J. Walter Thompson	WAHD, N. Y. WNBT, N. Y. WAHD, N. Y. WMBK, Cleve. WNBT, N. Y.	Boxing; Wed 9:35 pm to conclusion; Sept 7; 13 wks (n) Film spots; July 25; 32 wks (n) Film spots; Sept 14; 13 wks (n) Weather spots; Sept 5; 6 wks (n) Say It With Acting; Su 6:30-7 pm; Aug 21; 26 wks (r)
Winston Radio & Television Corp	Sternfield-Gudley	CBS-TV net	Winston Telefinds of 1949; Wed 11-11:30 pm; Sept 7; 52 wks (n)

## Station Representation Changes

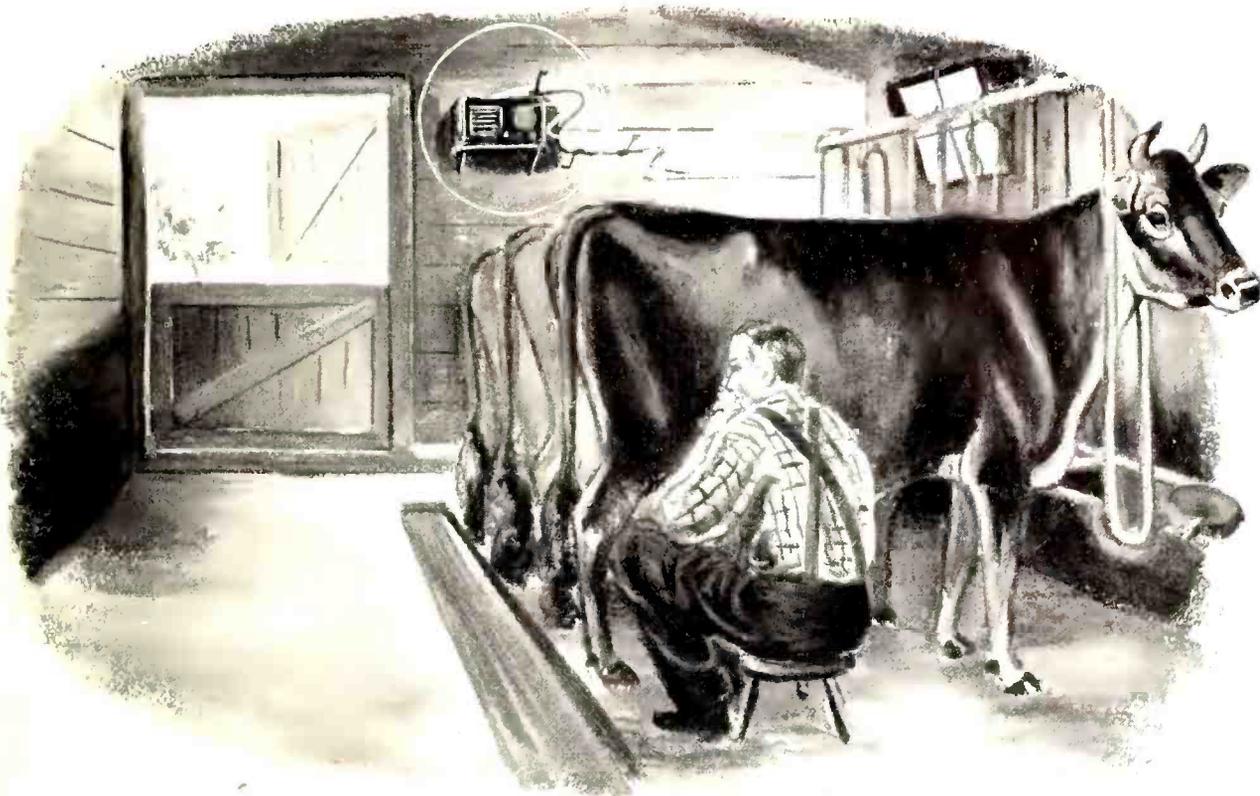
STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KOCB, Cedar Rapids Ia. Philippines Broadcasting Corp, Manila Transit Radio, Chi. WIL, St. L.	MBS ABC, MBS Independent Independent	Burn-Smith Media Representatives, for U. S. Taylor Burroff, Car South, Southwest Gordon-Marshall

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Keith Bahcock Harry Binford Jr Donald A. Breyer David D. Brown	Blow, S. I. Freitag, Atlanta Brisacher, Wheeler, L. A., in edge plans Kantor, Farrell, Chesley & Clifford, N. Y., acct exec	Keith Bahcock (new), S. E., head Richardson, Turner & Sanders, Atlanta, acct exec Same, vp, mgr Same, vp
Bill Calahan Herbert W. Cohen Edmund H. Driggs Arthur H. Dix Jr Leonard E. Erikson	Ley & Livingston, S. F. Redfield-Johnstone, N. Y., acct exec BBDO, N. Y., asst acct exec Emery, Balt., asst acct exec Keuyn & Eckhardt, N. Y., sp. member of plans board, radio, TV dir Young & Rubicam, N. Y., producer, dir of "We the People"	Beaumont & Hohman, S. E., acct exec Sternfield-Gudley, N. Y., acct exec Walter L. States, Reno Nev., acct exec Art-Copy, Newark N. J., acct exec McCann-Erickson, N. Y., vp
Rodney Erickson	Young & Rubicam, N. Y., producer, dir of "We the People"	Same, radio, TV operations supvs
Faith Feltus Va. M. Fenswick W. Arthur Fielden Mitchell S. Fromstein Robert I. Garver Roland Gillett Milton Goodman Albert W. Hamilton E. C. Harbour Edna Holey J. Harvey Howells Robert E. Jackson Frank A. Kearney John Hayes Kelly Thomas H. Lane Marguerite Leonard Leslie B. Levin Bill Lipsey James S. Love Ronnie Manders	KFJZ, Ft. Worth, special writer Campbell-Ewald, Detroit WKOW, Madison Wis. Alley & Richards, N. Y., acct exec Young & Rubicam, N. Y., TV supvs Lawrence C. Gunthamer, N. Y., exec vp E. Eaton Co, Toronto Comfort Products Corp, Dallas, adv dir, sls mgr Carter Products Inc, N. Y., media dir Standard Brands, N. Y., ads mgr W. Earl Bothwell, N. Y., acct exec Roche, William & Cleary, Chi., copy dir, acct exec McCann-Erickson, N. Y., vp N. J. Newman, L. A., acct exec S. K. Lenley, Chi. Leo Burnett, Chi., acct exec, creative dir Standard Radio Transcription Services Inc, H'wood, publ, prom mgr Harrington, Whitney & Hrest, L. A. Beaumont & Hohman, S. E., industrial, market research specialist Louisiana State Dept of Commerce & Industry Dan B. Miner, L. A., vp Inlter & Smith & Ross, Cleve., acct exec Kantor, Farrell, Chesley & Clifford, N. Y., media dir Lide Magazine, N. Y., slsman Dan B. Miner, L. A., radio, TV dir Compton, N. Y. Young & Rubicam, N. Y., art dept mgr Joseph Katz, Balto. WPAT, Paterson N. Y., acct exec Buchanan, N. Y., acct exec Hetcher D. Richards, N. Y., acct exec	Henry J. Kaufman, Wash., media head Radio Writers (new), Ft. Worth, exec dir Same, head radio, TV dept Marcus, Cleve., acct exec Lynn Baker, N. Y., acct exec Same, vp Same, pres Harry E. Foster, Toronto, acct exec Tim Morrow, Chi., acct exec Wilhelm-Laughlin Wilson, N. Y., acct exec Ted Bates, N. Y., acct exec Kaufman, Chi., acct exec Same, vp Same, vp in edge radio, TV Peter Bilton, N. Y., acct exec Seidel, H'wood., radio, TV dir Bill Lipsey (new), Chi., head Tucker Wayne, Atlanta, acct exec J. M. Lentz, H'wood., acct exec Same, mgr Walter Monroe (new), S. E., head William G. Peters, Baton Rouge La., acct exec Same, exec vp, gen mgr Meldrum & Fewsmith, Cleve., acct exec Same, vp Philbin, Brandon & Sargent, N. Y., acct exec Dancers-Fitzgerald-Sample, N. Y., vp Same, vp, dir BBDO, N. Y., TV timebuyer Same, vp Doyle, Nashville Tenn., acct exec Alvan B. Sommerfield (new), Balto., head Force, Paterson N. J., radio, TV dir Erwin, Wasey, N. Y., acct exec in chge Texas Co Industrial adv Campbell-Ewald, N. Y., TV prodn suprv Hewitt, Ogilvy, Benson & Mather, N. Y., acct exec Same, first vp

# IOWA "BARN RADIOS" HELP WITH MILKING!

(The New Iowa Radio Audience Survey Proves It!)



**T**HE Iowa Radio Audience Survey\* is a complete study of radio listening habits in Iowa. The new 1949 Edition even tells how many Iowa barns are equipped with radio—how many Iowa men and women feel that radio helps with their milking—how many think that radio makes their cows produce more milk!

In addition to much *new* data, the Twelfth Edition gives up-to-date information on station and program preferences, time of most listening, amount of listening outside the home, multiple-set ownership, etc. The Survey gives the *complete* radio picture for Iowa as a whole, as well as for *each* of the State's 99 counties.

This important and authoritative Sur-

vey is now on the presses. *Write today to reserve your free copy!*

\*The 1949 Iowa Radio Audience Survey is a "must" for every advertising, sales or marketing man who is interested in Iowa.

The 1949 Edition is the twelfth annual study of radio listening habits in Iowa. It was made by Dr. F. L. Whan of Wichita University—is based on personal interviews with over 9,000 Iowa families, scientifically selected from cities, towns, villages and farms all over the State.

As a service to the sales, advertising and research professions, WHO will gladly send a copy of the 1949 Survey to anyone interested in the subjects covered.

# WHO

**+ for Iowa PLUS +**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives

## New developments on SPONSOR stories

**p.s.**

**See:** "Gardening—America's top hobby"

**Issue:** June 1948, p. 34

**Subject:** Limited-but-loyal listening to gardening programs has a sales pay-off.

Gardening is continuing its upward trend as America's most-practiced indoor-outdoor hobby. At the same time, gardening programs in radio and TV, which offer both the neophyte dirt-dobber and the expert plant-breeder the latest hints and information regarding the earthy pastime, are continuing to play their parallel roles as information centers for gardeners and as real broadcast advertising selling vehicles.

One typical example of this power to sell the radio gardening audience on products and services of value to them is the results obtained recently by a KNBC, San Francisco, program called *How Does Your Garden Grow?* Albert Wilson, a Northern California gardening expert who conducts the program, wrote a book on gardening. It was offered on the program, not as the usual "for-free" gardening pamphlet, but as a direct-mail book offer for \$3.75, a high price among radio's direct-mail offers.

The results, while not comparable to the best of direct-mail returns received by stations which specialize in this field, were nevertheless a pleasant surprise for KNBC. The program was heard in the KNBC listening area in a marginal time period, Sundays 8:30-9:00 a.m.—a time slot most agencies consider to have little selling power. But the Wilson book, after only 11 air announcements in eight weeks on *How Does Your Garden Grow?*, pulled in 1900 returns at \$3.75 each on the original edition of 2000. This near-sellout is just the latest example of how gardening shows sell to a limited-but-loyal audience.

**p.s.**

**See:** "You get what you pay for"

**Issue:** 15 August 1949, p. 24

**Subject:** KSTP, Minneapolis, finds a working plan to cut rates without cutting prestige.

About 20% of the AM stations in the nation are currently cutting rates to both national and local advertisers. Few of the major "powerhouse" stations are so far involved in this practice, but growing competition in the chase for the fast buck is making many changes. So far, most rate cuts have had the effect of making leading agencies either retrench their spot-campaign purchases, or else go bargain-hunting like a housewife in Macy's basement.

One station among the country's key outlets, Minneapolis' KSTP, has evolved a working formula to get new business without losing the considerable prestige the station has built. In announcing KSTP's latest rate card, sales v.p. Miller Robertson said: "Both agencies and advertisers are becoming more and more interested in longer, hard-sell copy . . . in order to ring the cash register. Agencies are requesting us . . . for one-minute availabilities, rather than for station breaks."

Unable to fulfill this demand, KSTP has concentrated on making station breaks a more attractive buy. Other service types are not affected. Station breaks (all hours) have been stretched from 30 words to 50 (15 seconds to 20) on KSTP, and daytime breaks have been reduced in price 25%. The net result has been to give an advertiser using daytime station breaks four impressions for the price he used to pay for three. KSTP's new station-break prices are right there in the rate card where anyone can see them. Behind the rate reduction, and a new 624-time bulk discount, is alert planning. Thinking of agency needs first is the real secret.



From mountain goat to city slicker, from the first crack of dawn on the banks of the Hudson to the setting sun on the Ozarks, the song of America is the song of the prairie. Music that helped push the Covered Wagon across the western plains, music that told of a dying day and a new tomorrow—this is America's music whether it be in Two Forks, Nebraska or right here in New York where 13,000,000 people live in an area smaller than a Texas ranch.

Rosalie Allen, nationally acclaimed sweetheart of the prairie, presents her program of America's music nightly on WOV from 9 to 11:00 P.M. Her loyal responsive audience 64% of whom are women has a record of sales results and listener loyalty that keeps her program in constant demand.

WOV has recently completed a special Audience Audit on Rosalie Allen's Prairie Stars a program of proven sales effectiveness for every type of household product. We would like to show you how you can "TAKE THE GUESS OUT OF BUYING" by buying

## PRAIRIE STARS

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

# WOV

NEW YORK

*Survey shows - - -*

# WCPO-TV

## CHANNEL 7

### *Cincinnati's Favorite Television Station!*

*The Question:* "WHICH IS YOUR FAVORITE TELEVISION STATION?"

<i>The Answer:</i>	<u>WCPO-TV</u>	<u>TV-STATION 'B'</u>	<u>TV-STATION 'C'</u>
	56.7%	36.8%	6.5%

*The Question:* "ALL 3 STATIONS ARE TELEVISIONING THE FOOTBALL GAME\*\* TONIGHT. WHICH CHANNEL ARE YOU LOOKING AT NOW?"

<i>The Answer:</i>	<u>WCPO-TV</u>	<u>TV-STATION 'B'</u>	<u>TV-STATION 'C'</u>
	47.2%	36.3%	16.5%

\*Complete data, including affidavit on file at WCPO-TV, Cincinnati, Ohio.

\*\*Night of August 20, 1949

Represented by the  
BRANHAM COMPANY

A Scripps-Howard  
Radio Station  
Affiliated with the  
CINCINNATI POST



P. S.: August PULSE just released also shows WCPO-TV in First Place.

**\*SENSATIONAL  
SELLING  
PERFORMANCE!**

**\*BIG-  
NAME  
SHOW!**

**\*AMAZINGLY  
LOW  
PRICED!**

**\*HIGHER  
HOOPERS!**

**\*UP  
TO 5  
PROGRAMS  
EVERY WEEK!**

**\*3  
COMMERCIALS  
ON EVERY  
PROGRAM!**



**BE THIR**

**ZIV'S N**

*Radio's Most  
Entertaining  
Quarter-Hour  
Show... AT A  
SURPRISINGLY  
LOW PRICE!*

**THE CRITICS  
ARE UNANIMOUS**

**NEW YORK TIMES**  
"Easily among... the most  
enjoyable items on the day-  
time schedule!"

**VARIETY MAGAZINE**  
"A breath of fresh air to  
jaded... listeners!"

**N. Y. DA**  
"Radio's ans  
lunge of day!"

# "MEET THE MENJOUS"

**FIRST TO GET THE STORY OF  
NEW, SMASH-HIT, 1/4-HOUR SHOW!\***

**IT'S THE SENSATIONALLY SUCCESSFUL ANSWER TO YOUR DEMAND FOR A HARDER-SELLING PROGRAM!**

Here's today's most refreshing, most informal, most informative show! Here's today's new listening habit—"Meet The Menjous." It's paying off for sponsors with bigger audiences, faster sales, greater profits—at lower cost! That the public prefers the new and exciting "Meet The Menjous" technique is evidenced by the instant and sensational success of this power-packed program wherever it is running!

There's magic in the MENJOU name—sales magic that enables your sponsors to capitalize on their fame. The readily-recognized Menjou faces—publicized by powerful promotion on hundreds of great Hollywood movies—lend themselves perfectly to hard-selling, localized campaigns that are hitting the jackpot for result-minded sponsors!

**"MENJOU" NAME IS OPEN SESAME TO BIGGER AUDIENCES AT LOWER COST!**

The combination of the increasingly popular "Meet The Menjous" programming technique, plus the terrific nation-wide acceptance for the big, box-office "Menjou" name accounts for the instant success of this sensational program! Listeners are impressed with the glamour and magic of Adolphe Menjou and Verree Teasdale Menjou—regard them as America's most happily married Hollywood couple—consistently tune in to them because they represent today's most vital and charming sounding board of American folk, fact, and fancy.



**TAILORED TO SUIT REQUIREMENTS OF:**

- DEPARTMENT STORES
- DRUG CHAINS
- GROCERY CHAINS
- STATIONS (for participation sponsors)
- ... AND MANY MORE!



• Adolphe Menjou and Verree Teasdale have terrific and continuing appeal for housewives.



• They talk about movie greats and music—fashions and food—teen-agers and travel—problem parents and pets—a host of headline topics!



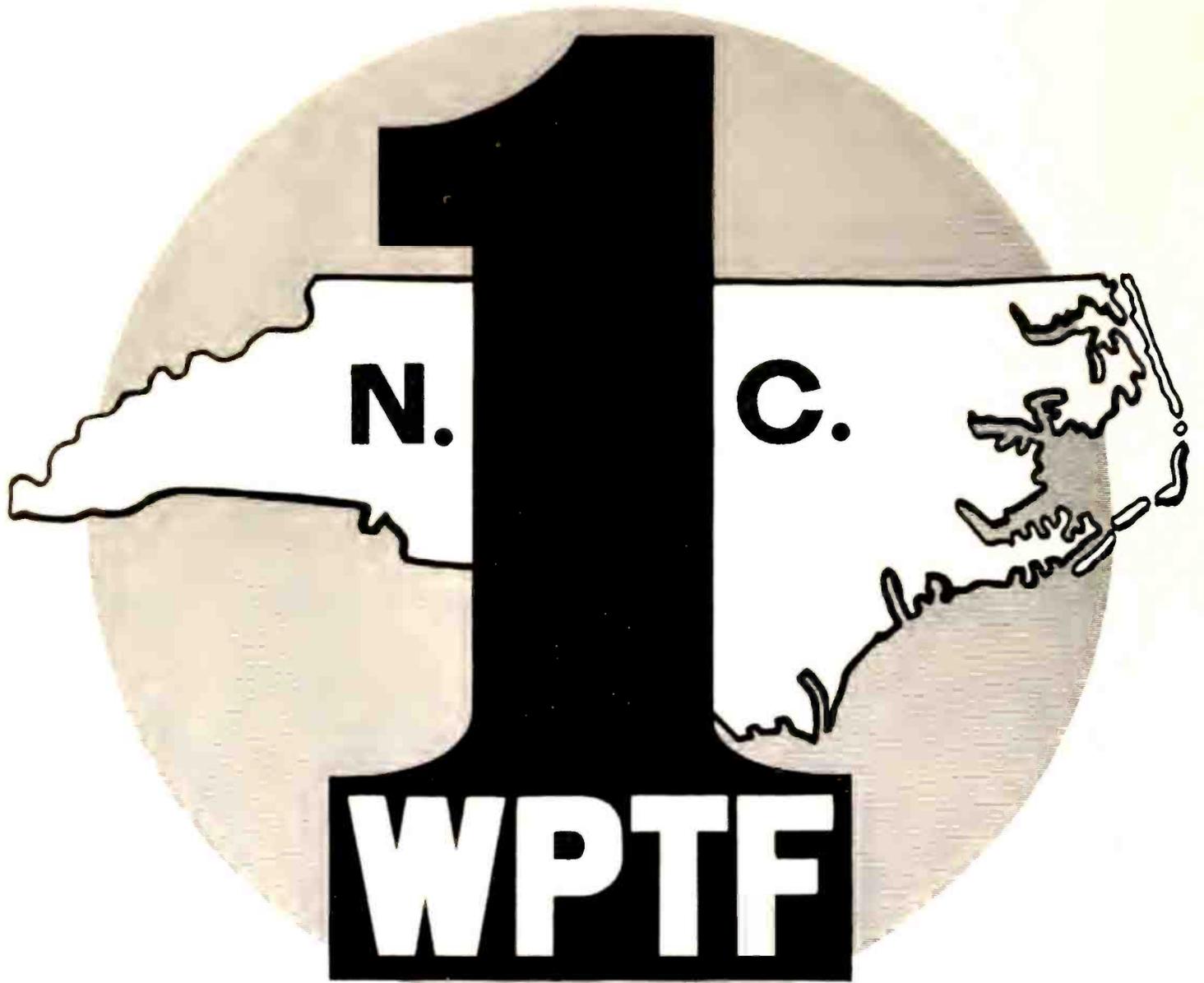
• Peter, their 12-year old son, completes the family. Their charm and personality, their keen and humorous discussions, keep audience interest at a boiling point.

**N. Y. HERALD TRIBUNE**

"Conversation has been given a shot of unexpected adrenalin!"

**ERROR**  
"The chal-  
vision!"

**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**

TRUTH OR CONSEQUENCES

SPONSOR



PARTICIPANTS IN "TRUTH OR CONSEQUENCES" MAY WIN LARGE LOOT, BUT THE ENTERTAINMENT FACTOR PREDOMINATES

# Are giveaways good programing?

yes . . . when entertainment  
outweighs the something-  
for-nothing factor

**over-all** Apart from legal and moral considerations of what is—and what is not—a lottery, what exactly are giveaway shows? And, are they good forms of radio and visual programing?

A lot depends on whose yardstick is being used to do the measuring. In the eyes of the networks and producers who have multi-million-dollar investments in giveaway programing, such shows "have high entertainment value and are listened to with enjoyment by millions of people daily." In the eyes of the FCC and the nation's press, as well as a vocal minority of the air audience, giveaways are lotteries, and

ought to be thrown off the air.

There is another yardstick to measure the programs that go on the air bearing gifts. Its basis is not found in the labyrinth of legal terminology. It's not found in rating reports, either. It is apart from merit and social considerations. What it does result from is an analysis of the various factors involved in all giveaway shows—the size and amount of prizes, the "gimmick" by which they are awarded or won, the format and structure of the show, and the psychological appeal of the show to an audience. For lack of a better term, this factor might be called "strength of giveaway."

Research findings have shown that such a factor has a definite existence. Network findings, agency research findings, and the work done by independent research firms show that it is an important factor as well. It was found, also, as the result of a SPONSOR study, that the "strength of giveaway" divided the total number of known giveaway shows into four distinct classes, with only a very few borderline cases.

What, then, is the factor of strength of giveaway, and how does it affect the entertainment portion of a given program? The answer lies in how big a part the giveaway gimmick plays in

# "Strength of giveaway" divides prize or award show



## Class I

Program	Sponsor	Net
Hollywood Calling	Gruen	NBC
Stop the Music (also TV)	Lorillard Smith Bros., Speidel	ABC
Sing It Again	Carter Prods.	CBS
Name the Movie	Revere Camera	ABC

Two of these shows are based on musical gimmicks, two on Hollywood questions, but all four are built on the phone call-gift idea. The giveaway dominates the show. (Left: Bert Parks calls a listener in "Stop the Music.")



## Class II

Program	Sponsor	Net
Grand Slam	Continental Bkg.	CBS
Double or Nothing	Campbell Soup	NBC
Queen for a Day	Miles Labs	MBS
Bride & Groom	Sterling Drug	ABC

A dozen network programs in this group emphasize a strong studio-audience factor, and place less emphasis on home audiences. Often, the prize may be bigger than in Class I shows, but the listener is not attracted primarily by it. (Left: John Reed King presents some loot on "Give and Take.")

the actual airing of a show. The few programs in network radio and TV that are built from the ground up as vehicles to hand out mountains of prizes have the factor in its strongest version. Despite the pleas of producers and networks who have such shows that the "public insists on them, and likes them as entertainment," these shows are not designed primarily for entertainment. They are a Santa Claus operation basically. This fact is not guess-work, and has nothing to do with moral judgments.

Virtually every minute-by-minute reaction study, made by research organizations, on this type of giveaway show (see "Class I" listings in illustrations) reveals this fact. Whenever the pace drags for a moment, whenever

the program's star or master-of-ceremonies departs from the show's format to make jokes or ad-lib a bit, down goes the approval rating.

The explanation of this phenomenon lies in the fact that these programs as a whole—like oysters and olives—are either liked or disliked intensely by the public. Those who like the program, when tested, look upon anything that stands between them and the making of the fateful, \$50,000 telephone call as an "obstacle." They actually resent the mc. when he slows up the action. Whether or not the audience is thus "bought" by the \$50,000 phone gimmick is a moot point. But—and this is the real point—it is the *main reason* why listeners are listening.

In such a case, the giveaway is the

"entertainment." the psychological craving that the show fulfills for the listener. Actually, if the joke, or routine, or whatever it is that is making the listener chafe while he waits for the telephoning to start, were to be removed from the show, it might well stack up as "entertainment" on its own. This is just the point that producers hammer on, albeit largely inaccurately, when seeking a rationalization that will "excuse" monster giveaways. However, when the entertainment portion is added to the giveaway, the type of listener and the type of mind that the giveaway appeals to feel frustrated by it. If a "Class I" program were to be built, as programs like *Suspense* and *Casey, Crime Photographer* were built, by analyzing the

### Class III

Program	Sponsor	Net
Professor Quiz	General Foods	
Truth or Consequences	(e.t. various)	
Groucho Marx	P & G	NBC
Take It or Leave It	Elgin-Amer.	CBS
	Eversharp	NBC

These are audience-participation comedy programs, usually with a name-star mc. The prizes may be larger than in "outside" giveaways. Answers to the questions often require a high I.Q. (Right: Borden's "County Fair" produces some highly-involved slapstick.)



### Class IV

Program	Sponsor	Net
Twenty Questions	Ronson	MBS
Who Said That	Crosley	NBC-TV

The giveaway factor is weakest among the few shows in Class IV, which place most stress on the quiz itself and on the "personality" of participants. Usually they are panel-type. (Right: Fred Vanderverter, Florence Rinard, Bob Feller, Herb Polesie and Bobbie McGuire appear on "Twenty Questions.")



research findings and then building up from the findings a program that most listeners would like most of the time, such a show would boil down to an absolute minimum of any kind of entertainment (music, stunts, questions, etc.)—a man, a microphone, and \$1,000,000 in cash. This is the true giveaway, and any attempt to change the basic appeal by changing the basic format would result in an immediate reaction in ratings. While the program was being overhauled, the ratings would inevitably go down to a very low ebb, and then rise slowly as a new audience was formed. The resultant audience, even if the program once more reached zenith ratings that compared with the original, when analyzed would show an entirely different audi-

ence structure with only a fraction of the original audience being carried over.

The immediate concern of the networks and producers to protect giveaways that fall into this category is understandable. The four shows most often blasted for being bonanzas—with a telephone represent a multi-million-dollar investment. These four shows—*Stop The Music*, *Sing It Again*, *Hollywood Calling*, and *Name the Movie*\*—represent alone a direct 1949 gross time billing figure of exactly \$3,565,956. The counterattack of the networks

\*There are other primarily-giveaway shows, usually with a telephone gimmick, in radio and TV. If sustaining, they do not concern this article. If local and regional, they will follow the lead of these four.

and producers to the FCC rulings, which would put most of the above shows out of action after 1 October, is caused largely by the threat of the loss of this sizable revenue. At the same time, the page-one stories, the jubilant editorials, and the general "big play" that the giveaway situation has had in the nation's press and magazines, hard-pressed these days for additional revenue to meet rising expenses, is likewise understandable.

The telephone giveaway vehicle can be changed from an "outside" giveaway to an "inside" giveaway program. This would mean changing the show around so that only the studio audience will be eligible for the prizes. So far as the legal aspects of this move

(Please turn to page 52)



Basil Rathbone, in "Tales of Fatima" on CBS, puts new sales life into an old cigarette brand

# Fatima comes back

**Radio helps old cigarette brand emerge from 30-year obscurity**

**over-all** After out-slumbering Rip Van Winkle by a good decade, Liggett & Myers' Fatima cigarettes are currently making the hottest comeback since Al Jolson. L&M checked up recently on Fatima sales, and found the results so startling that the tobacco firm, one of the industry's "Big Three" with 1948 net sales of \$556,506,000, has been jubilantly crowing over the

figures in its advertising ever since. Sales gains for Fatima in the first six months of 1949, when matched against the sales in a similar period in 1948, showed increases that ran from 132% in New York and 453% in Chicago to 548% in St. Louis. In some smaller markets, sales were up 1200%, and more.

The results, something of a minor

shock to other tobacco firms used to thinking of Fatima as appearing under the "miscellaneous" section of cigarette-brand surveys, are a tribute to advertising. In particular, they are a tribute to broadcast advertising, for it has been with selective and network radio, backstopped by magazine insertions that in large part grew out of the radio campaign, that the minor miracle was achieved. It is also a sterling tribute to the ability of an actor, Basil Rathbone, to assume the double-barrelled role of salesman and actor for a cigarette brand most people considered as being "on the way out."

There was good reason to believe that Fatima's familiar yellow-and-gold package with the red Maltese cross, Turkish star and crescent, and veiled houri was a piece of vanishing Americana. Little or no advertising had been used to create sales for the brand over a 30-year period. What "advertising" there was, and it was just about the only thing that kept the brand alive, was word-of-mouth. Its sales made about the same kind of noise in the general Liggett & Myers picture (Chesterfields, Piedmonts, Granger Rough Cut, Velvet Smoking Tobacco, etc.) that a popgun would make against a 21-gun salute from the U.S.S. *Missouri*.

Fatima, it was felt, had had its day. The brand appeared first about 1910, then being manufactured by a now-defunct firm called Cameron & Cameron, of Richmond, Virginia. At that time, the "dudes" and "city slickers" who smoked cigarettes were buying all-Turkish blends like Murads, Naturals, and Melachrinos. Most of them came in hard-side boxes of ten for 15c. The better-heeled smokers were being devilishly casual about lighting up their Rameses, at ten for 25c. Those who couldn't stand the financial pace were smoking Ziras and Meccas, where the ceiling price was a dime. While the world discussed Halley's comet, hummed *The End of a Perfect Day*, and got eye-strain from watching nickelodeon movies, Fatima Turkish Blend Cigarettes, soft-packaged at 20 for 15c, came on the market.

Fatimas were something of an innovation in their day. They were the first major Turkish-domestic blend to click with the public. Making it click with smokers consisted of an ad campaign that looked like illustrations for an expurgated edition of *The Arabian Nights*, and handing out countless cartons of Fatimas to the college crowd.

When turtle-necked Yale and Princeton men put down their copies of *The Rubaiyat of Omar Khayyam* and their canoe paddles to light up, out came a package of Fatimas. The word got around. Sales climbed.

Then came World War I. About 1914-1915, Fatimas became, as it were, a victim of circumstances. Reynolds brought out Camels, Liggett & Myers brought out Chesterfields, and American Tobacco brought out Lucky Strikes. These domestic-blended cigarettes promptly stole the lion's share of the cigarette market in the U. S., and the older brands, including Fatima, took a real beating. By 1918, Fatima was making a somewhat desperate attempt to win back its lost market. The blend was bettered (it has always been an expensive blend), the price went to 18c, and advertising, mostly magazines and posters, plugged the theme of: "What a whale of a difference a few cents make." However, the effect was like trying to stop a Yangtze flood with a soup strainer. Fatima sales dropped to a near-vanishing point, and Liggett & Myers (who had acquired Cameron & Company in 1911) turned its full advertising guns, during the 1920's, to the promotion of its sales-leader, Chesterfield cigarettes. Fatima was lost in the shuffle.

At one point, during the mid-1920's, the Fatima sales hit such a low point, compared to the rising sales of Chesterfields, that L&M seriously considered killing off the brand. The company's first move in this direction brought an unexpected and rather interesting response. Fatima smokers, many of them the same college boys who had been in on the original sampling of the product, sat down and wrote nasty letters.  
(Please turn to page 72)

(right) Magazine ads also promote the program. (below) At a story conference, Rathbone and associates solve their next crime

**IN JUST ONE YEAR  
FATIMA  
DOUBLED**

**ITS SMOKERS**




**FATIMA's Turkish Blend gives you an utterly different a much better flavor...**

**Much better than any other cigarette.**

**Says BASIL RATHBONE**  
Star of "Tales of Fatima"  
Saturday nights . . . CBS

**agree FATIMA is the best**



Advertising Preference	Listen Less Than 1 Hour	Listen 1 Up to 3 Hours	Listen 3 Up to 5 Hours	Listen 5 Hours or More
Newspapers	5%	39%	28%	31%
Radio	32	52	60	61
Depends, no difference	3	19	12	8
Total Percent	100	100	100	100
Number of Respondents	(100)	(252)	(160)	(180)

	Read Less Than 15 Minutes	Read 15-29 Minutes	Read 30 Minutes Up to 1 Hour	Read 1 Hour Or More
Newspapers	30%	33%	44%	38%
Radio	66	57	48	46
Depends, no difference	4	10	8	16
Total Percent	100	100	100	100
Number of Respondents	(109)	(189)	(217)	(187)

# Seeing vs. listening

What Lazarsfeld

really found on newspaper and radio impact

What is the "impact" on women shoppers of a radio commercial as compared with a newspaper advertisement? A study by Dr. Paul F. Lazarsfeld, director of Columbia University's Bureau of Applied Social Research, demonstrates that radio commercials are more effective in four out of six yardsticks he used to measure their impact. The test commercials were matched with comparable ads for the same products seen in newspapers. By one of the other two yardsticks, the impact of ads seen or heard was equal; by the remaining one, evaluation of results must await further testing.

Dr. Lazarsfeld made this study for the American Newspaper Advertising Network. His findings are designed to help an advertiser evaluate—as a guide to an ad's sales effectiveness—what goes on in a prospect's mind when she hears, or sees, his message. The unpurgated report is sensational in that the weight of its facts and figures gives radio commercials a decided edge over newspaper ads in their power to:

- (1) Get attention
- (2) Inspire remembrance of the advertisement

(3) Inspire liking for the advertisement

(4) Inspire preference for hearing the advertisement on the radio rather than seeing it in a newspaper

Lazarsfeld's interviewers found that the ability to create belief in the message was the same for both media. The reasons for this credibility among those in whom it was found differ most markedly according to education. This will be discussed later in this article.

The sixth yardstick measuring what the respondents thought and felt was the images inspired in the minds of the women when exposed to the test ads. The results, as seen by some researchers other than Lazarsfeld, look favorable to radio commercials. But the results definitely require further research before any final evaluation is possible.

Lazarsfeld's report, published last February under the copyright of Columbia University's Bureau of Applied Social Research, is a palladium mine of data for ad-managers seeking detailed information on difference in responses to a sales message as influenced by its medium. As the Lazarsfeld says on page 1, after referring to

the necessity of coverage data: "For a completely considered decision, the advertisers needs to have another major question answered: Given a certain readership or audience, what is the 'impact' of the radio commercial as compared with the newspaper advertisement?" This article will document the claims cited above for hearing versus seeing, from the Lazarsfeld report. The nature of his findings obviously explains why the complete report has not been shown to advertisers, despite the BASR's written statement to SPONSOR that "Dr. Lazarsfeld would very much like to see our original report on the study receive a wider circulation."

The report was based on a community cross-section sample of 702 white housewives—each one the "woman of the house"—in a group of small communities in New Jersey (Orange, East Orange, West Orange, South Orange). They are sufficiently close to metropolitan centers so that suburban commuters as well as small-town residents are represented. Women on all socio-economic levels are appropriately represented, and the sample is said to be sufficiently controlled for age and education to be representative of all house-

Look at (Listen to) Advertisements	Newspaper		Radio	
Most	16%		30%	
Some	26		30	
Few	45		32	
None	12		7	
Don't Know	1		1	
Total Percent	100		100	
Number of Respondents	(702)		(702)	

Look at (Listen to) Advertisements	College		High School Graduation		Less Than H.S. Graduation	
	Newspaper	Radio	Newspaper	Radio	Newspaper	Radio
Most	18%	16%	13%	38%	18%	31%
Some	24	32	31	30	21	31
Few or None	58	52	56	32	61	38
Total Percent	(100)	(100)	(100)	(100)	(100)	(100)
Number of Respondents	(156)		(248)		(296)	

wives in the communities studied. This article, in the interest of including more of the findings, will omit description of the standard techniques employed to reduce bias in obtaining reactions.

In order that products chosen for the study would be of equal interest to women on all income levels, they were restricted to frequently-purchased national brands, comprising foods, soaps, drugs, and cosmetics (Arrid deodorant, Bab-O cleanser, Blue Bonnett margarine, BC headache tablets, Chase & Sanborn coffee, Halo shampoo, Lyons toothpaste, Swansdown flour).

The study made no effort to determine the specific elements of what will lead to a sale, *and at what cost*. It is important, however, because it deals with thought and emotional responses known to be somehow involved in decisions to buy.

The superiority of radio over newspapers to command attention for their advertisements is decisively documented by the BASR study. The average unaided recall per person was .99 newspaper ads to 1.6 radio commercials. Eighty percent of the women were unable to recall spontaneously any product-advertising in the newspapers; 39% couldn't in the case of radio.

This trend is even more strikingly evident when the question is put about specific products. Then twice as many radio as newspaper advertisements were recalled. This is the breakdown by product groups:

Total ads remembered	Newspaper	Radio
Foods .....	552	1,073
Soaps .....	603	1,023
Drugs .....	377	782
Cosmetics .....	423	767
Average per person	2.8	5.2

Where these groups were concerned, 30% of the housewives recalled no

newspaper advertisements, while only 8% could not remember recently having heard a radio advertisement.

When the figures are tabulated according to time spent listening to the radio, the same trend is clearly seen. It is further corroborated by the housewives themselves in their answers to the question of what proportion of product advertising they pay attention to when they read a paper or listen to the radio (see charts accompanying this story). Lazarsfeld points out, "The women in our sample are able to recall twice as many radio commercials as newspaper advertisements. . . . The same two-to-one proportion prevails among those who say that they read (listen to) 'most' of the advertisements in either media."

The attention factor is further considered in the BASR study for its "quality," as distinguished from what is labelled as the "quantity" factor discussed above. The women were asked to evaluate the conditions under which they read or listened to an ad as "clearly favorable," "probably favorable," or "unfavorable" to paying close attention. Favorable conditions were "clearly favorable" if the housewife was not engaged in any other activity and was alone or with other persons quietly occupied.

It will be plain to any advertising manager with the slightest understanding of the listening habits of Mrs. America that relatively few housewives, even among the staunchest radio fans, listen under "favorable conditions." This study revealed only 18% remembering commercials under "favorable" conditions to 59% "seeing" ads without distractions. Fifty-

four percent of the women reported "unfavorable" listening conditions (as defined in the BASR study) to only 14% for distractions while looking at an ad.

Lazarsfeld observes of this: "No undue conclusion must be drawn from this bit of behavioristic information. Women have learned, apparently, to listen to radio even through distractions from the outside. On the other hand, they have learned to read without disturbances and yet not pay full attention to the reading matter." He goes on to say that no overall significant differences were found in the closeness of attention paid to ads in either medium.

In connection with the "quality" of attention given, the study calls attention to the question of "special interest" in the ads appearing in both media. "Special interest" means the nature of the attention given—whether the housewife was looking for a certain product, or whether it aroused her interest by its appeal. On "special interest," housewives said yes for newspaper ads 65% to 28% for radio commercials, and this held true on all educational and income levels.

In this connection, the opportunity to re-read or clip an ad for future reference was stressed by the women who remembered doing so for a specific ad recalled. While this isn't possible for radio commercials, 30% of those mentioning commercials they recalled said they made notes on it. Seventy-five percent of the women who recalled seeing certain ads said they either re-read, clipped, or made notes on them.

(Continued on page 52)

# Prestige Programs

**Rule No. 1: Find your objective,  
and keep everlastingly at it**

**over-all** Will it sell? That's the marker that determines whether or not a program will be sponsored this season. The trouble is that the marker is being narrowed down and advertisers are forgetting entirely that prestige sells too. Prestige broadcasting won't deliver sales by simply being on the air. Except in unusual instances, a program can only sell the trade name of its sponsor—and not even that if the creative copy isn't just right. When program and commercials are right, prestige does a job that can be done with no other advertising form.

In spite of the preachy Ford-company-line orations of apologist Cameron years ago, *The Ford Sunday Evening Hour* sold the Dearborn product. In spite of the scientifically esoteric talks of v. p. Kettering, the General Motors wartime sponsorship of the NBC Symphony did the exact job assigned to it by the GM brain trust. Both of these prestige-samples are excellent examples of program sponsorship that has nothing to do with productive advertising, although they produced in spite of themselves—not necessarily in Hooperatings but in sales impact. In the case of General Motors, the NBC Symphony served to keep the GM banner flying even among listeners who weren't good music fans.

The most outstanding example of the selling effect of prestige programming is *The Cavalcade of America*, the long-term du Pont show. Not only has it been building acceptance for new products, as the Wilmington firm develops and introduces them, but it has done the most outstanding public-relations job of all time. It has changed E. I. du Pont de Nemours from "the merchants of death" to a firm that has consumer acceptance for hav-

ing raised the living standards of America through chemistry.

*Cavalcade* is no accident. It is likewise nothing about which the du Pont organization desires to talk. They'd like the thought to remain that what has happened is the result of the natural growth of a great corporation run in the best U. S. tradition. It's true that du Pont's growth is Americana at its best. It's also true that it has been made possible by the best public-opinion brains available. When the *Cavalcade* was first heard, it presented history in a manner that had no death—no war—no gun powder. The list of prohibitions ran several pages and drove the free-lance writers, who wanted to write for the program, slightly mad. *Cavalcade* has always paid its talent, writers as well as actors, over scale and therefore has been the objective of most of the top radio scribblers. It ran for years without a shot, without a death. The sound-effects man left his firearms in the storeroom.

*Cavalcade* never has been crassly commercial. It has seldom used a price tag. At one period a research study was conducted to establish the feasibility of having a middle commercial on the half-hour show. The study revealed, without the shadow of a doubt, that for *Cavalcade* a middle break for advertising copy cut down the prestige with which the sponsor was held by the audience. The study also revealed that the listeners liked the du Pont informative and well-produced commercials. They were "impressive" without being portentous, "big time" without being stuffed shirt ... prestige.

The program has seldom stated that du Pont has grown with America. It doesn't have to. The fact that du Pont

sponsors the series dedicated to a dramatic presentation of tales of the growth of these United States is sufficient. This program, without any commercial copy, says, "du Pont is America, du Pont has grown as America has grown." The announcer may stress that du Pont is a great name in chemistry, but he doesn't have to stress that du Pont is a great name in America. He doesn't have to do it, even when a scandal involving a scion of the du Pont family is in the public prints.

Beautifully produced, using name stars apparently to enhance the production, not to pull greater audiences, *Cavalcade* is an excellent example of a successful prestige program—one that has tackled the greatest public-opinion-changing job a firm has ever had to do, and done it well. Most other du Pont advertising has been straight product advertising—for Duco, for Nylon, and for the host of other non-munition products. *Cavalcade* had to sell du Pont.

There is a television prestige program that's done the same thing, for Firestone Tire and Rubber. Calling it first *Americana Quiz* and later just *Americana*, Firestone built a literate, engaging visual half-hour, making history worth seeing and learning. Using high-school boys and girls (the latter telegenic though intelligent) and history questions with Ben Grauer as "teacher," Firestone has linked itself to America, has made itself, wherever *Americana* has been seen and heard, part of the growth of the nation. This has been vital for Firestone. Good-year Tire and Rubber, with another prestige-type show, has made itself part of America's great Bible Belt, where millions of dollars of rubber goods are sold yearly to rural Amer-

ica. Goodyear, by sponsoring *The Greatest Story Ever Told*—without a commercial on a broadcast—without a dealer commercial fore or aft, has made itself part of the America that hasn't drifted away from the Bible. It's no accident that *The Greatest Story* has done a great commercial job without a commercial. The program promotion, although just as circumspect as the program itself, has been tops. The news that Goodyear was making *The Greatest Story* possible was beautifully planted. The church took over where pressagentry stopped. It was a prestige program, the only commercial program on the air that didn't even mention the sponsor's products or how good the advertiser was.

It is evident that prestige programs have to be better planned, better written, and in most cases better produced, than a straight commercial presentation to be effective. When a "good music" program is produced to appeal to listeners with keen musical appreciation it requires something more than an Al Goodman house orchestra to make dialers switch to the program. This is no reflection on the musicianship of Mr. Goodman, nor is it intended to reflect upon the network house orchestras which frequently include the same union members who play with the NBC and Philharmonic orchestras.

One such attempt was made by the Prudential Insurance Company on the Columbia Broadcasting System. The guests were opera stars at their top popularity, the orchestra directed by Al Goodman. The music programed was part classical, part ballad. Unfortunately it wasn't fish, flesh, or fowl. It wasn't great music, played or sung greatly. It was all very much like a Sunday afternoon social, but it didn't get down to the level of the families who have musicals in their homes nor did it climb to the level of Carnegie Hall or the Metropolitan Opera. Only the president of Pruden-

(Please turn to page 54)

**a** duPont's "Cavalcade" (NBC) has improved public opinion of biggest chemical maker

**b** Goodyear's "Greatest Story," on ABC, gets disk repeat performances in Sunday schools

**c** Deems Taylor reviews music in an intermission of Esso Philharmonic Symphony show

# Cavalcade of Ame



# Do you reach Rome and Warsaw, U.S.A.?

**Foreign-language shows, tailored to  
nationality interests, build large  
and loyal audiences**



The foreign-language audience can't be reached with standard English-language broadcast techniques. It can't be reached with English programs. With few exceptions, the stations serving the U. S.'s foreign-born population have faithful though undeserved audiences. The station managers, for the most part, do not know what they are broadcasting, and don't care as long as the time is paid for and they have evidence that nothing subversive is being aired.

The foreign-language broadcasts, on a majority of the more than 200 stations broadcasting in one or more Eu-

ropean tongues, are run by "producers" for the stations—producers who work on a percentage basis, who are commercial-minded, and who care little, if anything, for public service. Advertising copy runs amazingly long, the entertainment is of the lowest quality—and still the foreign-language audiences listen and buy whatever their language-announcers tell them to buy.

This is as true for the Italian audience as it is for the Polish, Spanish, Yiddish, Ukrainian or the other 22 languages on the air, English excepted. Stations broadcasting in any of the 27 languages on the air do not have to



Contestants line up for Spanish-language amateur-hour auditions over Station WWRL, Woodside, New York



worry about the inroads of television. The great majority of the "language" audiences are composed of women and while the wage-earner of the family has to acquire a working knowledge of what is spoken in the 48 states, the women don't—and they not only can't write or read English but in an amazing percentage of cases they don't speak it, either.

This is one reason why foreign-language programming is for the most part daytime programming. At night when Papa Pole and Sister Slovak are home, they want to hear American programs. They have acquired, earning the family bread, an understanding and desire for things American. They want little or no part of the "old country." Out



HOUSEWIVES GO ON THE AIR AT POINT OF SALE IN AN ITALIAN-LANGUAGE INTERVIEW OVER WOV, NEW YORK

of respect for Mama, the children don't voice their opinions too often, but they listen to standard network and local-station fare.

This in no way detracts from the fact that the foreign-language market is a multi-million-dollar one—and one that can only be reached through foreign-language broadcasts. The mother of the family buys for the family. The mother, as stated before, seldom reads, writes, or understands English—and if she does, she doesn't let the family and her friends know too much that she does. Life is easier for her that way.

There are several stations that do think of their language-listeners as something besides time-sellers. These are outlets like WOV (Italian), WEVD

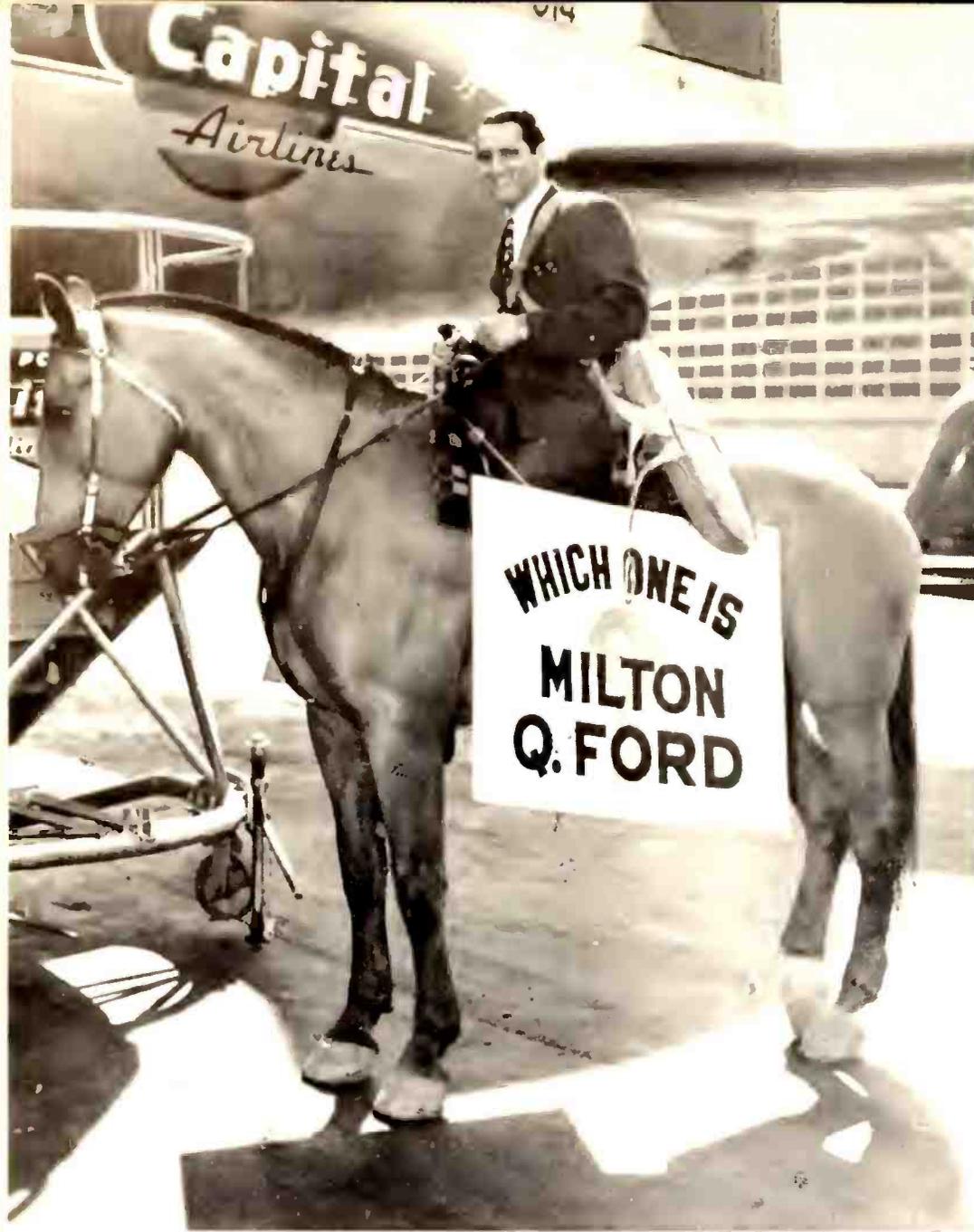
(Yiddish), WHOM (Italian), all in New York, and a station or two in Chicago, and a scattered program here or there in Detroit, Los Angeles, Boston, Cleveland, and Scranton. The trend is growing both at small stations in big metropolitan markets, and at FM stations in all markets, to look to programing that isn't designed for "everybody."

In Detroit, labor station WDET had decided to cut out for itself the foreign-language listeners in that polygot (mostly Polish) market. It was programing not only for the foreign-language audience in the Motor City, but it was also doing it in a public-service way. The latter is perfectly normal for any operation that is supervised by

Morris Novik, ex-WNYC (New York) and radio consultant to ILGWU and UAW and a future major owner of WLIB when and if the Federal Communications Commission okays the sale of that New York station to a Novik syndicate.

WDET is FM only, and when WJLB returned to foreign-language programing, most of the foreign-language talent switched to the AM outlet. With mass migration went the Polish and other foreign listening groups of Detroit.

With WOV leading the way, some foreign-language broadcasters are trying to improve the job they're doing—to really serve the American who "no  
(Please turn to page 44)



**stunt promotion:** When Milton Q. Ford moved to WWDC, Washington, he apparently arrived in a plane, on horseback. His coming was promoted in advance

# Disk jockey

**over-all** Although the programming techniques used by radio's disk jockeys throughout the country are almost as varied as fingerprints, the methods employed to promote turntable shows to listeners have pretty much of a sameness. The limitless flexibility of conducting a platter program apparently doesn't extend to publicizing its existence, and most stations and their record twirlers are content to follow well-established patterns when it comes to promotional activities.

A majority of the nation's 2000 disk jockeys sticks mainly to newspaper ads, car and window cards, and the obvious tie-ins with retail record stores. Some platter spinners don't go in for even that much promotion of their shows. Lowell Blanchard, of WNOX, Knoxville, Tenn., is typical of wax whirlers who feel their programs need no promotion. Blanchard says of his *Musical Clock*, an early-morning, six-times-a-week melange of popular, Western, mood, and children's music, plus jokes and friendly chatter: "Our show has no need to buy an audience. The program is so well established that little

**MUSIC PRIZES LAUGHS**

**CLUB 99**

MON THRU FRI  
**3:45 PM**

**WNOX**

990 ON YOUR DIAL

**car cards** for "Club 99" of WNOX, Knoxville, Tenn., typify the effective use of printed media employed by many stations

*The Darling of Listeners Everywhere ...!*

**actual letters on file from distant listeners to the Newman show.**

**3 HOURS NIGHTLY (11 P.M. TO 2 A.M.)**

**mailing piece** of WPEN emphasizes that Eddie Newman's nightly show has built a wide and responsive audience

# air phenomenon

Many media are used but the show is its own best promotion

promotion is necessary; the program is its own best publicity."

Curiously enough, the opposite view of promotion is taken by another disk jockey on the same station. Tom More, who, as "Uncle Tom," presides over WNOX's *Uncle Tom's Club 99*, on numerous occasions addresses organizations wanting a "personality" speaker, and is the recipient of much local newspaper space. At one point, More became the object of a fight among listeners writing in to one newspaper's pet-boost-and-pet-peeve column, with WNOX publicizing it heavily as "The Battle of Uncle Tom's Crabbin'."

One of the most common titles for disk-jockey programs is the number on the dial where the particular station is heard, with the word "club" preceding or following the number. And the practice of such platter-program naming has a natural corollary in the issuing of "membership" in the "club" to its faithful listeners. The extent to which these membership lists can grow is indicated by the more than 25,000 constituents of Fred Robbins' *1280 Club* on WOV, New York. When that figure was reached, Robbins, one of

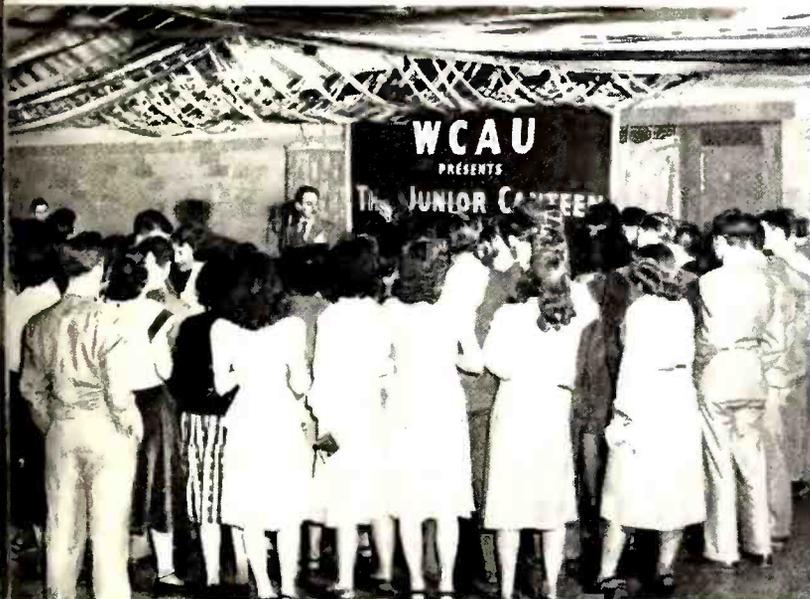
the more promotion-minded turntable twirlers, celebrated the event with an elaborate studio party for the young lady who was ceremoniously dubbed "Miss 25,000."

Membership in these mythical clubs is customarily marked by the issuance of a card—or in some cases, a pin—to listeners who write in asking to join the "club." The appeal for teenagers in what they consider as a personal contact with their favorite disk jockey is, of course, obvious—and highly advantageous to the d.j. in acquiring a growing audience through the good will spread by the tangible evidence of "club membership." A few wax twirlers carry the personal touch even further. Bob Bacon, of *Bacon for Breakfast* on WBRE, Wilkes-Barre, Pa., during the football season issues pins to high-school kids, with the pins bearing the school's colors and name—and, of course, the name of Bacon's program.

Where a disk jockey's programing consists of popular music, jazz, the top tunes of the day, etc., his show is beamed mainly to young people. Those spinners with a desire to avoid the

ordinary and obvious promotional devices take advantage of the natural esteem in which they're held by teenagers via frequent appearances at schools, club groups, and other youngster activities. Bob Clayton, of WHDH's (Boston) *Boston Ballroom*, found that his many appearances at schools, teenage clubs, fraternities, and sororities (at the request of students and members) paid off with his being voted the most popular disk jockey in his territory by two leading high schools and a preparatory school. Clayton's ability to pull 8000 letters in a contest suggesting a name for an Erskine Hawkins record, and 5000 letters accepting the offer of a Frankie Laine key-ring, is more than partially due to his appearances at local theaters, ballrooms, night clubs, and charity affairs, as well as at teenage functions.

Although Hal Moore's *The Bugle Call*, on WCAU, Philadelphia, six times a week at 7:15-8:55 a.m., is geared for working people, preparing for work and having breakfast, the teenage audience is not ignored by this record spinner. Like Clayton, Moore  
(Please turn to page 75)



**in person** appearances are a sure-fire way to develop d. j. ratings. WCAU's Hal Moore puts on "Junior Canteen" in schools



**clubs** can reach big proportions. Fred Robbins of WOV, New York, congratulates the 25,000th member of his "1280 Club"

“The NEW”



LANG-WORTH  
THE ACME IN  
SOUND REPRODUCTION  
A QUALITY SERVICE -  
COMPLETE AND CONCRETE  
33 1/2 RPM  
FEATURE PROGRAMS INC. - NEW YORK, N. Y.  
Recorded in accordance with NAB standards—manufactured by Lang-Worth Records, Inc., Long Island City, New York

ACTUAL SIZE

# Lang-Worth Transcription<sup>™</sup>

*Lang-Worth Feature Programs, Inc.*  
*will be pleased*  
*to entertain your request*  
*for*  
*Full information and Audition Sample*  
*of*  
*"The NEW Lang-Worth Transcription"*  
R. S. V. P. 113 W. 57th St., N. Y. C. 10

**NOW!**

**5000**  
WATTS  
**KHMO**  
**HANNIBAL**  
COVERING THE  
HANNIBAL-QUINCY  
TRI-STATE  
MARKET



42 COUNTIES OF  
PROSPEROUS *Mark Twain Land*  
ILLINOIS • IOWA • MISSOURI  
NATIONAL REP.— JOHN E. PEARSON CO.

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

WINSTON-SALEM



*Success Story*

**HOW TO WRITE YOUR OWN SUCCESS STORY**

Whatever your product or service, give WAIR the opportunity to put your story before the people of this locality. WAIR listener confidence, built up over a period of years, assures profitable reaction, making good material for a SUCCESS STORY OF YOUR OWN.

**WAIR**  
WINSTON-SALEM  
NORTH CAROLINA  
National Rep: Avery-Knodel, Inc.

# RTS...SPONSOR REPORTS...

-continued from page 2-

## Ascap again extends TV music rights

On 31 August, ASCAP again extended, to 30 Sept., right of its members' music on TV, pending final agreement with TV industry on rates of compensation. Discussions have been going on for eight months.

## Ford starts \$100,000 safety contest

Ford Motor has joined ranks of contest conductors, offering \$100,000 in prizes (through JWT) for endings, in 50 words or less, to statement, "All cars and trucks should be safety-checked periodically because. . ."

## Frank Mullen becomes consultant to WPIX

Frank E. Mullen, former executive v.p. of NBC, and recently president of G. A. Richards stations in Detroit, Cleveland and Hollywood, has become consultant to WPIX, New York "Daily News" TV station.

## Rhodes Pharmacal to make network debut on MBS

Rhodes Pharmacal Company, Cleveland, will use network radio for first time with sponsorship of Gabriel Heatter's newscasts over Mutual coast to coast, starting 20 Sept. Heatter also is sponsored, on different nights, by Noxzema and Kreml shampoo.

## Emerson's profits and Motorola orders up

Emerson Radio & Phonograph reported net profit after taxes of \$2,256,718 for 39 weeks ended 30 July, compared with \$1,326,290 for same period year ago. Paul Galvin, Motorola president, said his company's orders for 1950 radio and TV models are 103% ahead of same period in 1948. Motorola is invading \$395 to \$895 TV-set market.

## Birds Eye launches largest campaign

Birds Eye-Snyder division of General Foods is starting largest campaign (through Y&R). Media include selective announcements on 99 AM radio and 27 TV stations, magazines, newspaper, and outdoor posters.

## NAB will report TV expenditures

NAB will release regularly expenditure figures on TV advertising based on Rorabaugh TV report. July figures will be issued in late September.

# spotlight on **AYER** and **KUDNER** reading habits

What goes on behind the scenes at broadcast-minded advertising agencies? How do they keep posted on their use of radio and television? Most any timebuyer or account executive will tell you that today he leans heavily on SPONSOR. For SPONSOR is a practical tool, a use-magazine, pinpointed to his special needs. Too, it's pinpointed to his client's needs. SPONSOR has the highest circulation among advertisers and agencies in the entire broadcast advertising publication field.

Do you need more?

Three out of every four copies (8,000 guarantee) go to national and regional advertisers and their advertising agencies. An average of 10½ paid subscriptions go to readers at each of the 20 top broadcast-billing advertising agencies.

You're sure to hit home

with sponsors and agencies

when you advertise

in SPONSOR

## SPONSOR

40 West 52 Street, New York 19

For buyers of Radio and TV advertising

### N. W. AYER & SON

Subscriptions to SPONSOR 9

Home 4 Office 5

Executives 2 Timebuyers 3

Account Exec 2 Others 1

Radio Dir 1

#### Some N. W. Ayer clients who subscribe

American Safety Razor, American Tel. & Tel., American Tobacco, Atlantic Refining, Cannon Mills, Chrysler Corp., Hills Bros., Int'l. Corr. Schools, Johnson & Johnson, Kellogg Company, National Dairy Products Corp.

### KUDNER AGENCY

Subscriptions to SPONSOR 6

Home 1 Office 5

Executives 1 Timebuyers 2

Account Exec 1 Media Dir 1

Radio Dir 1

#### Some Kudner clients who subscribe

Admiral Corp., Benson & Hedges, Buick, General Motors Corp., Goodyear Tire & Rubber, Texas Company, U. S. Tobacco.

"Everyone connected with Radio and Television advertising should read SPONSOR. We at N. W. Ayer read it regularly because it keeps us posted on the latest radio and television activities.

PAUL KIZENBERGER,  
Timebuyer, N. W. Ayer

"I read SPONSOR regularly to keep up to date with the happenings in the radio and television field. I consider it an excellent medium for people who are interested in this phase of the advertising business."

DAN J. PYKETT,  
Media Director, Kudner



## Mr. Sponsor asks...

"Just what is saturation advertising in broadcasting!"

Ernest Emerling

Director of advertising and publicity, Loew's Theatres, New York

### The Picked Panel answers Mr. Emerling



Mr. Hurley

Saturation is the point where an advertiser's sales message is being heard by all his prospects. Anything beyond this is waste circulation. The saturation point differs for each advertiser. For example, we have an account on WNEB that sells men's, women's, and children's clothing. He buys four quarter-hours per day and an announcement schedule across the board. His programs, all musical, and his announcements are staggered from early morning through the late evening and are all in well-rated periods. In addition, many of them are adjacent to highly-rated news and sports features. We believe that such a schedule reaches all this advertiser's prospects and for him constitutes a saturation campaign.

Contrasted with the foregoing, we have had for almost three years a limited announcement schedule from an automobile radiator repair shop. While it is true that all automobile owners in the area are potential customers of this shop, it is quite unlikely that more than a small percentage will have occasion to have radiator repair work done. His purpose in advertising is to remind prospects that his services are available

when needed. This consistent announcement schedule, even though limited, serves his purpose well. It does not constitute saturation in the popular sense, but certainly a more intensive schedule could well amount to waste circulation.

Obviously, all service-type accounts cannot be treated in the same manner. For example, eye-glasses and glass repairs are needed by enough people that an optician might well be sold a saturation schedule similar to that sold to our clothing account.

There are undoubtedly many accounts whose advertising would never reach the saturation point. A large department store, for example, has enough goods and services to sell that the only limit on its advertising could well be its budget. That's the type account we dream about.

JOHN J. HURLEY  
General Manager  
WNEB, Worcester, Mass.



Mr. Kaye

A steady down-pour of rain completely drenches every square inch of the area where in it falls. This is analogous to our approach to radio broadcasting. We believe in completely capturing a market through saturation.

Our method is quite simple. We select the medium which we believe has the #1 position for our particular sales and merchandising effort and then "we throw the book at 'em."

For example, on WNEW (New York), we have purchased time from

12 midnight through 11:30 p.m. each and every day. Our "sales messengers" must hit every segment of the station's listening audience, inasmuch as our commercials are injected via spot announcements or full programs approximately every hour of the day.

Competitors with similar products would find themselves completely drowned by our activities if they should decide to use the same station, unless they matched our buckshot tactics. We have found that this domination of the market represented by the station's listening audience is extremely successful, particularly in the merchandising of the three major products which we distribute—RCA Victor Television, RCA Victor Records, and Bendix Automatic Washers.

GERALD O. KAYE  
V.p. in charge of sales  
Bruno-New York, Inc.



Mr. McDonald

Saturation, according to Webster, means complete penetration or impregnation. By the same token saturation advertising in broadcasting would mean complete penetration of the market. This would not mean buying all commercial time on all radio stations in the market. Instead, it could be achieved in several ways.

For instance, take outdoor. What they call a "full showing" or "100% showing" does not mean that a client would buy *all* of their locations. It means that the showing would cover enough key locations so that most

everyone in the city. or market, would be available to one or more of the boards during the month.

I think this could easily apply to radio, but on a weekly basis. A few years ago, there was a client in one of the larger Southwestern cities who used the following plan effectively. He broadcast programs on every station in the market at the very same time, using three programs daily — in the morning, afternoon, and evening. This way, sometime or other throughout the week, he reached almost every listener in the market.

Other clients have done this on a smaller scale, buying announcements on every station in the market at the same time throughout the day.

To my way of thinking, one of the cleverest jobs of saturation advertising was done in San Antonio by Joske's. They bought several daily programs on every station in the city, and used an extensive spot announcement schedule. This advertising was well planned and reached at sometime during the week almost every person in that market.

On a smaller scale, saturation advertising can be done by clients who completely dominate one or more, yet not all stations in a given market.

Saturation advertising is difficult to discuss generally. Many things must be taken into consideration. The product itself is extremely important; its price, distribution, competition, whether a new product or an established one, and many other considerations. Ordinarily, under normal circumstances, I would say that when a product completely dominates radio in a given market, that would comprise saturation advertising in broadcasting.

**PATT McDONALD**  
General Manager  
WJMM, Memphis



Mr. McGrath

Webster, in one of his abridged editions, defines "saturation" as that point where no more can be absorbed." Believe it or not, we know that even radio can reach that point

through at least two avenues: either every potential buyer in the available audience has received at least one listener impression, or the commercial  
(Please turn to page 50)

# Watch the New WDSU

No Other New Orleans Station Offers Such Outstanding Radio and Television Shows at Such Economical Cost!

## "SPOT THE STARS"

Vivacious Neoma Briant blends her own melodic songs into a clever quarter hour musical movie quiz which combines prizes with good merchandising.

(Available for Sponsorship)



## "THE FLORAL TRAIL"

Joyce Smith (originally Betty Crocker's voice) presents a flawless 15 minutes of Southern garden information applicable to the New Orleans area. Mail pull—150 letters per program.

(Available for Sponsorship)



See your JOHN BLAIR Man!



5000  
WATTS  
•  
ABC  
•

EDGAR B. STERN, JR.  
President

ROBERT D. SWEZEY  
Executive Vice-President

LOUIS READ  
Commercial Manager



## ROME, U. S. A.

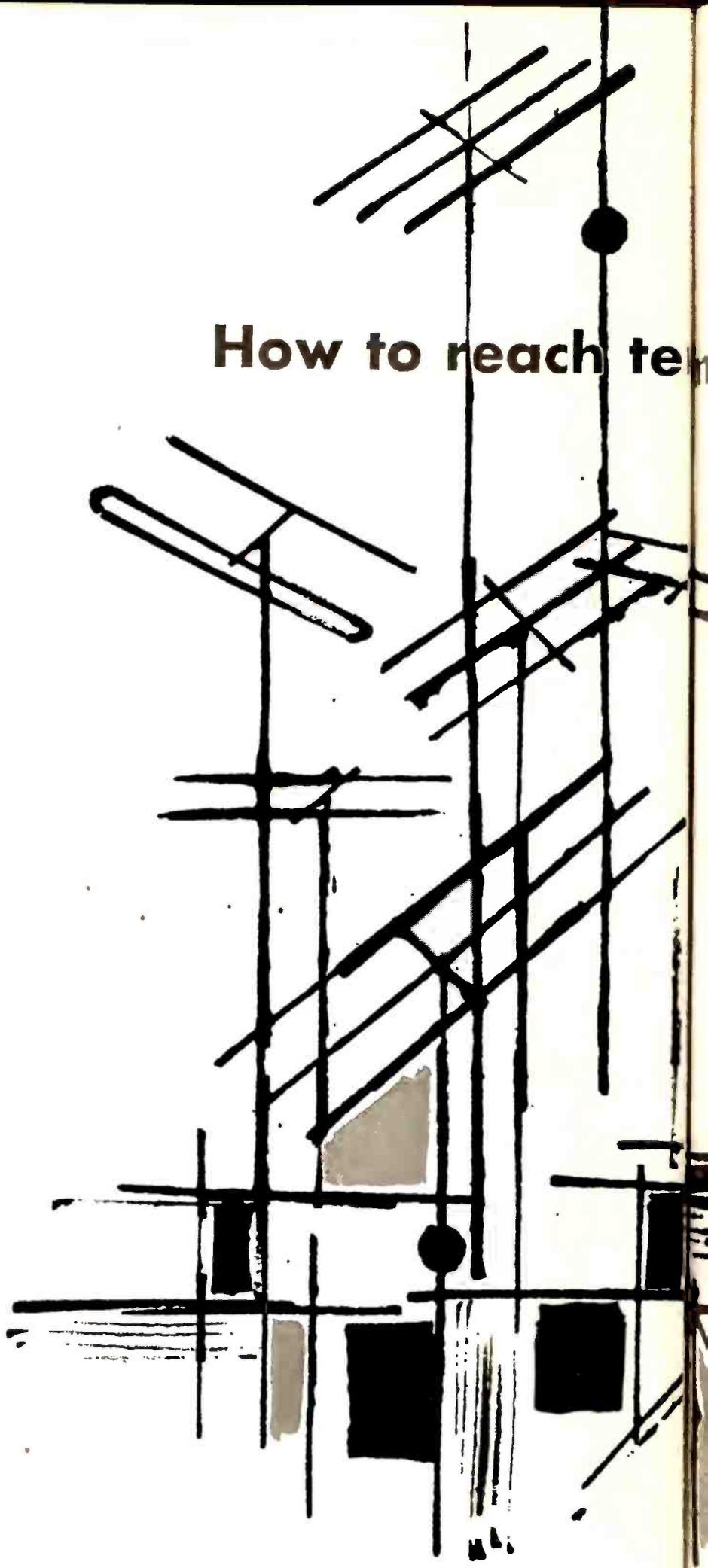
(Continued from page 35)

speaka da English." In 1940, one out of every ten individuals in the United States was foreign-born. Due to restricted immigration and the war, this percentage has dropped, but there are still over 13,000,000 foreign-born in the United States, and this does not include the enormous increase in Spanish-speaking Puerto Ricans and Mexicans.

Los Angeles is the second largest Mexican city in the world. Only Mexico City exceeds the City of the Angels in its Mexican population. New York is the biggest Puerto Rican city on the globe. Neither of these cities has an advertiser or a station management that is collecting upon this fact. Both Los Angeles and New York have stations with Spanish-language programs. In the latter city there isn't a real Caribbean broadcast in a carload. In Los Angeles most Spanish broadcasts are directed at Mexicans because they're virtually the only kind of Latin extant in the area. Virtually the entire Southwest is Mexican territory—except in sovereignty. Many small stations have nearly a 100% allegiance of the émigrés from south of the border.

In Los Angeles itself, the Spanish-language programing has been of a hit-or-miss type. It is in recognition of this fact that the labor stations KWIK (AM) and KFMV (FM) are planning program structures that will fill the needs of the area's great Mexican population. These stations are going to be prepared in a manner which will plainly indicate that Mexicans are people. With foreign-language listenership frequently reaching saturation in each market's that's even passably served, advertising on these programs is generally production at a very low cost per listener.

More radio sets are owned by Mexicans residing in the Los Angeles area today than are owned by residents of Mexico City. Surveys are being made by a number of organizations of Mexican listenership not only in the key Mexican city in the U. S., but also all through the Southwest. There was a time when Mexicans in this area might have been dismissed as okies. This isn't true any longer. The average income of a Spanish-speaking citizen of Los Angeles, according to a confidential survey made by the State of California, is only 3% lower than the in-



# How to reach te

million eyes

Your commercial messages appearing on the eight major television stations represented by NBC Spot Sales may be seen by 5,527,800 people\*... 70% of all U. S. viewers.

Your product may be demonstrated in 1,535,500 living rooms... more demonstrations than a hundred salesmen making ten calls per day could cover in *five years*.

For the ultimate in advertising impact upon millions of potential customers, you'll find television stations represented by NBC Spot Sales the best buys in modern advertising.

ESTIMATED NO. OF VIEWERS IN AREA

WNBT	New York . . . . .	2,592,000
WPTZ	Philadelphia . . . . .	759,600
WNBQ	Chicago . . . . .	612,000
KNBH	Hollywood . . . . .	608,400
WBZ-TV	Boston . . . . .	406,800
WNBK	Cleveland . . . . .	244,100
WNBW	Washington . . . . .	200,500
WRGB	Schenectady . . . . .	104,400

Total . . . . . 5,527,800\*



SPOT SALES

New York • Chicago • Cleveland • Hollywood  
San Francisco • Washington • Denver

\*NBC Research Dept. Estimates—August, 1949

come of his opposite number in the native-born group.

What is perhaps more important to an advertiser considering the Mexican as a customer, Mexicans have no manana when it comes to spending what they earn. Like the Negro, the Mexican is, in his buying, luxury-minded. In the U. S., he wants the best he can buy. He's yet to be trained to save. The great upsurge in savings-bank deposits has not come from either the first-generation Spanish-Americans, Mexican-Americans, Puerto Ricans, or Italian-Americans. It hasn't come, either, from Americans of dark hues, but that's another story, for another issue of SPONSOR.

Because very few national advertisers use foreign-language broadcasts, the business goes to lesser brands. In WOV's pantry-inventory survey, conducted by Pulse of New York, the leading brands of canned tomatoes were:

Canned Tomatoes	
Leading Brands (in homes from 18 April-15 May 1949)	Percent of Homes
Pastene .....	14.2
Red Pack .....	12.3
Pope .....	11.8
Del Monte .....	10.7
Vitelli .....	9.4
A & P brands .....	8.8
Flotta .....	4.8
Violetta .....	4.3
La Perla .....	4.3
Contadino .....	3.5
Del Gaizo .....	2.4

Canned tomatoes may not be a product used universally in American homes. In the WOV-surveyed Italian homes 92.8% had canned tomatoes. Del Monte shows up in fourth place because it does use Italian-language broadcast advertising.

The foreign-language market is not a young market. WOV's pantry-inventory of Italian homes showed that 81% of the housewives were over 30 and only 1.3% under 20. The day of the Italian child-bride has passed. Actually 47.7% were over 40.

The foreign-language market is not a market nationally reached by newspapers or magazines. That's because a healthy percentage of the women can't read their native-language newspaper, since they came to the United States after little or no schooling in their native countries.

Newspapers, on the other hand, do reach the men, in cities and their environs where the papers are published. The male of the species is proud to display his ability to read, as any survey of rapid-transit systems in areas with high foreign-populations will attest. They read the native-language newspapers, and they display them for

all to see. A woman reading a foreign-language paper in a public conveyance is a rarity.

In addition to the fact that foreign-born women as a group are not, to say the least, avid readers, publication of foreign-language papers is restricted to big population areas. These papers try to reach vast sections of the U. S., but they're old-hat by the time they are delivered to outlying sections. The foreign-language population, except in New York, Chicago, and Detroit, can get its fresh news only via broadcasting. It does, although even today some

of it is tinged with a flavor that's surprising to most Americans who understand some other language besides their own.

The big foreign groups are located in nine areas, according to the 1940 U. S. Census. There have been, however, vast population shifts during the past decade. Some of these were brought about by the war and some of them just happened. The Mexican and Puerto Rican migrations were not war-inspired, but the war accelerated them.

There are new shifts taking place quietly. While there are not a great

number of DP's (displaced persons) coming into the United States, the number is bound to increase. These new foreign-born Americans are not being located in big metropolitan areas as their forebears were. They are, in many cases, farmers who are replacing the last generation's farmer's sons and daughters. They will require foreign-language broadcasts to convert their thinking to the American way. Most sociologists stress the fact that these DP's, despite the fact that they have had to flee from dictatorships, are not conditioned mentally to freedom and that every form of communication that reaches them has its effect upon their concept of democracy.

The social scientists, for the most part, feel that even more than public-service programming, broadcast advertising will condition America's new immigrants. They reason that since most of the attacks upon the U. S. are based upon the claim that "big business" is fascist, what "big business" says and does on the air and in print is more important than what even the President of the nation has to say. This feeling is backed by the results of a recent survey by a great philanthropic foundation. The results of this survey of what can be done to "sell" democracy pointed out that what democracy does in daily living is more important than what it preaches.

New York State is still first in its foreign-born population. While 1940 census figures gave it 2,853,530 foreign-born, current estimates, which will be confirmed by the 1950 census, give New York around 3,500,000.

The other leading states (in foreign-born populations) are, as of 1940:

State	Foreign-born
Pennsylvania	973,260
Illinois	969,373
California	870,893
Massachusetts	848,852
New Jersey	695,810
Michigan	683,830
Ohio	519,266

Where America's foreign-born have come from is indicated in the same census:

Country	1940 Census figure
Italy	1,623,580
Germany	1,237,772
Russia	1,040,884
Poland	993,479
England*	621,975
Ireland*	572,031
Austria	479,906
Sweden	445,070

\*Listed only for comparison purposes

The rest of the 11,109,620 foreign-born came from many sections of Europe. The non-European group was difficult to trace. The Puerto Ricans, Mexicans, Chinese, etc., were not an important factor ten years ago. They are today. (Please turn to page 50)

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

# "PROOF OF THE PUDDING"

Because Local advertisers know that WDBJ excels in coverage, distribution and RESULTS in Roanoke and Southwestern Virginia\*, 34 LOCAL accounts have maintained continuous advertising schedules from 5 to 15 years on WDBJ.

\*Ask your Free & Peters Colonel for survey material.

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

# WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives





3 Beauties  
of the Deep South

**1. ALBANIA PLANTATION**, Jeanerette, La. Built in 1842 by Charles Greverberg. Since 1910, Albania's 1,100 acres of sugar cane and this beautifully preserved mansion have been owned and maintained by the City of New Orleans.



**2. RICE THRESHING** near Kaplan, Louisiana. This rich, farm area leads the nation in rice production. High yields and wide crop diversification are

other important reasons why WWL-land exceeds the national average in increased income, increased buying power, and general prosperity.



**3. WWL'S COVERAGE OF THE DEEP SOUTH** 50,000 watts—high-power, affording advertisers low-cost dominance of this new-rich market.



The greatest selling power  
in the South's greatest city  
50,000 WATTS CLEAR CHANNEL CBS AFFILIATE

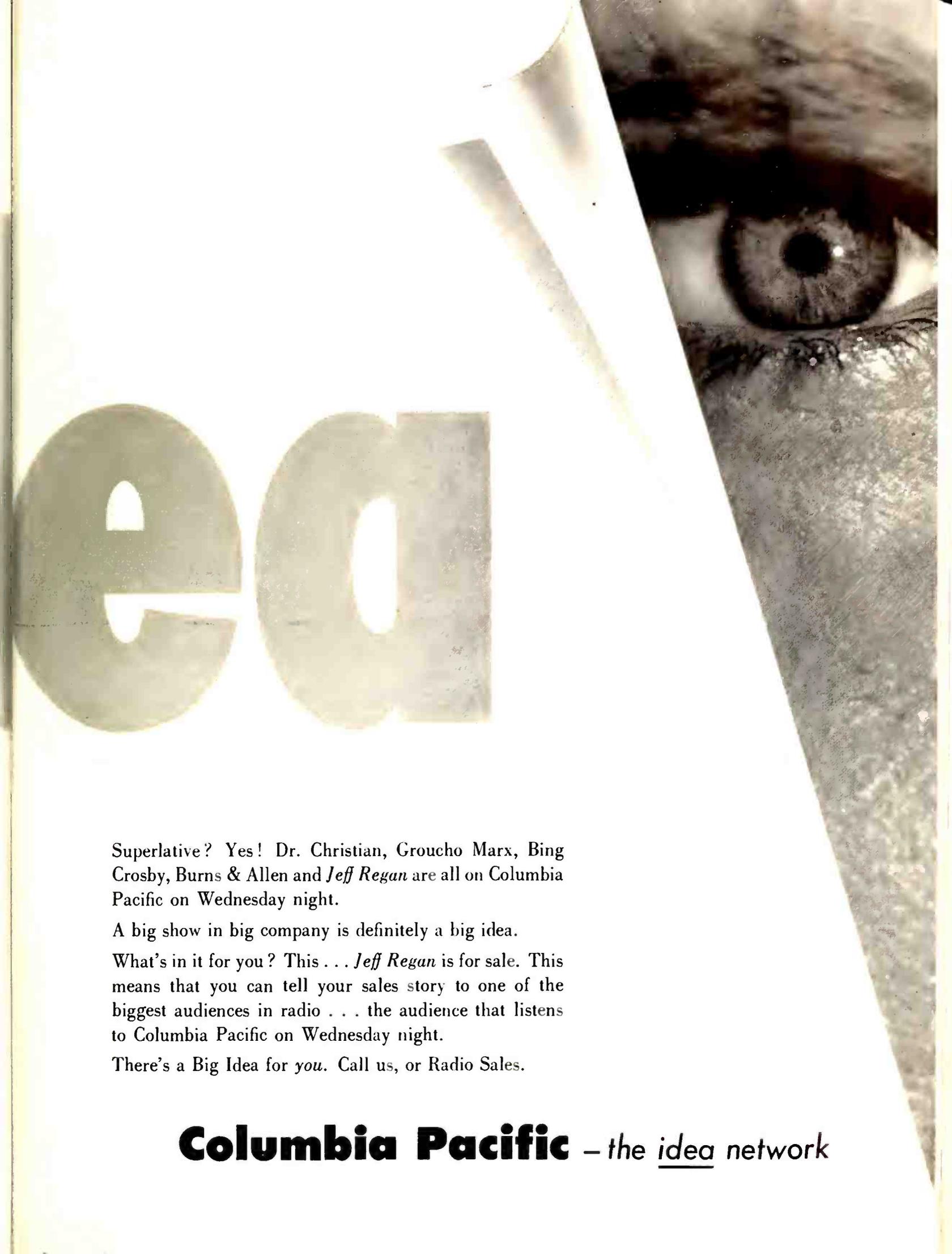
*BMB Maps of WWL-coverage and other data available from the Katz Agency, Inc., our National Representatives.*

**What's the big**

**idea**

**Here's** a big idea that gets big listening. Take a spine-chilling Columbia Pacific mystery show. Give it the advantage of Columbia preparation and production. Then put it in a sequence of shows that defies competition.

That's what we've done with *Jeff Regan* . . . a new Columbia Pacific thriller with enough polish and punch to rate a place in Columbia's superlative Wednesday evening line-up.



idea

Superlative? Yes! Dr. Christian, Groucho Marx, Bing Crosby, Burns & Allen and *Jeff Regan* are all on Columbia Pacific on Wednesday night.

A big show in big company is definitely a big idea.

What's in it for you? This . . . *Jeff Regan* is for sale. This means that you can tell your sales story to one of the biggest audiences in radio . . . the audience that listens to Columbia Pacific on Wednesday night.

There's a Big Idea for *you*. Call us, or Radio Sales.

**Columbia Pacific** – the idea network

## ROME, U. S. A.

(Continued from page 46)

In 1940, New York had the leading foreign-born population from most countries in Europe. In very few cases are other states hosts to greater numbers than the Empire State. Minnesota and Illinois had more Swedes, Minnesota also had more of Norway's children, the Czechoslovakians are strongest in Illinois and Pennsylvania. Michigan and Minnesota have many more Finns than New York.

The Jews have been always an important economic factor, although there hasn't been much attention paid to them on the air, except in New York. Even in 1937, there were roughly 5,000,000 men and women of Jewish origin in the United States. More recent figures (1943) place the Jewish population at 8,547,255, but there is some dispute about this figure, despite its authentication by the *American Jewish Year Book*. There have been a number of programs, over a number of stations in New York, presented for the Yiddish-speaking populace. Now it's generally conceded that WEVD is

the station that speaks their language.

The men on the production firing-line are still largely of European extraction. They're making more money than at any other time in the history of the U. S. Most of America's national advertisers just don't know how to reach these nationals, don't use continuous campaigns to reach them. There are exceptions. There will be more—if the new Foreign Language Quality Network, a chain of stations connected by wax (transcriptions) is successful with its experiment with Italian and Polish programming.

The fact that Pulse of New York is going to report on a continuing basis the listening of New York's Italians, and may expand its study of listening by specific groups, is a step in the direction of making foreign-language air advertising something besides an easy way for stations to make money.

Mass advertising can and does ignore many very profitable markets. "Little" markets, like the 7,622,000 packages of macaroni and spaghetti products bought by New York's "big Italy" in four weeks, can make millions for advertisers who reach them.

★ ★ ★

## MR. SPONSOR ASKS

(Continued from page 43)

copy has been so repetitious, obnoxious, or ludicrous that the listener becomes a fatality through boredom.

Considering the first avenue, there is no standard rule of thumb that effectively answers the question. What about the product? The peak of saturation of a commercial message for a product of appeal to both sexes and all ages is much further off than the peak of a product aiming at a specific age group or sex. For example, the saturation for a hair net is that point where the total number of messages will effectively reach the total number of women listeners in the market for such a product. It does not apply to programs beamed at male audiences or children. For the men, a similar situation would prevail if you were trying to sell cigars.

Concerning the second avenue, or copy slant, we have evidence of certain jingles used on individual stations 36 times a week in which a recent survey for the advertising agency showed that on the ratio of 12-to-1 the copy repeatedly heard was not obnoxious. Obviously, the repetitious content had not yet reached the point where the audience has become "saturated."

On the other hand, a television short run 36 times a week, so like watching the same movie over and over again, might become so unnecessarily boring that it might soon reach a peak listener interest and pass on to the area of damaging influence. Under such conditions, it is no longer economically feasible to continue to advertise the product or service, for if the listener becomes bored, or disinterested, or completely angry with the commercial, the results could be disastrous. To repeat, there is no standard rule on the question of saturation. It must resolve itself about the standard axioms of advertising: Is the product wanted? Is it priced right? Is it well distributed? To what group of consumers will it appeal? What is the ratio of price to sales cost, etc.?

The question is answered by analysis and experience, as are all other questions of advertising and marketing.

WILLIAM B. McGRATH  
Managing Director  
WHDH, Boston

★ ★ ★



**now available**

The most complete, useful and up-to-date compilation of consumer market data between two covers in . . .

### CONSUMER MARKETS

1949-1950 Edition

Based on the known needs of national advertisers and agencies for the latest reliable state, county, and city market facts and figures.

Provides a range of information you would otherwise have to gather and organize from 12 different sources.

Reports only government and other authoritative figures; 1948 estimates of population, families, retail sales, farm and industrial activity, effective buying income, and other important market indices prepared by Walter P. Burn, nationally recognized market statistician and consultant.

Clear, easy-to-use maps for each state show all counties, all incorporated cities of 5,000 and over, all country seats, all daily newspaper and radio towns with population and other data. Separate maps for 39 cities of over 250,000 and their vicinities.

"I keep CM handy for use all through the year," says Manager of Markets and Media in a large 4-A agency.

All data organized for most efficient use, alphabetically state by state, county by county, in their respective states, city by city in their respective counties, covering the whole U.S.A., the U.S. Possessions and Territories, Canada and the Philippines.

You'll have to see and use the 1949-1950 CONSUMER MARKETS to appreciate its great utility as a market research tool. It was mailed to all SRDS subscribers with the September 1 issues of the Newspaper and Radio Sections. Additional copies \$5.00 each.

If you are not on SRDS subscriber, send for a copy of CONSUMER MARKETS today. Use it for 10 days free. Then, if you keep it, send us \$5.00.

A Section of Standard Rate & Data Service  
Walter E. Botthof, Publisher  
333 North Michigan Avenue, Chicago 1, Ill.  
New York • San Francisco • Los Angeles

# *Whadduyuh mean, first?*

It's a good question. A radio station can be first with all kinds of people:

It can be first with left-handed schoolteachers, or seven-foot motormen, or women having their hair done, or men with one foot on a brass rail.

So what?

So this: ask Mr. Hooper who's first in Baltimore—in the departments that count. Such as: WFBR: First in morning audience. WFBR: First in afternoon audience. And in the three-ring, all-star sweepstakes department—WFBR: **FIRST IN TOTAL RATED PERIODS!**\* Plus: something no other Baltimore station can even approach—a listener loyalty factor, represented by over 100,000 people who come to WFBR to see a broadcast every 365 days!

*Private memo to timebuyers: Fall is just around the corner. In Baltimore, if you want to be first—you need*

**AM**

# **WFBR**

**FM**

*\*May-June  
Hooper Report*

**THE BALTIMORE STATION WITH 100,000 PLUS**

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.  
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



## SIMPLE QUIZ QUESTION for SMART AGENCIES...

QUESTION - 0012

QUIZ CARD

*In what city is  
the new WBAY  
located?*

GREEN

# WBAY

HINT! WE USED  
TO BE WTAQ

## WE'RE STILL 5000 WATTS AND CBS!

*"This is the  
Columbia  
Broadcasting  
System"*

Twenty-two years ago, (Sunday, September 18, 1927) WFBL and fifteen other pioneer radio stations broadcast for the first time these now familiar words.

Through twenty-two years, the Columbia Network and WFBL have pio-

neered radio's great advancement as a medium of entertainment, education and public service. This Fall, WFBL and CBS bring Central New York listeners the greatest lineup of talent ever presented by any radio network, assuring advertisers of better and bigger audiences.

# WFBL

SYRACUSE  
NEW YORK

Represented by  
FREE & PETERS, INC.

## SEEING VS LISTENING

(Continued from page 31)

This distinction in the nature of the attention paid ads in the two media is, of course, due partly to certain distinctions in the purpose of the ads and partly to the technical differences in the media. Despite the difference in the kind of attention given radio and newspaper ads, despite the difference in "favorable" conditions under which housewives are exposed to them, ads heard on the radio make a more lasting impression on most housewives than ads seen in newspapers.

The ability of more women to recall radio than newspaper advertising isn't the only evidence of the superior impact of air advertising. Fifty-three percent of the sample said they preferred to hear advertising on the air as against 37% who favored seeing it in print.

College educated women, however, preferred to see rather than hear advertising 50.39%. In fact, on the majority of questions housewifely reactions were strongly colored by preference for one or the other medium, and their preferences are much more influenced by education than anything else, according to this study.

The few instances in which newspaper ads seemed to produce greater impact than similar ads heard on the air mainly involved college educated

(Please turn to page 70)

## GIVEAWAYS

(Continued from page 27)

go, in light of the FCC rulings, the value of such a change is open for question. For instance, the FCC ruled that a contestant, in order to claim a prize, must not have been "listening to or viewing the program in question." At first glance, this is just a matter of separating radio home reception and television reception. On the other hand, and this depends on the results of the court reviews of the FCC's actions sought so far by CBS and ABC, the word "viewing" is ambiguous. There is a good chance that it may eventually be interpreted as meaning

the very act of viewing the show from a seat in the studio, or standing on a stage. Only a handful of shows either are built around a giveaway gimmick for the home audience or have an "outside" giveaway added. At the same time, there is quite an extensive list (See "Class II" listings in illustrations) of programs that offer prizes, which the home audience hasn't a ghost of a chance of getting in on, to studio contestants only. Here the strength of giveaway is considerably less, even though, paradoxically, the actual monetary value of the prizes is often greater. The listener to this type of show (examples: *Queen For A Day*, *Break the Bank*) is not attracted primarily by a desire to make money. Those who want to get in on that aspect of the show account for the lengthy waiting lists for tickets to such broadcasts and/or telecasts. The "entertainment" for the listener or viewer to this type of show lies in the vicarious thrill of hearing or seeing someone who might be the listener dragging away a pile of merchandise or cash. Like the telephone giveaway shows, anything that comes between the audience and the giveaway (even though the members of the home audience have no way to participate in the winning) acts as an obstacle, and brings the curve of approval on minute-by-minute reactions slumping down. This too is a near-pure giveaway show, although the strength of giveaway in the show is less, and there is considerably more freedom for stunts, gags, jokes, and other production techniques than in the telephonic shows.

There is a third class of show that offers prizes to the studio audience. The strength of giveaway in these shows is well below those of "Class II" shows, even though there are sometimes sizable "outside" giveaways. These shows are audience participation, usually with a name-star mc, which depend either on the fairly high I.Q. of the participants or on the stunts that participants are asked to do, for the basic appeal of the show.

In the case of, say, *Take It Or Leave It*, the usual prize that can be won is in answering the famous "\$64 question." Comedian Eddie Cantor, complete with a showman's vast repertoire of jokes and a staff of gag writers for special material, is the main attraction. The listener who regularly dials a "Class III" show is not looking for wealth, or even particularly concerned

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



**H**ERO or flop, success or failure—it's plain old-fashioned Know-How that usually makes the difference!

Take KWKH's Hoopers, for example. Our latest Share of Audience figures (Mar.-Apr., '49) show these results:

- Mornings . . .70% Better Than Next Station (B)  
(Mon. thru Fri.)**
- Afternoons . . 7% Better Than Next Station (C)  
(Mon. thru Fri.)**
- Evenings . . .47% Better Than Next Station (B)  
(Sun. thru Sat.)**

In addition, BMB figures and paid-attendance at "live" shows give further proof of KWKH's superiority in this rich Southern market. *May we send you all the proof, today?*

# KWKH

**Texas**  
**SHREVEPORT LOUISIANA**  
**Arkansas**  
**Mississippi**

50,000 Watts

• CBS

The Branham Company, *Representatives*  
Henry Clay, *General Manager*

with hearing other people win it. Reaction tests show this to be true, and the "obstacle" for the listener in the program is, unlike Class I and Class II shows, the giveaway factor.

Where the strength of giveaway is found at its mildest is in the few shows in radio and TV that fall into "Class IV." These are the shows in which the "game" or "quiz" is all-important, and the giveaway so minor that it is usually just an inducement to get people to submit material for the show itself. Only two sponsored shows in this category are on the network radio or TV air now, *Twenty Questions* (in

which a Ronson lighter, the sponsor's product, is offered to listeners who send in a suitable subject) and *Who Said That?* (where people send in a pet quotation, complete with data on author, etc., in the hopes that they will receive some small merchandise prize for stumping the panel of experts). Research done on these shows, plus the volume of mail that comes to them, indicates that listeners actually build a resentment against anything that interferes with the game being played, the diametric opposite of the reactions to the shows in "Class I."

Thus it is that giveaway shows, on

close analysis, often turn out not to be "giveaway" shows pure-and-simple at all, despite the amount of prizes or cash that is being given away. Only a few depend upon the money angle, both in radio and TV, to get an audience. Most of them can eliminate the telephone jackpots and either revert to their older formats or move over to a class in which the strength of giveaway is lessened, or even eliminated.

Suppose, for example, that *Stop The Music* cut out the telephone giveaway and studio giveaways entirely, set up a "panel of experts" composed of Paul Whiteman, Jascha Heifetz, and Cole Porter . . . and had Bing Crosby as guest star. The questions would be tougher, the music portion of it probably better. It would, in one fell swoop, jump from "Class I" to "Class IV." From being paramount, the strength of giveaway would be almost eliminated, probably being reduced, like *Twenty Questions*, to prizes for musical questions sent in by listeners. If promoted well, it might even build an audience equal to the old one.

So far as the FCC is concerned, it would probably then be in the clear.

It would be a highly acceptable form of programing.

. . . and it would *still* be a giveaway. ★ ★ ★

## PRESTIGE PROGRAMS

(Continued from page 33)

tial is supposed to have been happy about the whole thing. It was supposed to bring prestige to the Prudential name and prestige sales. The Prudential insurance agents screamed. They liked Prudential's simple, honest, commercial Jack Berch. They were disgusted with "prestige." They didn't know that what they were disgusted with wasn't prestige but routine programing dressed up in a velvet suit. It wasn't a prestige program that failed but a program that failed to have prestige.

That's the very reason so many so-called prestige programs land on their faces. It isn't prestige programs that go plop, but attempts at prestige productions that fail with dull thuds.

Heinz was sponsoring a sock audience program in *Joe Palooka* back in the early days of commercial programing on CBS. Mrs. Heinz happened to hear the program during one of her afternoon teas. The next week the

(Please turn to page 56)



**WBNS TOPS THEM ALL FOR COLUMBUS NIGHT TIME LISTENERS**

Again comes Mr. Hooper with the evidence that WBNS is the favorite station of Columbus listeners in the night time as well as during the day. Columbus Hooperatings for Winter-Spring 1948-49, Monday thru Friday from 6 p.m. to 9:30 p.m., show seven out of the top ten programs are broadcast by WBNS. The remaining three are divided among the other network stations. No other Columbus station can match WBNS intensive coverage of this area.

**ASK JACK RATNER, PRESIDENT OF ROGERS JEWELERS ABOUT WBNS RESULTS . . . HE WILL TELL YOU:**

"Our business is akin to the banking business in that the foundation is based solely upon confidence. Therefore, we must carefully select the appropriate media to publicize our firm. We have used WBNS since its inception, throughout good business years and bad, and are confident that these weekly announcements have certainly been valuable in our rise to leadership in Central Ohio."

**FOLDIN' MONEY, JINGLIN' MONEY . . . IT'S BUSY HERE IN CENTRAL OHIO—**

Total retail sales in the WBNS area \$982,521,000.00 Columbus has one of the tightest labor markets in the country. Folks working, spending money, creating a prosperous economy . . . And their station is WBNS upon which they depend for news, entertainment and buying information. That's why this station is the first choice of advertisers who desire a better selling job in Central Ohio.

**COVERS CENTRAL OHIO**

**IN COLUMBUS IT'S**

**WBNS**

**POWER 5000 D-1000 • N CBS**

**ASK JOHN BLAIR**

# HOW FAR CAN JARO HESS GO?



He's gone too far already, say some. There's the station manager in North Carolina who wrote that he got so steamed up looking at the representation of the "Station Manager" that the print burst into flame. And the New York radio director who locked his copy of the "Account Executive" in his desk because one of the agency account big-wigs "was kind of sensitive." So it's wise to calculate the risk before decorating your office with these five provocative, radio-ribbing, Jaro Hess drawings. They're 12" x 15", reproduced on top-quality enamel stock, ideal for framing.

Besides the Sponsor, there's the Timebuyer, the Station Manager, the Account Executive, the Radio Director. While our supply lasts the set is yours—free with your subscription to SPONSOR. Use the handy return card or write to SPONSOR, 40 W. 52 St., New York 19.

**FREE, with your subscription to SPONSOR**

(\$8.00 per year)

If you think the sponsor is out-of-this-world, then wait 'til you see the four others. Jaro Hess caricatures are available only with your subscription to SPONSOR. Extra sets, available to subscribers, at \$4.00 each.

"It's a good thing advertising men don't bruise easily because these Jaro Hess satires really rib the business."

Louis C. Pedlar, Jr.  
Cahn-Miller, Inc.

"During each busy day I make it a point to look at them just once. They always bring a smile and relieve tension."

Dick Gilbert  
KRUX

"I am 100% satisfied with your excellent caricature titled Sponsor never satisfied."

The Toni Company  
Don P. Nathanson

"The pictures by Jaro Hess are splendid and I'm delighted to have them."

Niles Trammell  
NBC

## PRESTIGE PROGRAMS

(Continued from page 54)

program wasn't sponsored, despite plenty of proof that it was selling Heinz cereals. It wasn't prestige enough for Mrs. H. A number of programs, including *Women's Magazine of the Air*, have been tried by Heinz but no show has developed both the selling impact and the prestige desired by the social Heinz. Heinz as a result is not network radio-minded. It uses selective broadcast advertising, newspapers and magazines. It isn't the fault of prestige programming nor radio. Heinz never did develop a top drawer prestige show—nor (with the exception of *Palooka*) a sock selling vehicle. There has been recently a great deal of publicity on the fact that Heinz this season is pouring a great portion of its advertising dollar into newspaper advertising. That's true, but Heinz is also spending real money in radio not in prestige network programs but in selective announcements for individual Heinz products. Heinz knows that radio sells. It doesn't know that prestige radio can do a job, because of internal politics and the fact that radio hasn't been too forward in establishing the fact that it's a selling medium.

Good proof that prestige program-

ing can sell are the activities of the Standard Oil Company of California. For years it has sponsored both the *Standard School of the Air* and the *Standard Hour*, a symphonic broadcast. Both of these programs have been checked by Standard and have proved themselves not only as ideal vehicles for keeping the Standard name in the forefront of the West Coast's oil buyer, but also for delivering direct sales without pressure. Junior grows up in California with the feeling that Standard is part of his state—and naturally expects to buy Standard when he gets behind the wheel of the family jalopy.

What is commonly referred to as good music is the basis of most prestige programs. Symphonic groups like Boston, Philharmonic, Philadelphia, Detroit, and NBC have been sponsored time and time again by firms feeling they lend lustre to the name of the sponsor. The fact is that a firm may sponsor a great orchestral unit and still not be thought of as great by listeners. The John Hancock insurance organization gained nothing from sponsoring the Boston Symphony, except that the Board of Directors felt the program in keeping with John Hancock tradition. The firm gained neither stature nor sales. The U. S. Rubber sponsorship of the Philhar-

monic contributed very little to the sales of the organization nor did it make Keds any more important sport shoes, or U. S. automobile tires better off competitively. It did sell U. S. Rubber as a "great" corporation. On the other hand, the way that Standard Oil (New Jersey) utilized the same Philharmonic-Symphony Society this past season with promotions that brought two young people to New York each week for a "weekend with music," did a job for the SO organization, just as the two Standard programs on the coast have been doing a fine advertising job for years for the Pacific Coast SO.

What's true with all other forms of commercial programming on the air is true of prestige programming—it has to be promoted—it has to be especially geared to do the job which has been set for it.

Two more dissimilar programs than Milton Berle and the Metropolitan Opera broadcasts can hardly be imagined. Yet both are sponsored by the Texas Company, both sell Texaco gas and Marfax lubrication. Some sponsors might feel that the Metropolitan requires no promotion. Luckily Henry Souvaine, who produces the broadcast for Texas, knows that it has to be air-promoted and has turned the intermissions into delightfully productive miniature shows of their own.

There's only one Metropolitan Opera. It needs very little work on the part of the announcer to establish that there's only one Texaco. Texas uses the Met for prestige, the Berle for mass. It'll be a long time before people forget that Tuesday, during 1948-1949, was known as Berle's day and that sponsor identification for Berle reached almost 100% upon a number of occasions. The sponsor identification on the Metropolitan is tops in its class too.

Leaving "good" music behind, there are only a few prestige-type programs that are worthy of being sponsored. *Cavalcade*, as indicated previously, is one of these, as is *The Greatest Story Ever Told*. Another, although not currently on the air, is *The March of Time*. Sponsored at various times by Time, Inc., and a number of other advertisers, it has continuously lent prestige to the sponsor and at the same time extended the influence of the Luce empire.

(Please turn to page 69)

## WMT also rises in Morning Sun (IOWA)



Early birds, up with the chickens, get a lot more than worms in Morning Sun. They get the chores done . . . and by 5:30 a.m. they're able to tune in on WMT's *Sunrise Hour*.

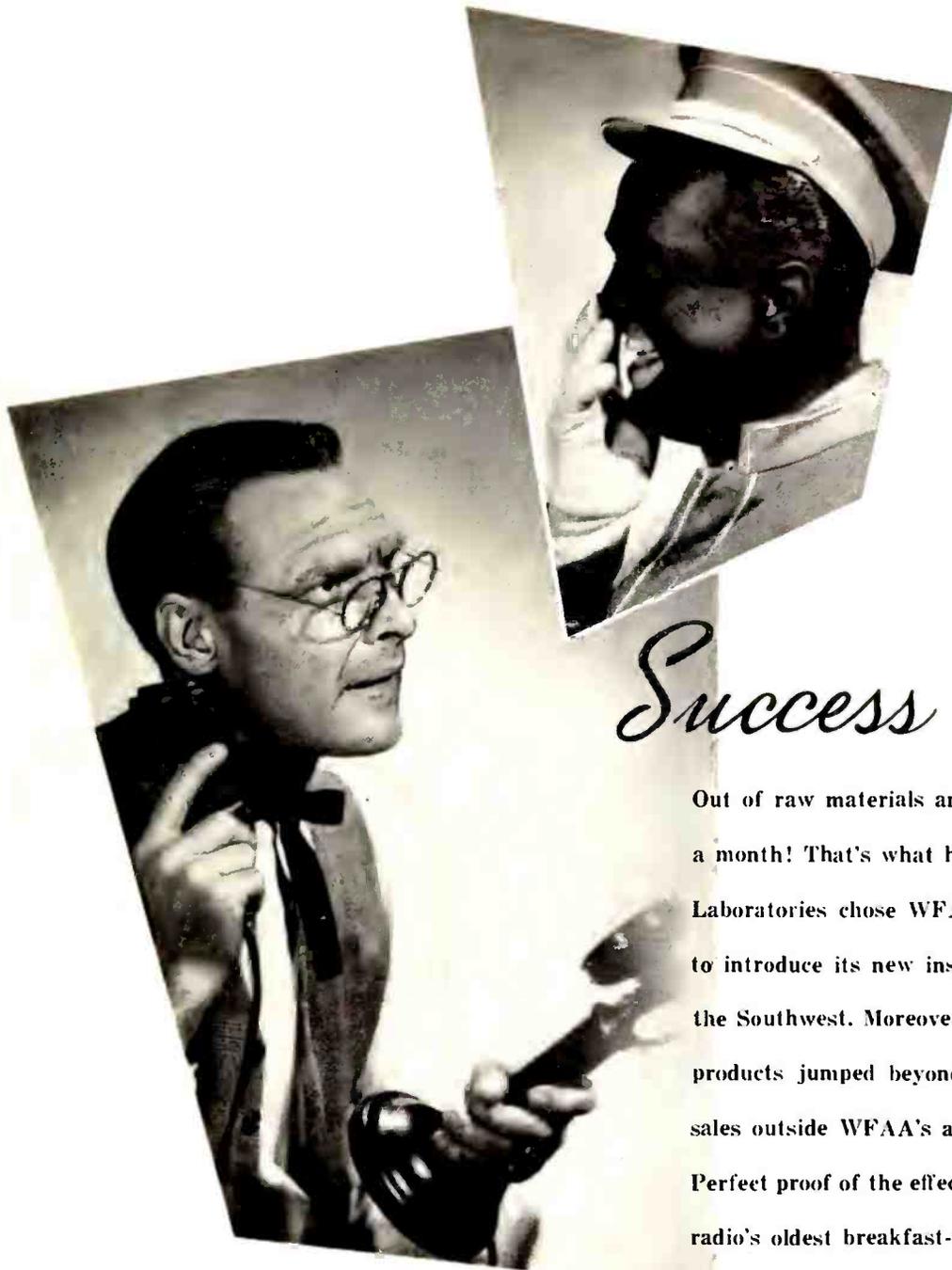
Programming to suit Morning Sun and hundreds of other Eastern Iowa communities is a specialty of WMT. Day and night, with exclusive CBS stars backing up strong local and regional features, WMT plays to its prosperous audience of workers on farms—and in Iowa's equally important industries. Rise and shine with WMT! The Katz man has full details and an alarm clock.



**WMT**  
CEDAR RAPIDS

5000 Watts 600 K.C. Day & Night

BASIC COLUMBIA NETWORK



## Success STORY

Out of raw materials and labels in less than a month! That's what happened when Red Arrow Laboratories chose WFAA's "Early Birds" to introduce its new insect repellent to the Southwest. Moreover, sales of all Red Arrow products jumped beyond expectation, while sales outside WFAA's area were normal.

Perfect proof of the effectiveness of "The Early Birds," radio's oldest breakfast-time variety show.

This 45 minutes of fun every weekday morning has for nearly 20 years been the Southwest's most ambitious radio production... its most consistent sales-getter. Quarter-hours available.



**WFAA**  
DALLAS and WFAA FM  
820 KC • NBC • 570 KC • ABC  
TEXAS QUALITY NETWORK  
Radio Service of the DALLAS MORNING NEWS

REPRESENTED NATIONALLY BY EDWARD PETRY and COMPANY

*Looking for the leader?*

**New York's  
highest-rated  
woman commentator  
is WCBS'  
Margaret  
Arlen**



*Sustained leadership: month after month, Margaret Arlen leads in her highly competitive program category. Her yearly average Nielsen rating shows her decided leadership over all competition, including the many husband-and-wife teams.*

**AVERAGE 15-MINUTE RATINGS, JUNE '48—MAY '49**

Margaret Arlen... 3.1	Woman Commentator B... 1.8
Man-Wife Team A... 2.6	Woman Commentator C... 1.7
Man-Wife Team B... 2.3	Woman Commentator D... 1.6
Man-Wife Team C... 1.8	(All others below 1.5)

*Nielsen Radio Index—New York Station Area Reports*

**Represented by Radio Sales**



Fall Opening 1949  
TV Comparagraph in next issue

SPONSORS

Table listing various sponsors and their associated radio stations, including names like 'Singer', 'Sears', 'Woolworth', and 'Kaufmann's'.

Main grid of radio station call letters and program names for each day of the week (Sunday through Saturday) and time slot (8:15, 8:30, 8:45, 9, 9:15, 9:30, 9:45, 10, 10:15, 10:30, 10:45, 11, 11:15, 11:30, 11:45, 12, 12:15, 12:30, 12:45, 1, 1:15, 1:30, 1:45, 2, 2:15, 2:30, 2:45, 3, 3:15, 3:30, 3:45, 4).





# Lou Gehrig In Consecutive Games,\*

## WHEC In Rochester

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\* Lou Gehrig earned his nickname "Iron Horse" because he played in more consecutive games than any other major league player. Gehrig was on 1st base for the N.Y. Yankees in every game from June 1, 1925 to May 2, 1939—2,130 games in a row! The beloved Gehrig's record 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
<b>MORNING</b> 8:00-12:00 Noon Monday through Fri.	43.2	20.9	7.3	9.2	11.2	5.8
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	37.8	26.6	9.2	11.4	11.1	3.3
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	29.1	21.7	9.0	12.6	13.2	

Station Broadcasts till Sunset Only

**JUNE-JULY HOOPER, 1949**  
*Latest before closing time.*

**BUY WHERE THEY'RE LISTENING: —**



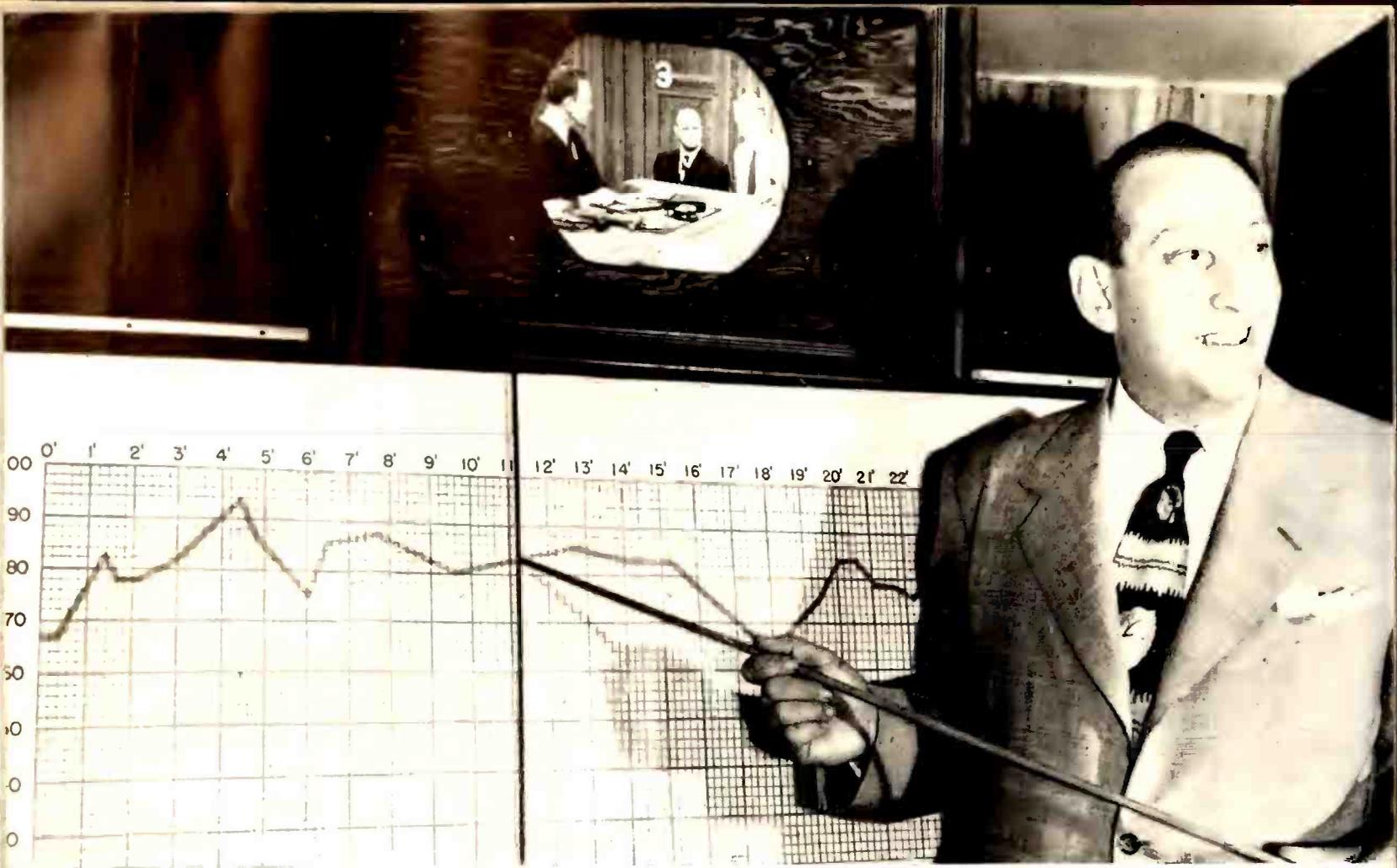
# WHEC



*of Rochester*

N. Y.  
5,000 WATTS

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



HORACE SCHWERIN DEMONSTRATES THE RISE AND FALL OF AUDIENCE REACTIONS AS "THE ROBE" IS TELECAST OVER NBC-TV

# What makes a TV program tick?

**Schwerin report reveals  
minute-by-minute interest factors**

 Until recently it was possible for a television sponsor to start with a weak or worthless program idea, tinker with it in the dark, cancel after one or two 13-week cycles, and still wonder what happened. And why.

Now it is possible to throw some light on why Mr. Sponsor often got so little viewing for his money—or what's more to the point, it's possible to tell a sponsor before he goes on the air a great deal about his chances of snaring a profitable share of viewers.

Nobody has all the answers. Some of the answers researchers can give have important exceptions that require more probing. But Horace Schwerin,

who pioneered qualitative radio research along with Lazarsfeld, Stanton, and others from 1935 on, has completed eight months of preliminary testing on why lookers shun some programs and become married to others. His evidence indicates that several basic assumptions which have guided much television programing to date are seriously mistaken.

His pioneer research on success factors in video programing is nailing down some principles designed as yardsticks for measuring a program's chance for success. Schwerin is confident that systematic use of his TV research methods and discoveries will help advertisers turn more TV adver-

tising dollars into sales and profits.

Perhaps of at least equal importance, Schwerin argues that the know-how of his staff in measuring and evaluating viewer reaction to programs can (a) weed out bad ideas before they reach the air; (b) provide guidance data for creative people in keeping good programs good (well-liked) and building new ideas; (c) provide a check, as audiences change through growth, on whether current programing appeals to the desired segment; (d) provide a check on relative sales effectiveness of AM and TV broadcasting.

Quality—meaning program elements that make it liked—is much more im-

portant in television than in radio, says Schwerin. Video shows, he found, do not benefit or suffer markedly from the shows that immediately precede them. A well-established tenet of radio programming is that programs preceding and following popular shows gain tremendously by their place in the sequence. This is true even though a program is not in the same mood as the block in which it appears.

From the standpoint of selecting the most effective time spot for a program, Schwerin's proposition means that what's opposite a program has more bearing on the number of viewers a show can garner than its place in a sequence. This conclusion was suggested simply by a study of rating histories of programs in leading television cities. It emphasizes the important role of quality. The following examples illustrate the trend:

In one rating period, *Make Mine Music*, with a New York Pulse share of audience of 33.0, was followed by *The Goldbergs* with a 58.0. In another period, *Camel News* got a Pulse share of audience of 12.0, while Milton Berle racked up a share of 71.2. *Fireside Theater*, immediately following Berle, dropped to a share of 25.3. Berle consistently delivers 75% and over of the New York video-equipped homes, but he isn't the only example of the hop-skip-and-jump dialing that a popular program will bring on.

On Sunday night, 13 February, *Toast of the Town* pulled 48% of the Hooper-covered TV homes. *Philco Theater*, one of the best (and most expensive) dramatic programs on the air, could get only 15.2%. A top-notch hockey attraction, New York Rangers vs. the Toronto Maple Leafs, could draw only 4.4% of the available homes. And hockey is one of the best attractions in New York.

On a typical night, NBC held only 24.2% of the 76.6% who viewed Berle. CBS' *Cross Questions* had 1.1% opposite Berle, but CBS grabbed the majority of Berle listeners in garnering 32.2% for *We, the People*, immediately following Berle.

The idea of "sequencing" (spotting a program so as to take advantage of a high-rating program) doesn't necessarily mean "mood programming," building a block of shows all of which sustain a similar mood. The entire field of mood programming in television awaits investigation until experiments (other than sports) provide data

for analysis. It may be that important exceptions to current observations on the role of quality will be revealed.

Meanwhile, it seems worthy of note that the difference in types of shows used in the preceding illustrations has a parallel in Nielsen's finding that there are high radio carryovers between such shows as *Stop The Music* and Walter Winchell (81%); *Amos 'n Andy* and *Sam Spade* (60%), etc.

It did not, of course, require a re-

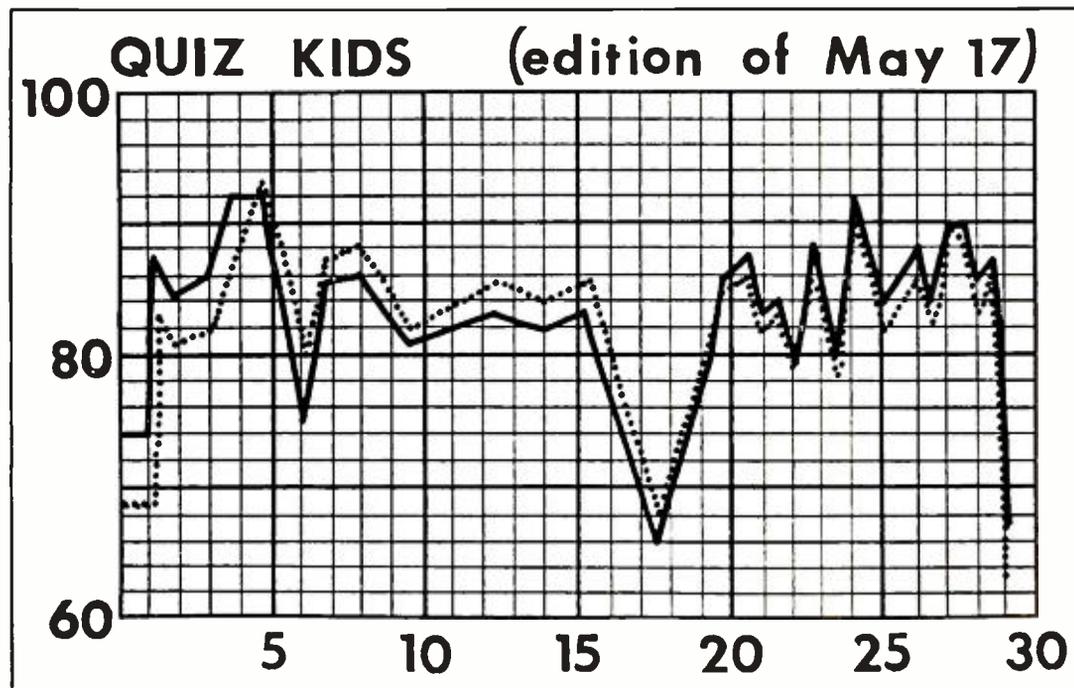
search corporation to observe the facts nestling in Pulse and Hooper records. As a matter of fact, the conclusions about the role of quality versus sequencing were founded on studies by James Cornell of Foote, Cone & Belding, Chicago, and the NBC research department, as well as by the Schwerin staff. NBC has also been active in the development of the Schwerin technique.

The special role of the Schwerin organization comes in the techniques de-

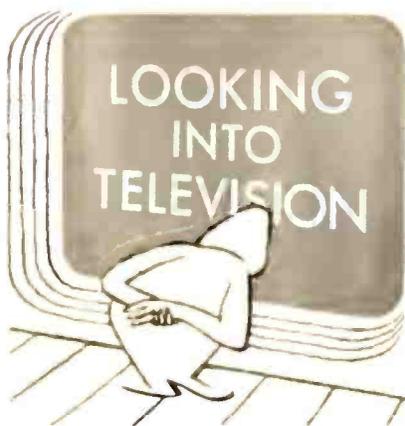
### The "liking profile" of "Quiz Kids"



Little Melvin's antics were found to hold interest of the audience better than Joel's knowledge



Profile of home viewers in other cities (solid line) follows closely that of studio audiences



**LOS ANGELES:**—How close are television techniques to motion pictures? Ask Frank Woodruff, one of our directors, about it. He should know . . . he has directed 8 movies, as well as Lux Radio Theater. On our show, "Mystery Is My Hobby," he says the number of "cuts" and "inserts" is equal to first-class movie cutting. 75 to 80 cuts and 10 to 15 inserts in a half-hour.

"Mystery Is My Hobby" uses these techniques to perfect advantage. We think it's one of the best buys in television anywhere. Call us or Radio Sales.

**THINGS** pile up on us so fast that we were surprised to count 10 live cameras at KTTV. These are backed up by 3 film camera chains, a couple of 16 mm. projectors, 3 slide projectors and a balopticon.

KTTV's two new studios, 15 by 75 each (one with 300 audience seats) will be in use by the time you read this. These, plus our original 10 by 10 studio and permanent kitchen set, give a flexible staging space for any type show. And we do have a variety.

**"VARIETY"** looked over the field in its Showmanagement issue . . . and gave us a nice boost (ouly West Coast TV station, at that). Talked about our "firsts," like the Rose Bowl, Jack Benny, Edgar Bergen, "Pantomime Quiz," and Pasadena Playhouse. Thanks, Variety.

We're regularly scheduling other live, bright shows, too. Ask Radio Sales . . . they know.



veloped for isolating, evaluating, and setting up standards for the elements that make a program liked. One of the graphs accompanying this story illustrates the correlation found between Schwerin "liking scores" and program ratings. This kind of close correlation has been established in tests made of seven different types and examples of programs, selected at random. (A subsequent article will present some of the detailed findings on the seven types.)

Sponsors and prospects, in the race to learn all they can about the characteristics of viewers and non-viewers, have grasped at every scrap of information and interpretation that seemed to offer explanations useful in planning for television. Lack of detailed testing under controlled conditions has fostered a number of mistakes. These erroneous concepts, according to quite a few advertisers, have caused them to postpone planning for television.

Some striking differences between set-owners and non-owners, in their program likes and dislikes (obtained by various survey organizations) led to confused estimates of their characteristics. Cornell's study indicated that the differences in reaction to programs observed between owners and non-owners of television sets seem to be adequately explained by their combined economic and educational status. Analysis of the reactions of matched audiences (same proportions of men and women, income and educational levels, etc.) in which the only significant difference was the factor of owning or not owning a television set suggested a conclusion that could be tested.

Numerous analyses showed a strong positive correlation between greater approval of programs and relatively low educational and social status. Persons in the lower socio-economic brackets, investigation showed, had owned their sets for a shorter time, or at the time of the tests had not bought a television set, because of financial limitations. Tests all tended to show that the "socio-economic" status was the most important factor in differences of liking for the same shows by matched audiences of owners and non-owners of sets. The more sophisticated the tastes of the viewer, the less his relative approval of a program. (This is also true of radio.) Therefore, the conclusion runs, the place of the person in the socio-economic bracket is the most important influence in both the length

of time he has owned a set and in the degree of his approval for a program.

The size of the screen apparently makes no difference in a person's enjoyment of shows. Tests with audiences matched with the exception of size of the screens of their television sets show similar likes and dislikes in minute-by-minute listening to the same programs. This means, also, that the "novelty" factor is not important in one's liking a show.

Finally, the number of viewers per set doesn't appreciably affect individual reactions. Again the socio-economic factor seems to explain observable differences. Among all viewers at the present time the higher proportion of instances of multiple viewing per set involve people who have had sets six months or longer.

Specific factors of liking for each individual program must be interpreted against the background of the overall factor of socio-economic brackets which compose any audience. One instance of a popular nighttime variety show will illustrate the spread in liking scores by education and income groups. Grade school graduates gave the show a score of 81 to 65 for college graduates. The C, or lowest income group in the same audience, scored the same show 71, while the A, or highest income group, scored it 64. This kind of spread is roughly the same as found in radio. The range of typical scores varies with the type of show.

Although a fuller report on specific findings for various program types will be available for the second part of this article on what qualitative research offers to present and future television sponsors, some indications can be given here of what it can mean in boosting liking for a show.

Tests of *Quiz Kids* (sponsored by Miles Laboratories) proved some of the features best liked in radio were least liked on television. For instance, Joel Kupperman, long a prime favorite with radio followers, rapidly lost favor. The viewers didn't like his crowding the spotlight, his aggressively waving hand. On radio this wasn't a factor. Little Melvin, a youngster who never was able to answer a question correctly (he's only 5 years old), was actually the high point of the television show because of his videogenic personality. Viewers loved him, thought he was "cute." They overwhelmingly approved of his presence on the show.

In television *Quiz Kids* a scene with little Melvin ran six minutes and kept high interest. This scene couldn't have happened on radio without a sharp drop in interest. In this case, recommendations were pretty obvious and met no resistance from the client or the program people. In other cases, the reasons for dislike are less obvious. Then it's a diplomatic battle to sell the recommended changes. Television program people are no less stubborn in their belief than radio or other creative people that they are, somehow, superior to "non-creative research" and should not, therefore, be bound by its findings. In television, however, because there were and are few "experts," resistance to research-inspired program recommendations is somewhat less than in radio. But it's there.

An educational, human interest drama with scenes of conflict and of narration to interpret thoughts got decided reactions of dislike for the narration. Where conflict was used to carry the point, liking shot up to its highest point. The producer will revise the treatment of the material to cut down greatly on narration, increase scenes

utilizing conflict to project the ideas. Lest this be considered elementary, Schwerin analysts (who haven't learned in three years of testing over 1200 programs not to be surprised) were amazed to discover in one program the apparently static discussion period was much better liked than the scenes involving external conflict.

Schwerin refuses to be stampeded into making generalizations about program types. He insists on putting every show through the mill before he makes a pronouncement on what's right—or wrong—with it, from listener reactions. This is in line with his view that qualitative research is neither the first nor the last word in making or breaking a program. He will, however, insist that as a tool properly used by competent creative people, it can help do things for a show that can seldom, if ever, be accomplished without its aid.

In working out a valid method for TV qualitative research, Schwerin experimented with 36 different combinations, such as home versus studio, large versus small audiences, kinescope versus live, mechanical versus pencil and paper, etc. Results compared "almost

identically," he reports. The important thing is to match audiences correctly. Continuous cross checks will be made with the various means of testing to insure uniformity of results.

Schwerin sees his system, developed over 13 years of qualitative research experience, as enabling advertisers to make pre-audition tests of program ideas and formats, thus eliminating costly experimentation. He sees the facts that can be uncovered by his methods as manna to the sponsor fighting to build listenership by improving his program as rapidly as possible.

"Good programs," he says, "will determine the speed with which new viewers are added to the television audiences. Now is the time for advertisers to gain TV know-how."

If listeners are the ultimate judges of what they will view, that should make Schwerin and others who are developing new TV research techniques the high priests of reaction—emotional, that is.

Without cramping creative style, such qualitative research would help writers and directors to maintain a higher level of audience liking for their offerings.

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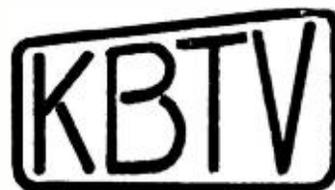
# September 1949

SUN	MON	TUE	WED	THU	FRI	SAT
.	.	.	.		2	.
4	5	6	7	8		1
						17
				22	2	22
				29	30	

## It's a Date!

Thousands are waiting for September 17th, when Dallas' first Television Station, KBTB, begins its regular schedule of shows! The newest DuMont equipment—a television-trained staff—everything has been done! September 17th is an important date for you, too, as there are still some choice availabilities.

POTTER TELEVISION BROADCASTING CO.



CHANNEL 8  
DALLAS

## BEER

SPONSOR: Acme Beer      AGENCY: Brisacher, Wheeler  
CAPSULE CASE HISTORY: *Acme used a five-minute spot consisting of major league scores and a brief history of all sports. A contest was held on the fourth telecast, wherein viewers answered by post-card a complex riddle calling for a comparatively difficult answer. Winners were to receive \$1. 161 entries were received during the next day-and-a-half, which result might not be impressive compared to other contest returns. Response was gratifying to Acme, however, because of the small prize and difficult riddle.*

WJZ-TV, New York

PROGRAM: "Acme Sports Den"

**TV**  
**results**

## AIR GUN

SPONSOR: Longren Aircraft      AGENCY: Arc Advertising  
CAPSULE CASE HISTORY: *Longren Aircraft bought a participating spot on Playtime, a giveaway program for children on Los Angeles' KTTV. An offer was made during the spot to sell the "Flash Gordon Air Gun" via telephone orders. The gun was priced at \$2, the same price tag affixed to the toy in retail and department stores. The result of this single announcement was 134 of the toy air guns sold within a few days after the Longren participation took place. Sponsor found the return well worth the cost of the announcement.*

KTTV, Los Angeles

PROGRAM: "Playtime"

## PETROLEUM PRODUCTS

SPONSOR: The Texas Company      AGENCY: Kudner  
CAPSULE CASE HISTORY: *Don Stewart, advertising manager for Texaco, about to start the second year of Texaco Star Theatre (Milton Berle) on NBC-TV, stated recently: "We consider our money well spent for the show because it has done so much to generate dealer enthusiasm and promote the sale of our products. Our sponsor identification, averaging 93% for a full year, indicates the powerful impression this program is making on viewers. We feel that this impact is resulting in increased sales and goodwill for the Texas Company."*

NBC-TV

PROGRAM: "Texaco Star Theatre"

## HOUSEHOLD ITEMS

SPONSOR: Otto L. Kuehn Co.      AGENCY: Placed direct  
CAPSULE CASE HISTORY: *A small "whisk-off" whisk-broom was offered to viewers of the afternoon What's New in the Kitchen program on WTMJ-TV. Only one announcement was made of this offer during this program which is presented between 4 and 4:30 p.m. The single mention resulted in 1735 requests by mail. This return so amply demonstrated to Kuehn, sponsor of the announcement, the impact of television advertising that the firm will in all probability use the medium this fall on a definite schedule.*

WTMJ-TV, Milwaukee      PROGRAM: What's New in the Kitchen

## BEVERAGES

SPONSOR: Gettelman Brewing Co.      AGENCY: Scott, Inc.  
CAPSULE CASE HISTORY: *During two wrestling shows sponsored by Gettelman on WTMJ-TV, announcement was made of beer coolers to be used for picnics and outings. These insulated containers for carrying cold beer in bottles and cans were being offered for \$3.95 each, and the announcements resulted in 650 sales. Only a few beer depots had ordered any of the coolers before the advertisement on TV, and the demand was so heavy that many of the containers had to be sold in the lobby of the brewery.*

WTMJ-TV, Milwaukee

PROGRAM: Wrestling matches

## GEIGER COUNTERS

SPONSOR: Troup Engineering Co.      AGENCY: Placed direct  
CAPSULE CASE HISTORY: *On one participation on Stu Wilson's mid-afternoon program, Are Ya Lookin'?, on KFI-TV, Troup Engineering sold four Geiger counters retailing at \$54.50 apiece. Geiger counters are used for "sniffing out" uranium deposits for which the government will pay \$10,000 if the uranium is in commercial quantities. KFI-TV, with justifiable pride, points to this advertising as proof that daytime television in Los Angeles can sell anything, if it can sell such an unusual product as this.*

KFI-TV, Los Angeles

PROGRAM: "Are Ya Lookin'?"

## DINNER SETS

SPONSOR: Ludwig-Baumann      AGENCY: Placed direct  
CAPSULE CASE HISTORY: *During June, Ludwig-Baumann, New York household and furniture store, bought time on Kathi Norris' Your Television Shopper (Monday-Friday, 11-12 a.m.) to offer a complete dinner ensemble (china and plated silver) for \$19.95. No other promotion was used, and the store accepted mail and telephone orders from viewers. Within five minutes after the participation, L.B. received six orders, amounting to \$119.70 in sales. Orders continued to come in, making the campaign completely self-liquidating.*

WABD, New York

PROGRAM: "Your Television Shopper"

## PRESTIGE PROGRAMS

(Continued from page 56)

*Time* and *Life* have tried to do the same type of job on the visual air with Dwight Eisenhower's *Crusade in Europe*. The film is a good documentary but it doesn't have the mass appeal of the *March of Time*. Both ABC and the Luce organization tried their best to sell Ike's outstanding tale, but finally the publishing firm itself had to sponsor it.

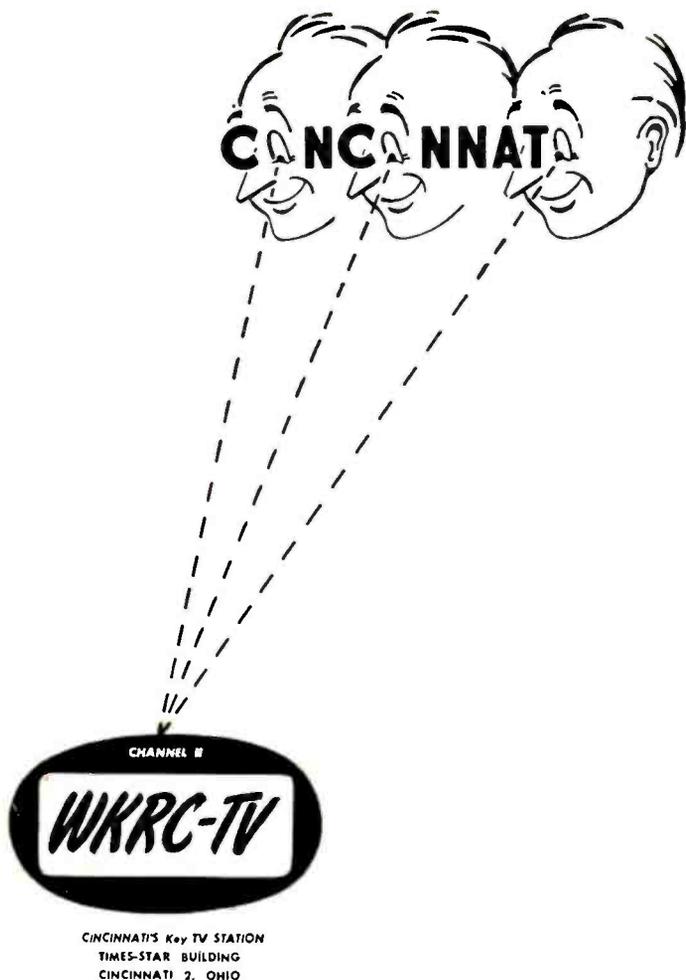
Prestige on the visual air is a great question mark. Firestone's *Americana* is unquestionably prestige, as were the few telecasts of Toscanini directing the NBC Symphony, and the dramatic presentations of great plays like *Julius Caesar* and *Romeo and Juliet*. Forums are generally respected as prestige but the history of the visual sponsorship of legitimate forums (not gag scannings like *Leave It to the Girls*) has not been outstanding. Some, like *Meet the Press*, *Town Meeting of the Air*, and *In the First Person*, have had sponsorship for a while

but the sponsors haven't discovered how to collect upon TV prestige.

Even station-break commercials can have prestige and sell. The informative what-to-do commercials on WNEW and the road information for drivers on the same station (and WOR) are ideal examples of service commercials that lend prestige. This station's anti-discrimination and United Nations' jingles are additional proof that no matter the time period or the technique, it's possible to find a broadcast advertising formula that will lend prestige to firm name and product.

Prestige is a state of mind. It has nothing to do with the money budgeted, the advertising job to be done, or even the medium to be used. It's true, however, that it's easier to land on your face using a pseudo prestige airing than it is using any other broadcast form. Firestone, Cities Service, du Pont, Texas, and Standard Oil are a few who have succeeded with prestige.

Corwin, however, is still to find a bankroll. ★ ★ ★



CBS AFFILIATE REPRESENTED BY THE KATZ AGENCY

# Baltimore Television means WMAR-TV

As Maryland's pioneer television station, WMAR-TV consistently covers an area from Washington, P. C. to Wilmington, Delaware, and from Pennsylvania to the Potomac River.

WMAR-TV is the television station of the *Sunpapers* of Baltimore. It is on Channel Two, and carries the programs of the CBS network to televiewers in the entire Chesapeake basin area.

WMAR-TV's coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequalled in this rich, productive area.

Represented by

**THE KATZ AGENCY**  
INCORPORATED

ATLANTA • CHICAGO • DALLAS  
DETROIT • KANSAS CITY • LOS ANGELES  
NEW YORK • SAN FRANCISCO

**Leadership**

— IN AM  
— IN TV  
— IN PROGRAMMING  
— IN POPULARITY  
— IN UTAH

**KDYL**  
UTAH'S NBC STATION  
AM-FM-TELEVISION  
Salt Lake City, Utah

National Representative: John Blair & Co.

**SPOT  
RADIO**

sells the millions that buy

**ASK**

REPRESENTING

**YOUR**

LEADING

**JOHN**

RADIO

**BLAIR**

STATIONS

**MAN**

**JOHN  
BLAIR  
& COMPANY**

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

## SEEING VS. LISTENING

(Continued from page 52)

women. In most cases the trend was reversed in favor of radio advertising with high school and lesser educated housewives. Census data of 1940 indicated that 83% of American women have less than "some college" education. The level has risen since then. But the BASR sample was of a higher educational level than the 1940 census report because older women who did no actual household purchasing were excluded, along with colored women (in the interest of a homogeneous sample).

In attempting to examine other significant ways in which newspaper and radio advertising affects the thinking and feeling of women respondents, Lazarsfeld tested the power of ads in both media to call up associated images, and also tried to evaluate the vividness of the images thus stimulated.

The vividness, or intensity, of ideas, thoughts, and images called up was about the same for both media. Seeing the ad, however, stimulated a greater number and variety of images. It is possible that this could actually be a disadvantage by scattering the intensity of reaction among a diversity of images. Lazarsfeld suggests in his report that the power of newspaper ads to stimulate more thoughts and images is a "qualitative" advantage. Just what effect this might have on influencing women to buy is obviously an open question until further research provides an answer.

Nevertheless, it is interesting to note in this connection that the greater diversity of images inspired by seeing rather than hearing an ad does not provide the impact to make newspaper ads as easily recalled as radio commercials. Here of course, the greater repetition in commercials is an important factor. The study offers no evidence that the image-producing factor of newspaper ads is equal in buying importance to radio's power to deliver a greater quality of attention.

In fact, when questioned about liking or disliking the advertising in each medium even those women who favored newspaper advertising displayed what Lazarsfeld termed "emotional neutrality." In contrast, he calls attention to the "extreme emotional reaction" to radio commercials among women on all educational levels. This

obviously accounts in a large measure for radio's power to move listeners to greater extremes of like or dislike.

This point is of especial interest to sponsors and prospective sponsors, because on the one hand a disliked commercial may be revised toward a "liking" reaction; on the other hand a mere "dislike" reaction has not been proved necessarily bad for sales (as note LSMFT, etc., to mention the most famous example. There are others.). Much is involved on this point with the Lazarsfeld study did not concern itself. Various important breakdowns on most of the points reviewed in this article (such as by education socio-economic status, and others) appear in the original study. They are invaluable to the advertiser who wants detailed information in planning specific appeals to his markets.

There was a vital distinction in the reasons given for favoring one medium over the other. Those who preferred radio most often mentioned the manner of presentation as the most pleasing or impressive factor; those who preferred newspapers most often centered their attention on content. Those who disliked radio also mentioned presentation factors as the main reason.

Since radio commercials, for the whole sample, got more attention, better recall, better liking, greater preference (compared to printed ads), the *manner of presentation* clearly rates as a major factor in radio's impact. It is responsible in the main for getting a sales message into the thoughts of more women—and making it stick there. Experienced radio people have long known this.

The ratio of liking for radio and its presentation methods by the women of the sample goes down as education increases (this is most marked past the high school level). It goes up as education decreases (most marked below the college level). While this is no "discovery," it does highlight the importance of that factor in radio which has been most severely criticized—its presentation techniques.

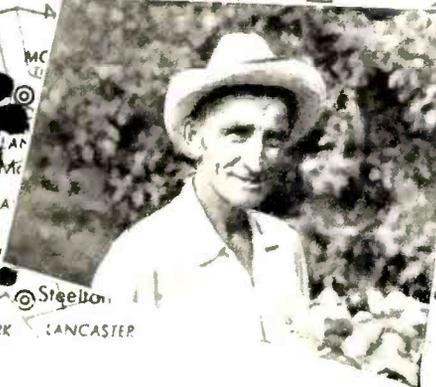
The housewives interviewed offered different reasons for their belief in the advertising heard via both media, according to their educational level. The less the education, the more important the qualities of warmth, sincerity, friendliness, etc. are in obtaining credibility for the sales message. But

(Please turn to page 72)

# No other station HAS BETTER NEWS FOR YOU



**"COMPLETE THIS JINGLE"**  
 said the WGY announcer on the 7:35 a.m. and 6:05 p.m. news programs. On the first two announcements mail poured in from 16 states. The entire nine week campaign, offering \$5000 in prizes, brought in 9346 pieces of mail from WGY-Landers in 47 states, and the District of Columbia as well as Canada.



Our name is Tamlin; there are eight of us in our family. We are one of 14,000 families in Columbia County. Last year we alone spent \$8000 for necessities.

We are kept well informed of current events by the many daily news programs of WGY. We particularly like the clear, concise way that the news is presented. It's easy to listen to . . . authentic and timely. WGY is our standby for news.

Signed,

*Michael Loulin*

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

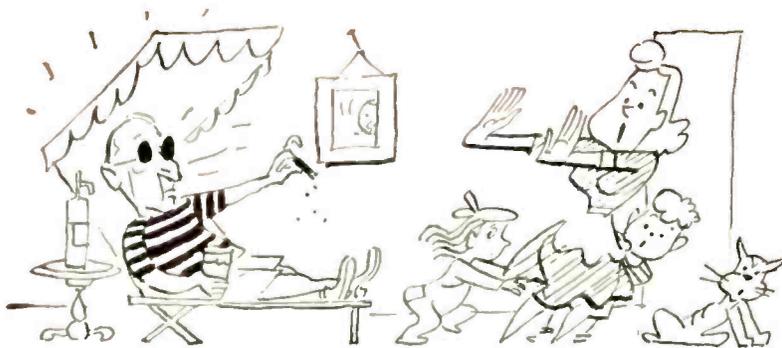
# WGY

A GENERAL ELECTRIC STATION

BMB—STUDY NO. 1—1946

Represented Nationally by NBC Spot Sales

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



## SUPERIORITY COMPLEX

My husband, advertising manager of the Ding-Bat Company, used to be a nice fellow with just enough of an inferiority complex to make him easy to live with. Since he picked KXOK, sales have gone up so fast my husband thinks he's the smartest advertising manager in town. Now he has a superiority complex and he's positively obnoxious.

Unhappy Wife

Dear Unhappy Wife:

Maybe KXOK should have the superiority complex instead of your husband. During March, 1949, KXOK was within share of audience striking distance of first place in St. Louis. Briefly, this means KXOK delivers more Hooper audience per dollar than any other St. Louis network station. No wonder Ding-Bat products are going to town. When your husband checks KXOK's low-cost-per-Hooper point, KXOK's wide coverage, and KXOK's low-in-St. Louis rates, he'll be even cockier!

**KXOK, St. Louis**

630 on the dial

Basic ABC

5,000 Watts

A "John Blair" station

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

The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

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

Advertisers and stations — ask about our new sales plan!  
*Wire, write or phone*

**ARTHUR B. CHURCH Productions**  
KANSAS CITY 6, MISSOURI

**BMI**

**SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING**

BMI LICENSEES	
Networks	23
AM	1,999
FM	411
TV	81
Short-Wave	4
Canada	150

**TOTAL BMI  
LICENSEES . . 2,668\***

You are assured of complete coverage when you program BMI-licensed music

\*As of Sept. 1, 1949

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

## SEEING VS. LISTENING

(Continued from page 70)

the degree of credibility was about the same on all levels. (No integrated commercials were tested. An effort was made to compare ads of similar production values according to the standards developed by each medium.)

Which medium did women represented by the Lazarsfeld sample choose as the one in which they liked to get their product information? College women said they preferred newspapers by a margin of 11%. But women as a whole choose radio over newspapers 53-37%.

The A.N.A.N., for whom Lazarsfeld made the study reported on here, told SPONSOR it will publish shortly a booklet based on Lazarsfeld's original study. It will have the noted researcher's okay if the numerous corrections he made in the proofs are incorporated, according to a BASR official. It is reported that when the A.N.A.N. is legally dissolved next December, the BASR and other studies will become property of the Bureau of Advertising of the American Newspaper Publisher's Association.

They will keep on file for the benefit of advertisers these additional revelations from the women of the Oranges:

For learning about a product, they prefer radio 54-37%.

For ease of remembering an ad, Orange housewives choose radio over newspapers 60-32%. This holds true on all educational levels.

The trend of these facts about the impact of broadcast advertising can not be new to Dr. Lazarsfeld, who is justly famous in the field of communications research, including radio. They may be startling to many national and other advertisers who are asking themselves: Can radio improve the effect of my sales messages on my customers and prospects? \* \* \*

## FATIMA

(Continued from page 29)

ters to Liggett & Myers. What, they wanted to know, was the big idea?

L&M reasoned, rightly enough, that the small percentage of the country's smokers who preferred the Fatima blend might not amount to a row of beans saleswise, but they were an extremely brand-loyal group. Rather than lose this segment of the smoking public, L&M decided to continue the

brand. However, Fatima was still strictly on its own so far as any promotional push was concerned.

This situation continued up through the late 1920's, the 1930's, and into the 1940's. Several major changes in the tobacco industry were, at the same time, taking place . . . changes that were to affect Fatima and Liggett & Myers' attitude toward it. In the late 1930's, there appeared a new cigarette type on the market. This was the extra-long cigarette now known as "king-size." There were several off-brands that came in first, and when they began to attract a growing number of smokers, the American Cigarette & Cigar Company (a subsidiary of American Tobacco) brought out a king-size cigarette in a bright red package and called it Pall Mall, after the famous swank thoroughfare in London.

It cost a cool \$1,500,000 to get the product started. Spending of this sort aroused the industry, and when Pall Mall had climbed to fifth or sixth place in brand-preference surveys by 1948, and king-size cigarettes had garnered something over 15% of the cigarette market, the leading tobacco manufacturers felt it was time they got into the act, too.

A lot of high-powered research, planning, product-testing, and test-campaigning began on new king-size brands. P. Lorillard introduced Embassy cigarettes, largely by selective radio saturation campaigns. Philip Morris acquired Dunhill Majors, and began to build its sales. R. J. Reynolds began testing, also with the aid of selective radio, on Cavaliers. Brown & Williamson brought out an in-between-size cigarette, fatter and shorter than king-size, longer than the ordinary length, and called it Life. Liggett & Myers, desirous of joining the others in the increasingly competitive king-size sweepstakes, began to look around for a likely contender in the L&M stables. The choice went to the obscure, star-crossed brand that had been around so long that most L&M men had almost forgotten it. Fatima was elected.

For the first time in 30 years, a Fatima ad campaign went into the works in the fall of 1948. In a sense, the problem was almost the same as introducing a new product. At the same time, the ad campaign had to be a shot in the arm for an old product known to have a consistently loyal following.

The budget allotted to Fatima by Liggett & Myers was small, by comparison with the big money used primarily to back Chesterfields. The L&M budget proper runs to nearly \$10,000,000. (\$6,000,000, radio time-and-talent; \$500,000, TV time-and-talent; \$2,500,000, magazines; \$350,000, magazine sections; \$180,000, farm papers; the rest for other media.) The first year's ad budget for Fatima, beginning about November 1948, had to stay within about \$600,000 for everything.

A national selective announcement campaign in radio was to spearhead the drive. After testing the new king-size Fatimas in test cities, the L&M agency for Fatima, Newell-Emmett, began looking around for a good gimmick to use in the first radio drive. The merchandising and personality ties between Chesterfield and Arthur Godfrey (who does a radio Monday-Friday stint and a weekly TV show for Chesterfield, and is featured heavily in other Chesterfield advertising) seemed like a good starting point. But

## "MORE HORS D'OEUVRES PLEASE, MATILDA!"



**Y**OU betcha, us rich Red River Valley plow-jockies indulge in some mighty nice livin' . . . We actually have an Average Effective Buying Income that's higher than Iowa, Oregon or Texas, for example.

**Wise advertisers get more than their share of our lavish spending by using WDAY, Fargo's 27-year-old pioneer. For the period Dec. '48 thru Apr. '49, WDAY had the highest Hooperatings in the entire nation, morning, afternoon, and evening! In other words, WDAY is now America's No. 1 Station!**

**Write us or ask Free & Peters for all the proof of WDAY's overwhelming superiority—urban and rural—in the Red River Valley.**

# WDAY

**FARGO, N. D.**

**NBC • 970 KILOCYCLES • 5000 WATTS**



**FREE & PETERS, INC., Exclusive National Representatives**

# WTRF

THE STATION YOU NEED  
TO COVER THE  
GREATER  
WHEELING  
METROPOLITAN  
MARKET

WTRF (1,000 Watts) and WTRF-FM (20,000 Watts) serve over 350,000 consumers in the primary and over 750,000 in the secondary listening areas of this great and permanent industrial and mining market. It's loaded with sales potential for your product.

Contact Your Nearest  
WALKER COMPANY Office

## WTRF

Bellaire & Martins Ferry, Ohio  
Wheeling, W. Va.

## Has Your Stock Gone Up? OURS HAS!

A most recent survey\* reveals . . .

### THAT

KBON is now the No. 1 choice of afternoon radio listeners in the Omaha Metropolitan District.

### THAT

KBON is now the No. 2 choice for over-all listening in the same area. (7 AM to 11 PM)

\*R. S. Conlan Survey—June 12-18.

When YOU think of advertising let these facts speak for themselves. To sell the Billion Dollar Metropolitan Market use KBON—the station your prospects are listening to more and more every day.

# KBON OMAHA

World Insurance Bldg.  
OMAHA, NEBRASKA  
Nat'l. Rep: RA-TEL, Inc.

someone with the right kind of voice, personality, appearance, and ability was needed.

L&M found him in Basil Rathbone, whose classic Roman features, suave urbanity, and cultured voice have made him popular with theatrical, motion picture, and radio audiences. Rathbone. L&M decided, was just the man for the job.

A series of e.t. announcements and breaks was cut. They were just the opposite of high-pressure e.t. selling. They had no production fanfares, no bells, gongs, or buzzers, and no musical jingles. In the clipped Rathbonian accents, they began: "Hello, there. This is Basil Rathbone." The copy went on to talk about Fatima, stressing its quality, its popularity, and the new length.

The e.t.'s were placed in 27 major markets, with a frequency that made them virtually a saturation campaign. At the same time, a magazine campaign in a few major national media, much of the art and copy work featuring Rathbone, began a visual tie-in that supplemented the close connection of Rathbone and Fatima. This campaign, tied-in also with point-of-sale promotions that again featured Rathbone, began to have an almost immediate effect on Fatima sales. They started up suddenly. This continued until January 1949.

On last 8 January, the first broadcast of *Tales of Fatima* went on the air, starring Basil Rathbone, on a 26-station limited CBS network. The show was the logical extension of both the e.t. and the magazine campaigns. It was built from the ground up as an agency package that would be a starring vehicle for the Rathbone personality as well as a selling vehicle for Fatima. It began as a sort of supernatural whodunit, with Rathbone playing himself and Fatima being a sexy, disembodied female voice which came to him in dreams to give him the one clue needed to crack the case. Ratings on the show, which was no great shakes as whodunits go, and which got by mostly on the Rathbone personality, rose steadily.

Since the show was fed commercially to only 26 stations (something CBS doesn't usually want to touch, but of which it made an exception for L&M because of its other L&M billings), the network decided to feed *Tales of Fatima* to the web at large, except for the 26 stations on which the show was

sponsored, as a sustainer with the commercials cut out. Some idea of how much Rathbone had become a sort of "secondary trademark" to Liggett & Myers and Fatima, as the result of the selective and magazine campaigns, can be gathered from the fact that several station managers, as well as the public, felt that the program was still a commercial show . . . even with the commercials removed.

After the first ten broadcasts of *Tales of Fatima*, Newell-Emmett decided it wanted a check on the minute-by-minute reactions of audience panels to the show. Accordingly, the Schwerin Research Corp. made two tests of the show on 300-person panels. Schwerin made some specific recommendations. For one thing it suggested eliminating the Fatima voice, because, although it made for terrific sponsor identification, it struck the listeners as being highly improbable and, after the first broadcast, not clearly identified.

Schwerin also recommended using stories that stayed more within the Rathbone "mental image" in the minds of the public (the result of the type of movie and radio roles the actor had played for years), and which had more of a suspense element than slam-bang, cops-and-robbers story matter.

As a result, on the *Tales of Fatima* broadcast last 27 August, a new program policy went into effect. Rathbone will no longer be Basil Rathbone, solver of mysteries. He will be an actor playing an extensive range of roles in dramas which would lean more heavily on the psychological aspects of mystery, rather than on the sleuthing. Also, a guest-star policy, featuring famous Hollywood names, will co-star Rathbone with players like Bela Lugosi, John Garfield, Lilli Palmer, and Rex Harrison.

Future plans for Fatima are a bit indefinite. Liggett & Myers intends to continue with *Tales of Fatima*, and perhaps to expand the station list that is now carrying it sponsored. Selective radio is not being used at present, although plans to come back to it, as well as plans for entering television with either an announcement campaign or a program, are being discussed. The magazine campaign is continuing, plugging heavily the recent startling sales gains for Fatima.

Whatever happens, one thing is sure. Fatima has come back . . . and is here to stay for quite a while. ★ ★ ★

## DISK JOCKEYS

(Continued from page 37)

makes frequent appearances at local school and club functions. His "Junior Canteen" last winter visited different high schools weekly for Friday night dances, with WCAU supplying the turntables and Moore jockeying the disks and me'ing the proceedings.

Giveaways have been productive of good results promotion-wise for those of the turntable contingent who expend a little more effort on publicizing their shows than the majority. During his *Make Believe Ballroom* on Detroit's CKLW, Eddie Chase makes two phone calls to his listeners. The signature music of a well-known orchestra is played as the call is dialed. If the person called is able to identify the band, he or she receives a pyramiding jackpot of record albums of popular songs. The *Toby David Show* on the same Detroit station also goes in for telephone calls, questions, and prizes (radios, theater tickets, cash) for correct answers. If, of course, the 1 October ban by the Federal Communications Commission on giveaway programs remains in effect, disk jockeys using this sort of gimmick on their shows will have to cut it out of their programming.

WNEW, New York, one of the first major purveyors of disk-jockey shows (Martin Block's *Make Believe Ballroom*, Stan Shaw's *Milkman's Matinee*, now handled by Art Ford) believes that inasmuch as the average record session in itself hasn't enough hooks on which to hang publicity of any substance, creative thinking must be applied to the jockey and his program. With that in mind, the station's publicity department last year cooked up one of the most effective gimmicks ever used to promote a platter-spinning show.

The stunt was pulled for Gene Rayburn and Dee Finch, the zany jockeys of WNEW's early-morning *Anything Goes* show, and revolved around a "thing" contest which spoofed giveaway programs. Rayburn and Finch asked listeners to send them "things"—any things. As a prize for the most novel thing sent in, the platter spinners gave themselves away—went to the winner's home, did their broadcast from there, cooked breakfast for the winner, and cleaned the apartment.

Messrs. R. and F. expected only a few listeners to play along with their

# THE HIGHEST-RATED PERIOD IN CHICAGO

IS ON

# W-I-N-D

SUNDAY • 2:30-3:00 P.M.  
CUBS BASEBALL BROADCAST

# 11.6\*

W-I-N-D'S only Giveaway is the Best Buy per Dollar

24 Hours a Day • 560 KC • 5000 Watts

\*HOOPER, JUNE-JULY 1949

## another radio station helps Time Buyers buy

### BUY WHO FOR:

This Service-Ad\* appears opposite the WHO listing on page 183 of the May SRDS Radio Section.

The WHO *Service-Ad*\* illustrated here gives concise information on Primary and Secondary Coverage, Program Service, Audience, Dealer Influence—information not covered in the regular SRDS listings; information that's often unavailable or inaccessible at the times when you're weighing radio advertising opportunities.

The *Service-Ads*\* of many other stations, too, are matching the suggestion one Radio Director made who said: "When radio stations tell me something about themselves in their ads—something their SRDS listings do not tell—I welcome it, and I use it."

\*SERVICE-ADS are ads that supplement listings in SRDS with useful information that helps buyers buy.

You, too, probably find that such additional, on-the-spot information in the Radio Section of SRDS saves your time... makes easier your job of deciding which stations.

(NOTE TO STATION MANAGERS: The new "SPOT RADIO PROMOTION HANDBOOK" reports and interprets the buying experiences of many radio

users. It translates them into effective time selling and promotion ideas. Copies are available from us at \$1 ea.)

NOTICE: Beginning October 1 the SRDS Television Section will be published monthly in a separate volume.

## STANDARD RATE & DATA SERVICE, Inc.

The National Authority Serving the Media Buying Function

Walter E. Botthof, Publisher

333 NORTH MICHIGAN AVENUE, CHICAGO 1, ILLINOIS  
NEW YORK • SAN FRANCISCO • LOS ANGELES

# In the market for smooth-as-silk dubbing?

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

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

*First in the field!*



When you can get RCA "know-how"—why take anything less?

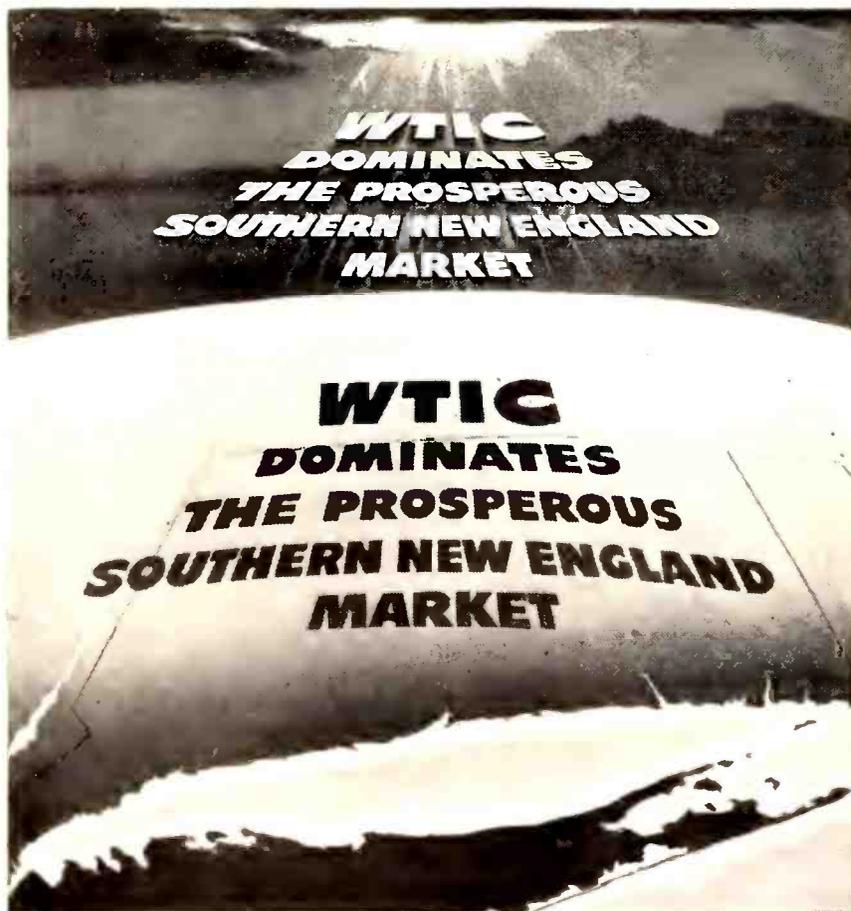
Send your masters to your nearest RCA Victor Custom Record Sales Studio:

155 East 24th Street  
New York 10, New York  
MUrray Hill 9-0500

445 North Lake Shore Drive  
Chicago 11, Illinois  
Whitehall 4-2900

1016 North Sycamore Avenue  
Hollywood 38, California  
Hillside 5171

You'll find useful facts in our Custom Record Brochure. Send for it today!



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

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

wacky contest, but the response was surprisingly heavy and produced virtually everything from a jar of horsht to a small alligator in alcohol, including a radiator ornament from a Packard car, together with a note which matched Rayburn and Finch for inspired zaniness: "Here is a new Packard. Accessories, such as chassis, motor, and wheels, will have to be purchased separately."

By the time R. & F. had received more than 1000 different amusing things the story had broken over both AP and UP wires coast to coast, in several national magazines (including a full page in *Newsweek*), and much space in local radio columns. The stunt was later copied successfully by several other stations around the country, as a gimmick for their own disk jockeys.

Another effective Rayburn and Finch exploitation project was a tie-up with newspapers in a dozen cities in the WNEW listening area. A deal was made with one paper in each city whereby their readers, in cooperation with the two platter twirlers, picked the outstanding mother of the particular community. The winner in each city was brought to New York on Mother's Day for a whirl around town, gifts, and an appearance on *Anything Goes*.

For Art Ford, present conductor of WNEW's pioneer all-night show, *Milkman's Matinee*, the station built a promotion stunt that stemmed naturally from the program itself. An "Our Town at Night" photo contest for pictures of New York taken after dark brought in over 2000 entries, and grabbed newspaper space for the program in places where radio publicity normally doesn't break—photography columns in the dailies. It also meant added visual promotion in another form—posters on display in hundreds of photo stores in the WNEW area (via a tie-up with a camera firm). The topper came with the exhibiting of the 20 best pictures in the Museum of Science and Industry in Rockefeller Center.

When Milton Q. Ford brought his turntable twirling from Memphis' WHHM to Washington's WWDC over two years ago, the latter station let loose on the nation's capital a ballyhoo campaign of proportions not ordinarily associated with such an event. Teaser ads in all newspapers started with the query, "Who Is Milton Q. Ford?", continued with such copy as "192

more days till Christmas, but only seven days till Milton Q. Ford comes to WWDC," and developed into a final explanation of who he is and what he does. Station breaks every 15 minutes on WWDC asked the "Who Is Ford?" question, and large banners on the station's windows repeated the same query.

The promotion continued with a press and radio reception for Ford in the Presidential Room at Washington's National Airport. In keeping with the zany character of his program—and for the benefit of the gathered news photographers—Ford emerged from his plane on a mule which bore the sign: "Which one is Milton Q. Ford?"

Will's Conover, also on WWDC with his *Tune Inn*, likewise believes in the promotional advantages of getting himself talked about. His appearances at theaters and jazz concerts in "morning" attire (cut-away jacket, striped trousers, ascot tie, etc.) have earned him the appellation of "The Gentleman

Jockey," lending a nice contrast to his informed and authoritative chatter on current pop tunes and old jazz favorites.

Although the flexibility of disk-jockey programs and the personalities of the boys who handle them would seem to indicate the same sort of easy-going elasticity in d.j. promotional activities, the use of outstanding promotions in this field is more the exception than the rule. As WNOX's Lowell Blanchard feels, perhaps the general

appeal of a bright informal platter-spinning session is enough in itself, and needs no promotional boost to attract and hold an audience—that a disk-jockey show is its own best publicity.

On the other hand, the use of shrewd promotion ideas and stunts has lifted many a local d.j. into national prominence—with the attendant beneficial results to advertisers, both national and local, participating on such programs. \*\*\*

## THE PEOPLE SPEAK . . .



## . . . IN KANSAS

Kansas farm homes prefer WIBW by a 3½ to 1 majority. This fact, well known to advertisers, is reported by Dr. F. L. Whan, University of Wichita, after personal interviews in 7019 Kansas homes. WIBW's farm service programs attract *four* listeners for every one of the next closest station. A con-

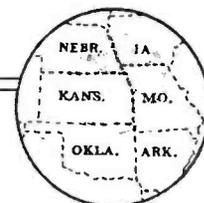
sistent, loyal audience is shown by the fact that 82.8% of all farm men *habitually* listen to WIBW Farm News; while 87.3% depend exclusively on WIBW for market reports. When the farmers of Kansas speak, they say: "*You get the most for your radio dollar when you buy WIBW*".

**W I B W**

SERVING AND SELLING

**"THE MAGIC CIRCLE"**

WIBW • TOPEKA, KANSAS • WIBW-FM



C  
B  
S

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

## GOT A BROAD OUTLOOK ON NARROWS (Ky.)?

No matter how hard you work, your merchandising opportunities in Narrows (Ky.) will always be mighty slender. Our State's little towns just don't have what it takes to make a broad sales potential . . .

On the other hand, however, sales opportunities in the Louisville Trading Area are high, wide and handsome! This is the *one truly metropolitan market* in Kentucky, and folks living here have a *45% higher Effective Buying Income* than the people in the rest of the State.

So squeeze out of Narrows, Pal, and prepare for expansion. WAVE's waiting—right in the thick of things!

LOUISVILLE'S  
**WAVE**

NBC AFFILIATE . . . 5000 WATTS . . . 970 KC  
**FREE & PETERS, INC.**  
National Representatives



# SPONSOR SPEAKS



## Start Slugging

More than \$50,000,000 in advertising billing has changed hands among the 20 top agencies in the past year-and-a-half. Advertisers have switched from institutional, coy commercial, pretty-picture agencies to hard-selling agencies. They're still switching.

And this goes for medium-sized and smaller agencies and accounts, too.

Probably, in 18 months, more than \$100,000,000 billing has moved.

One sales consultant has taken the top 20 agencies and classified them as "sluggers" and "sloggards." He finds 11 sluggards and only eight sluggards. One he regards as "doubtful."

His sluggards include Batten, Barton, Durstine & Osborn; Dancer-Fitzgerald-Sample; Grant Advertising; Biow

Company; Kenyon & Eckhardt; William Esty Company; Erwin, Wasey & Co., and Kudner Agency.

He does not count as sluggers such big agencies as J. Walter Thompson, Young & Rubicam, N. W. Ayer & Son, McCann-Erickson, and Foote, Cone & Belding.

The man may be wrong. Many will damn his list. But it's still true that his eight sluggards have added most of the \$50,000,000.

BBDO, for example, moved in hard to get Lucky Strike, Rexall, and Swan soap. K&E nabbed Lincoln-Mercury, Sherwin-Williams, Sylvania, and Beech-Nut. Hard-selling Biow took Pepsi-Cola, Ruppert, and others. Kudner, moving strongly into radio and television, got Texaco and Admiral.

Such newer agencies as Sullivan, Stauffer, Colwell and Bayles, and William H. Weintraub & Co. have grown big fast because advertisers thought they could give them selling commercials and copy.

And right through the easy-selling years Duane Jones Company never stopped selling.

A lot of advertisers are busy today weighing and harnessing all the sales forces they can command. They intend to use the agencies and media that will help them stay on top or get there.

## Independence in Canada

The Canadian Association of Broadcasters has just made a 10-point decla-

ration of independence, which would permit private radio and TV stations to compete on equal terms with the government-controlled Canadian Broadcasting Corporation.

For radio, CAB urges, among other things, establishment of an authority to administer rules and regulations equally for CBC and private stations, as well as the right of appeal from legal aspects of its decisions.

For television, CAB recommends that private enterprise be permitted to enter TV immediately; regulation by independent authority; license "for a term of years in relation to the tremendous financial and other risks involved," and free access to program material.

But the major TV point is that "the CBC should not enter the commercial television field."

The competition of CBC, a millstone on the neck of Canadian radio, might postpone indefinitely Canadian TV.

In addition to commercial revenue, CBC's radio operations are supported by license fees of \$2.50 on each radio receiving set and licenses on private transmitters. And CBC pays no taxes.

Moreover, CBC controls networks, the character of all programs, and the extent and character of advertising.

Private interests in Canada stand ready to invest in television. They are willing to take losses for a while if their efforts insure the sound growth of television.

But they cannot play the game against a subsidized team which also acts as referee and umpire.

## Applause

### A guy named Joe

Some day, when SPONSOR is a venerable and ancient publication, its earliest years may be recalled with interest and even amazement. For it was then that the established notion that a new magazine must lose money during its first five years was rudely shattered.

After its first year SPONSOR made money and forged ahead at a pace that has been described variously as "phenomenal," "astounding," and "unprecedented."

It's true that SPONSOR was aided by the urgent need for a magazine to serve national broadcast advertisers and their advertising agencies, and was well endowed with modern format and editorial concepts. But it was also aided by a guy named Joe.

To appreciate Joe Koehler, who was SPONSOR's editor from the first issue until a few weeks ago, you must appreciate a human dynamo. You must appreciate a man who opened the office in the morning, closed it at night. You must appreciate a gregarious, inquisi-

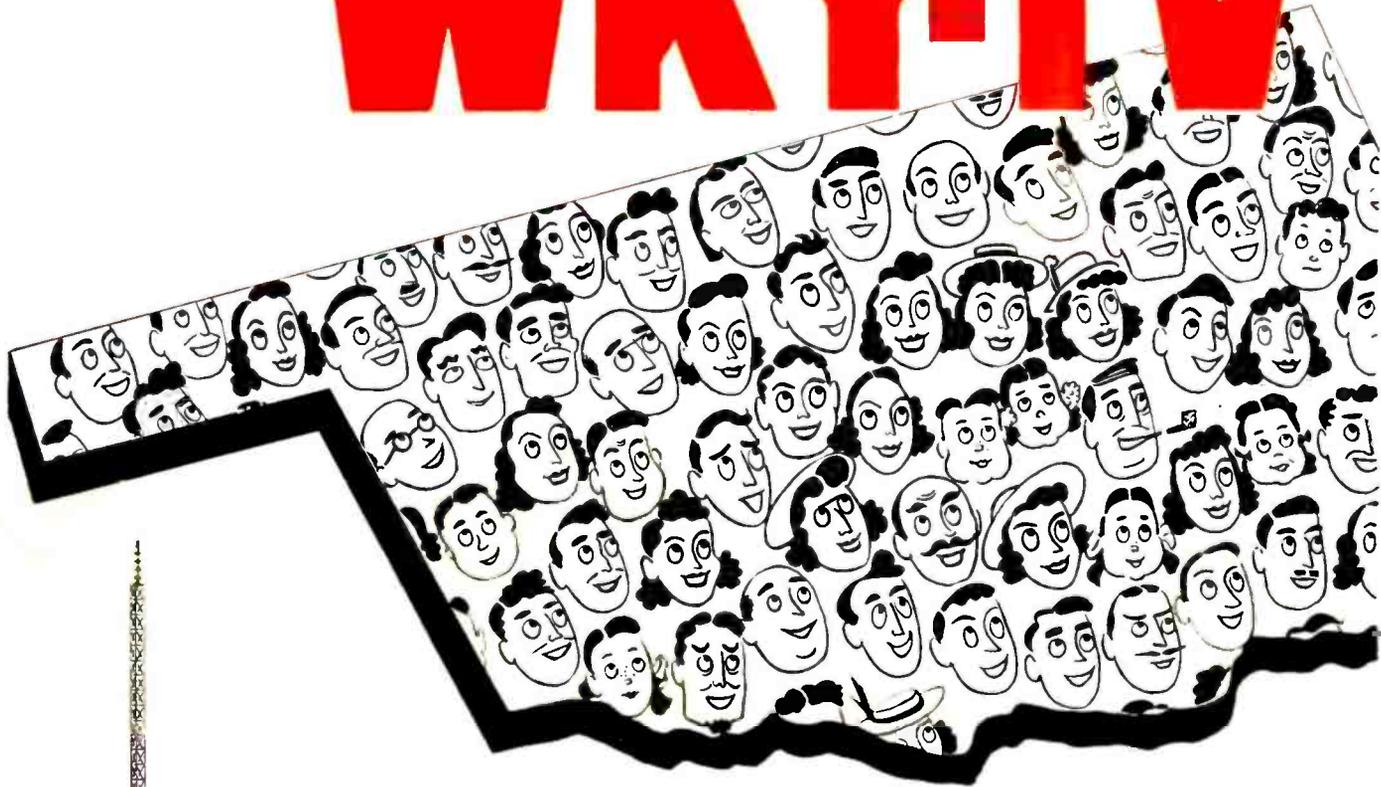
tive fellow with a fabulous memory and an asbestos-keyed typewriter. You must appreciate a guy who licked stamps when the occasion warranted, and wrapped packages. You must appreciate his many small and large gifts, which he spread impartially throughout the staff. You must appreciate his memorable laughter.

In brief, we appreciate Joe. And we want him to know it as he embarks on his new venture, *Advertising Daily*, which he plans to launch this fall.

—NORMAN R. GLENN

# A whole state is looking at

# WKY-TV



**W**HO said television is just a "big city" medium? Practically a whole STATE is looking at WKY-TV! And here's why. We have a 966 foot antenna . . . an extremely favorable terrain . . . the perfect channel 4 frequency . . . the finest modern equipment, plus the priceless ingredient . . . listener loyalty . . . built up over the years by WKY-AM. All these things add up to the fact that Oklahoma's first television station is ALL Oklahoma's station. Your KATZ representative will be glad to give you the facts and figures.



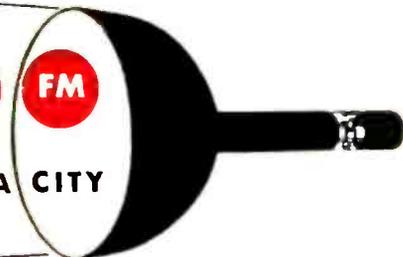
OWNED AND OPERATED BY  
**THE OKLAHOMA PUBLISHING CO.**

WKY, Oklahoma City • The Daily  
Oklahoman • Oklahoma City  
Times • The Farmer Stockman

REPRESENTED BY  
**THE KATZ AGENCY, INC.**

**WKY** TV AM FM

CHANNEL 4 • OKLAHOMA CITY



*Mr. K. Keell Says:*

**"For Coverage of the Pacific Northwest Use the  
Magic Carpet of Pacific Northwest Broadcasters"**

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

**SERVING 3,835,800 PEOPLE**



SEP 10  
GENERAL LIBRARY



**EASTERN Sales Manager**

**Wythe Walker**

**551 - 5th Avenue, New York City, N. Y.**

**WESTERN Sales Manager**

**Tracy Moore**

**6381 Hollywood Blvd., Hollywood, Calif.**

