Advertisers are rediscovering spot—p. 24

Radio mail order items are varied today—p. 19

Mr. Sponsor: H. J. Deines page 10

Mr. Sponsor Asks page 36

P.S. page 11

New & Renew page 12

Compara-graph page 47

Sponsor Speaks page 62

Applause page 62
In 1948 Havens & Martin dedicated Television Station WTVR to the people of Virginia.

How well it's appreciated is expressed by the fact that today about one in every nine homes in the metropolitan Richmond area is TV-equipped. Yet as Christmas 1949 rolls around, WTVR, now nearly two years old, is still the only TV station operating in Virginia.

Nearly 25 years ago WMBG took the air as a pioneer radio station. Its record is studded with firsts.

In this postwar era WCOD, the FM outlet, was added to the Havens & Martin group to provide Virginia's only complete broadcast advertising service.

Linked with NBC through the years, these First Stations of Virginia have captured the fond loyalty of a people who fully appreciate pioneering and public service.

First Stations of Virginia

Havens and Martin Stations, Richmond 20, Va.
John Blair & Company, National Representatives
Affiliates of National Broadcasting Company
Nets to hypo
daytime listening

Daytime inroads of independent stations, squawks by affiliates, and desire for self-preservation are motivating factors in concentration that net executives will shortly make on improved daytime programming. Desire by important advertisers for better daytime vehicles also significant (see page 26).

-SR-

All-Radio
Presentation
gets big sendoff

When radio's $125,000 film is premiered early in February the industry will give it a rousing welcome. Initial showing will be at New York's Waldorf-Astoria before governmental, advertising, and industry notables. Advance reports indicate that 40-minute picture, sparked by Macy's Vic Ratner, will surpass expectations of most optimistic rooters.

-SR-

Canadian private
broadcasters protest

Long-time fight by Canadian independents to free themselves from control and regulation by their competitor, the nationally-owned Canadian Broadcasting Corporation, is reaching a climax. Briefs are being submitted by stations to the influential Royal Commission on National Development in the Arts, Letters, and Sciences. Canadian governmental figures are studying proposals to make CBC non-commercial.

-SR-

Radio industry
looks for big 1950

Thrown off its stride most of 1949 by net program shifts and TV confusion, radio advertising looms strong next year. Many advertisers who wanted to wait and see during most of 1949 are ready to go ahead in 1950 (see page 24).

-SR-

Three groups act
on BMB successor

Following action of NAB board recommending dissolution of present BMB and establishment of corporation to replace it (SR, 21 November) BMB's directors passed resolution urging need for continuing audience measurement studies. Resolution also empowers BMB officers to "continue present organization and provide for its dissolution by 1 July, 1950," providing steps are taken meanwhile for servicing bureau's first and second studies and for discharging its liabilities.

-SR-

TV time volume
may hit $30,000,000

Television time sales in 1949 may total $30,000,000, or three times $10,000,000 volume of 1948, Joseph B. Elliott of RCA Victor has predicted. . .Radio Manufacturers Assn. estimates 3,750,000 TV sets will be made in 1950 as compared with 2,300,000 this year. October TV set production reached record 304,773, or about 80,000 more than 224,532 produced in September. . .Meanwhile, AM set output also expanded — from 461,532 to 587,267.
Jess Willard joins WGAC, Augusta, Ga.

A. D. (Jess) Willard, formerly executive vice-president of NAB, has become president and g.m. of WGAC, 5,000-watt ABC affiliate in Augusta, Ga.

-NAB simplifies committee setup

NAB has reduced number of standing committees to nine, but "broadened their effective operation." Committees, with total of 53 members, now are: Assn. of Women Broadcasters, BAB, employer-employee relations, engineering, FM, government relations, radio, TV, and unaffiliated stations.

-Emerson introduces low-price FM set

Charge of FM broadcasters that manufacturers have failed to meet public demand for FM receivers is met by Emerson Radio with FM-only set, retailing for $29.95. Now in volume production, new set will get heavy promotion.

-WDET-FM, Detroit, issues detailed news release headlined: "Why don't all major Detroit newspapers print FM schedules?"

-International Harvester Refrigerators use novel pitch

International Harvester Refrigerators, through Dynamic Electronic Stores, New York, introduced a new twist in radio sale of home appliances 3 December. Plan involves use of WMCA, New York, with 14 half-hour programs weekly; listener phone inquiries to station; and fast home followup by salesmen carrying silver service valued at $118.50 as premium with purchase of $189.50 refrigerator. Sternfield, Goldley Inc., New York, handles the account.

-Advertised brands gain, says Nielsen

"Increased consumer preference for major brands" was cited by A. C. Nielsen before Grocery Manufacturers of America. For seven food commodities, he showed, two top brands increased their share-of-market from 37.2 to 40.4% between 1940 and 1949. Although TV reduced radio listenership 5% in metropolitan areas in first four months of 1949 vs. parallel period of 1948, Nielsen said, radio listenership rose 4% in medium cities and 2% in small cities and rural areas.

-Du Mont TV affiliates get two daytime hours

To stimulate daytime TV, WABD, New York, key tone of Du Mont TV net, is offering its 50 affiliates two hours of live programing from 2:30 to 4:30 p.m., EST, starting Monday, 5 December. WABD reports success of own daytime programing for past year. Among affiliates signed for service are WTVN, Columbus; WXEL, Cleveland; WJFK, Detroit; WSPD, Toledo; WHIO, Dayton; WJAC, Johnstown, Pa., and Du Mont's own WABD; WTTG, Washington, and WDTV, Pittsburgh. Programs will provide spots for selling to local sponsors.
WOAI-TV
CHANNEL 4
SAN ANTONIO
"T-DAY"
DEC. 11, 1949

PIONEERS
Represented by Edward Petry & Company, Inc.
FEATURES

Mail order
It does a big business on radio, but "P.I." and other factors are no unmixed blessing

Money in Matzos
40% of Manischewitz budget stimulates sales of 70 products in kosher and non-kosher food markets via broadcasting

Spot is basic
Radio's market-by-market medium is up to $110,000,000 a year national volume

Dzytime programs
Networks have a vital rebuilding job to do—little time in which to do it

Public service
Freedoms Foundation award proves that radio can forget "commercial" inferiority complex

Premiums on TV
Sponsors find small-fry go hook, line and sinker for offerings on video programs

ARTICLES

IN FUTURE ISSUES

A radio ad manager?
What are the advantages of having your own radio specialist? A SPONSOR report to the sponsor

Singing Commercials
Is the trend increasing? Who uses them? What do they cost to produce?

Gillette TV
How the largest razor manufacturer fared with its 1949 World Series TV sponsorship

The Nabisco kid technique
"Quick Arrow" does a big job over Mutual. But Nabisco merchandising and promotion makes it bigger

President & Publisher: Norman R. Glenn
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Editor: Lawrence M. Hughes
Managing Editor: Ellen L. Davis
Senior Editors: Frank M. Bannister, Irving Marder, Hope Beauchamp
Assistant Editors: Joe Gould, Fred Birnbaum
Art Director: Howard Wechsler
Vice President in Charge Advertising: Norman Knight
Advertising Director: Lester J. Blumenthal
Advertising Department: Jerry Glynn, Jr. (Chicago Manager), Edwin D. Cooper (West Coast Manager), M. H. LeBlang, Beatrice Turner
Business Manager: Bernard Platt
Circulation Department: Em' y Cutillo, Victoria Woods
Secretary to Publisher: Augusta Shearman
Office Manager: Olive Sherban

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CITY HOOPERATINGS

Would it be possible to obtain several reprints of your article “City Hooperatings: their frailties and misuses?” This article appeared on page 26 of the August 29 issue of SPONSOR. Several of our clients are unduly concerned with the Hooper rating system. We feel that with your article we can be of service not only to our clients but to the radio stations throughout this area.

L. GEORGE GEIGER
Radio Director
Thurston Smith Jenkins
Flint, Michigan

* Some reprints of this Hooperating are still available on request.

FARM FACTS HANDBOOK

Congratulations on your “Farm Facts Handbook.” May we buy a dozen copies?

WALLACE E. STONE
Commercial Manager
KILO, Grand Forks,
North Dakota

* Copies are available at $1.00 each; quantity rates on request.

TIMEBUYERS COMMENT

Everybody in the agency field must read SPONSOR Magazine... because our sales people have had a great amount of comment on your recent articles relating to race programming and the “Forgotten 15 Million.”

Even on a recent visit to Chicago quite a few timebuyer friends and advertisers in the middle-west mentioned how much they were impressed by the two articles in SPONSOR on the “Forgotten 15 Million.”

JOHN E. PEARSON
John E. Pearson Company
New York City

“READING VS. LISTENING”

We could make darn good use of 150 reprints of the SPONSOR article “Reading vs. Listening” based on the Lazarsfeld study.

TONY MOE
Sales Promotion Manager
WCCO, Minneapolis, Minn.

* The supply is running low, but we can still handle a few requests for “Reading vs. Listening” reprints.

50,000 Watts

KWKH

SHREVEPORT
LOUISIANA

The Branham Company, Representatives
Henry Clay, General Manager
For that matter, even the Pacific Coast is different from any other area in the United States. It's big, it's almost entirely covered with mountains up to 14,495 feet high, and its markets are far apart.

To cover this vast, rich area is a different coverage problem. The great distances, the mountains, the low ground conductivity make long-range broadcasting impractical...yet Don Lee is the only network that does not rely on long-range broadcasting.

Only Don Lee is especially designed for the Pacific Coast.

Only Don Lee offers coverage that gives each market a local network outlet of the proper size to completely cover that market for the least possible money expended.

Only with Don Lee can you tailor your network radio coverage to your distribution. You can buy all

LEWIS ALLEN WEISS, Chairman of the Board  WILLET H. BROWN, President  WARD D. INGRIM, Vice-President in Charge of Sales

1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA  Represented Nationally by JOHN BLAIR & COMPANY

Of 45 Major Pacific Coast Cities

| Only 10 have stations of all 4 networks | 3 have Don Lee and 2 other network stations | 8 have Don Lee and 1 other network station | 24 have Don Lee and NO other network station |
or part of Don Lee's 45 stations to match your distribution requirements, with no waste.

There are about 14 million people on the Pacific Coast. Only Don Lee sells them where they live—where they spend their 15½ billions per year, and Don Lee sells them from their own local network stations with all the local selling influence enjoyed by such a station.

If selling the Pacific Coast is your problem, remember coverage is different on the Pacific Coast. Use the only radio network especially designed for the Pacific Coast: DON LEE.

Don Lee Stations on Parade: KXOB—STOCKTON, CALIFORNIA
Within easy listening distance of KXOB's 1000 watts live 205,800 people who annually spend more than a quarter billion dollars in retail stores. When you buy the Don Lee network you get localized coverage "from within" this and 44 other important Pacific Coast markets. Only Don Lee offers this kind of selling impact—where the people live—where they spend their money.

The Nation's Greatest Regional Network

Mutual
DON LEE
BROADCASTING SYSTEM

5 DECEMBER 1949
Commerce Department sees improvement in business

The Commerce Department not only reports that business was surprisingly good during the recent "strike" period, but probably it will be better. Among stimulants are a backlog of orders for steel, aluminum and coal, which will take months to fill, and Government spending this year at a $27 billion level, the highest of the last three years. After a two-month decline, Business Week's index has turned sharply upward.

Third-quarter profits declined nearly 16%

But Wall Street Journal has found in analysis of 570 companies that net profits for the quarter ended 30 September were 15.8% below the level of the third quarter of 1948. Among 24 industry classifications, gains from a year ago were made only in six: aircraft manufacturing and supplies, airlines, automobiles and equipment, chemicals, drugs, foods, and utilities. Coal and textile industries showed the sharpest declines. Continued strength of such big advertisers as automobiles, foods and drugs, however, has helped to maintain overall advertising volume.

Candy manufacturers could advertise more

The Commerce Department estimates that per capita candy consumption this year will be 16.7 pounds as compared with 18.2 pounds in 1948. The candy industry has never been able to disel the idea that candy is fattening, and the fact that the Council on Candy recently discontinued its advertising campaign hasn't helped. Among the relatively few candy makers on the air today are M&M, Mars, Peter Paul and Williamson.

"Big Three" do smaller part of food volume

The three largest food chains A&P, Safeway and Kroger — today have a 74% smaller share of total food business than they had in 1939, while regional and smaller chains have increased their proportion 17%. Lansing P. Shield of the Grand Union chain told Grocery Manufacturers of America recently. He expected these trends to be "accelerated"... Meanwhile, U. S. News-World Report quotes Attorney General McGrath as saying that millions of housewives would benefit by lower prices, if the Government wins its anti-trust action against A&P.

NAB urges new treaty on channel allocations

NAB's board of directors has adopted a resolution urging "necessity of a new treaty" on broadcast channel allocations, and pointing out that the Cuban government has authorized radio operations which "severely damage the coverage" of United States stations... The North American Regional Broadcasting Agreement is now being discussed at a conference in Montreal.

Radio and film industries unite to fight censorship

Eric Johnston, president of the Motion Picture Assn., and Justin Miller, president of NAB, have appointed a joint committee to cooperate against all forms of censorship and in other fields of common interests. Broadcaster members are Gilmore N. Nunn of the Nunn Stations, Kentucky; Calvin J. Smith, KFAC, Los Angeles; Clair R. McCollough, WGAL, Lancaster, Pa.; Hugh B. Terry, KLZ, Denver, and Michael R. Hanna, WHCU, Ithaca, N. Y.

Truman would halt another coal strike

As this is written another coal strike in early December—as John L. Lewis has threatened—appears unlikely. President Truman would enjoin such a strike under the Taft-Hartley Law. This injunction would be effective for 80 days, or until late February. By that time, it is expected, depleted coal stocks would have been restored.

FCC asks field tests for color TV and UHF

FCC has asked CBS, RCA and Color Television, Inc., to distribute "a reasonable number of receivers both to technical and non-technical persons" for competitive field testing of their color TV systems. The tests will start soon, and are expected to be confined to New York, Washington, San Francisco and perhaps Philadelphia, where the three have set up color telecasting equipment... FCC also has asked all TV producers interested in UHF to start experimenting in the 470 to 890 megacycle range. Forty-two new channels may thus be authorized.

Detroit will hold international fair

Governmental blessing is expected to be sought for the Detroit International Trade Fair, which has been scheduled for 30 June-15 July, 1951, on the 250th anniversary of the founding of Detroit. To allow more time for foreign exhibitors, the fair has been postponed from next summer. It will follow the Canadian International Trade Fair, which will close in early June, 1951.

DuPont claims aid to "little man"

The best opportunity for little business "lies in the horizons opened for them by big business," Crawford H. Greenewalt, president of the duPont company, told a House Judiciary subcommittee investigating the effects of "bigness" on business. In developing such products as nylon and cellophane, he said, duPont has helped little business to prosper. In 1950 duPont will spend $35,000,000 for research.

SPONSOR
TV stole what PM audience from what AM?

In Boston's first year of TV, the evening share of audience for "FM, TV and all others" zoomed from 3.3% in 1948 to 18.3% in 1949. Mostly this is TV, of course, and obviously had to come from AM station evening audiences —

But what stations?

Again the answer is supplied by Hooper's May-September 1949 figures with the comparable report of 1948. All network-affiliated stations individually lost from 2% to 5.8%. And the total, interestingly enough, approximates the gain for "FM, TV and others."

On the other hand, one Boston station held its evening audience — and even gained listeners against TV competition. This independent station — the Herald-Traveler station WHDH — demonstrated the power of news-sports-music programming to complement video fare in the home.

Now with TV in the picture, Boston's fastest growing station continues to be your surest, best buy in Boston radio.

Here's what TV did to Boston Evening Radio Listening...

Network-affiliated stations lost as high as 30% of their evening audiences, according to these Hooper figures, in Boston's first full year of TV. And independent WHDH is the only station that gained! In Boston, look to WHDH to protect your radio position.

<table>
<thead>
<tr>
<th>Homes Using Sets</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>WHDH</th>
</tr>
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<tbody>
<tr>
<td>1948</td>
<td>26.2</td>
<td>21.8</td>
<td>12.0</td>
<td>20.7</td>
<td>14.0</td>
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<tr>
<td>1949</td>
<td>25.0</td>
<td>16.0</td>
<td>9.4</td>
<td>18.7</td>
<td>9.8</td>
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<tr>
<td>Audience change</td>
<td>-5.8</td>
<td>-2.6</td>
<td>-2.0</td>
<td>-4.2</td>
<td>+0.4</td>
</tr>
</tbody>
</table>

Owned and operated by the Herald-Traveler

BOSTON - 50,000 WATTS

Represented Nationally by John Blair & Co.

5 DECEMBER 1949
for profitable selling

INVESTIGATE

WDEL
WDEL-TV
WILMINGTON
DELAWARE

WEST
EASTON
PENNSYLVANIA

WKBO
HARRISBURG
PENNSYLVANIA

WORK
YORK
PENNSYLVANIA

WRAW
READING
PENNSYLVANIA

WGAL
WGAL-TV
LANCASTER
PENNSYLVANIA

Clair R. McCullough
Managing Director
Represented by

ROBERT MEEKER
ASSOCIATES
Los Angeles
New York
San Francisco
Chicago

STEINMAN STATIONS

Harry J. Deines
Manager of advertising and sales promotion

For the first six months of 1949 Westinghouse Electric Corporation's gross sales have dropped more than $10,000,000. To shave the deficit the corporation is relying heavily on the effective planning of new promotions. This is the job of modest, gentle-looking Harry Deines, recently appointed boss of the firm's annual $20,000,000 advertising budget. For the past five years Deines competently handled the Westinghouse account for Fuller & Smith & Ross, the last three as vice-president of the agency. His superlative administrative ability and advertising skill pleased the Westinghouse hierarchy.

Much of the corporation's profits is garnered from the manufacture of huge pieces of complex electrical equipment. Westerner Deines is not awed by these complicated blueprints and technical terminology. In 1930 he received his engineering degree from the University of Colorado. Then he left his father's spacious, opulent ranch for a ground-floor position with the General Electric Company's electronics department. Fourteen years later he was Divisional Manager of Electronics. Deines had helped make FM radio production a GE first, and promoted the sale of experimental television equipment during the war. Organizations interested in buying the equipment, which was to be delivered after the war, paid for it with war bonds.

Of the estimated $2,000,000 spent annually for radio and television advertising, the lion's share of the budget goes for the firm's sponsorship of its hour-long video drama Studio One. Finding TV an important asset in hyping its sales of electrical appliances, the organization will continue to sponsor the program in 1950. Westinghouse—which owns four AM stations: KEX, Portland; WOWO, Fort Wayne; KYW, Philadelphia; and WBZ, Boston—was one of the first big outfits to recognize the value of radio as an advertising medium. From 1929-1931 the corporation sponsored a half-hour evening, variety-musical show over the NBC network. Westinghouse has continually used radio since then.

During the last five years, philosopher-poet Ted Malone has been the firm's top-sales producer on radio. Malone has been effectively reaching the company's best market—women.
In selling to the Negro market radio station WWRL, Woodside, New York has found that its programs must include more than the jive gibberish of a double-talking disk jockey spinning the weirdest records waxed by Negro artists. It requires no special type of programing. When the station used the famous Symphony Sid, master of the gib-word, to conduct its hour-long Afternoon Swing Session the average weekly mail pull was 700-1,000 letters.

When the program was rebuilt to give it greater all-around appeal, Sid was replaced by affable, articulate Phil Gordon. In a short time the average weekly mail pull soared to 3,000-4,000 letters. The new program was reaching a larger segment of the more than 1,000,000 Negroes in Knickerbocker Town and national advertisers became interested. Two bought time: Quaker Oats Company and River Erand Rice Mills, Inc. (Carolina Rice). The show was expanded one hour and is now heard from 3:30-5:30 p.m.

In New York City, AM station WLIR is making a bid to tap the fertile Negro market with a three-hour-long morning program: House That Jack Built. 7-10 a.m., Monday-Sunday. The show, handled by veteran radio performer Hal Jackson, is one of the most diversified ever produced for this market. During the program Jackson will comment on sports, read newscasts, tell human interest stories, interview celebrities, play records; all slanted to reflect Negro life. If successful, it will dispel the misconception that Negro people are merely interested in jazz records and senseless palaver, and set the criterion for future programing.

Radio Corporation of America has recently completed a system of theatre television which will be an important new advertising medium for sponsors. For advertisers whose best sales results can be secured by directing their campaigns at certain segments of the public, theatre TV offers an almost guaranteed selection of various types of audiences. During week-day afternoons the nation’s theatres are populated by relaxing housewives. On weekend afternoons, movie houses are swamped by squealing kids. During all of the evenings of the week, advertisers can reach audiences largely composed of working men and women.

The new RCA system is divided into two basic and distinct sections: Instantaneous Projection System where the picture is projected directly on the screen; and the Kinescope-Photography System which is a method of recording TV shows. RCA is currently taking orders for this equipment and will cost an estimated $25,000.

To service the theatres that purchase any of the two sections, the National Broadcasting Company will arrange to transmit three types of program material: specially built shows requested by theatre owners; special events which are carried by NBC but not usually sponsored, such as the Presidential inauguration; and sponsored programs which can be cleared for theatre video.

Satin slippers and plunging necklines—ten gallon hats and cowboy boots. College grad at the debutante Ball—ranch hand and the village belle. Whatever our choice, whatever our fate, we’re more alike than we think. That’s why right now, today, America’s music—western hill country music—is as popular in big New York as on the prairie where it was born.

That’s why Prairie Stars, presented nightly on WOV by Rosalie Allen, holds one of the most loyal buying audiences in all radio. For fast action selling—for product loyalty—for a highly responsive audience (64% of whom are women) get the facts on who is listening. Ask to see WOV’s newly completed Prairie Stars Audience Audit. It’s proof that on WOV RESULTS IS THE BUY WORD.

Prairie Stars a WOV feature production is one of 5 AUDITED AUDIENCES.
Heads turn, too, on Oklahoma highways where these handsome four color 24-sheet boards greet passersby! This is another example of the aggressive promotion which helps keep KVOO, Oklahoma's Greatest Station. To reach and sell more people at lower cost . . . year in and year out . . . use KVOO, the leader, year in and year out!

EDWARD PETRY & CO., NATIONAL REPRESENTATIVES

NBC AFFILIATE
New National Spot Business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MKTS</th>
<th>CAMPAIGN, start, duration</th>
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<tbody>
<tr>
<td>Adam Hats</td>
<td>Hats</td>
<td>William H. Weintraub</td>
<td>10 mkt s</td>
<td>California only</td>
</tr>
<tr>
<td>Best Foods</td>
<td>Neco margarine</td>
<td>Benton &amp; Bowley</td>
<td>32 mkt s</td>
<td>Fall campaign</td>
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<tr>
<td>General Electric Co</td>
<td>Lamp Division</td>
<td>BB&amp;O</td>
<td></td>
<td>TV spots</td>
</tr>
<tr>
<td>Gillette Paints</td>
<td>Paints</td>
<td>H. W. Fairfax</td>
<td>8 stns; 14 radio, 14'E'</td>
<td>TV spots, current 8-week campaign</td>
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<tr>
<td>Louis Millini Foods</td>
<td>Seasoning product</td>
<td>Jordan Co</td>
<td>20 mkt s</td>
<td>National campaign</td>
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<tr>
<td>R. C. W. Enterprises, L.A.</td>
<td>Rubbish toy animals</td>
<td>Cowan &amp; Whitmore, L.A.</td>
<td>21 mkt s</td>
<td>West &amp; Southwest TV mail campaign</td>
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<tr>
<td>Shates Co</td>
<td>Shampoo</td>
<td>Associated</td>
<td></td>
<td>TV spots; abt Nov. 23; until end of year</td>
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<tr>
<td>United States Tobacco</td>
<td>Tobacco</td>
<td>Kudner</td>
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*Station list set at moment.

Station Representation Changes

<table>
<thead>
<tr>
<th>STATION</th>
<th>AFFILIATION</th>
<th>NEW NATIONAL REPRESENTATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KING, Seattle, Wash.</td>
<td>Independent</td>
<td>John Blair</td>
</tr>
<tr>
<td>KLMS, Lincoln, Neb.</td>
<td>Independent</td>
<td>Independent Metropolitan Sales</td>
</tr>
<tr>
<td>KBTV, Tulsa, Okla.</td>
<td>ABC,/Bont, CBS, NBC</td>
<td>Adam Young</td>
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<tr>
<td>KTSF, San Antonio, Texas</td>
<td>CBS</td>
<td>Free &amp; Peters</td>
</tr>
<tr>
<td>WBBK, Chicago, Ill.</td>
<td>CBS</td>
<td>Weed</td>
</tr>
<tr>
<td>WBSM, West Badro, Mass.</td>
<td>CBS</td>
<td>Joseph Hershey McGilvra</td>
</tr>
<tr>
<td>WTAL, Tallahassee, Fla.</td>
<td>CBS-NBS</td>
<td>John Blair</td>
</tr>
<tr>
<td>WTVB, Coldwater, Hich.</td>
<td>Independent</td>
<td>Joseph Hershey McGilvra</td>
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<tr>
<td>YNE/VUSA, San Salvador, El Salvador</td>
<td>Independent</td>
<td>Veloz Fuzman Co Inc</td>
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Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Alspaugh</td>
<td>KJRS, S.F., sls</td>
<td>John Blair, S.F., acct exec</td>
</tr>
<tr>
<td>L. C. Barnes</td>
<td>Mutual Broadcasting System, N.Y., vp in charge of sls</td>
<td>Calkins &amp; Balden, N.Y., partner (effective Jan 11)</td>
</tr>
<tr>
<td>Madison Bingham</td>
<td>Minnesota-Ear, Maple, adv, sls prom mgr</td>
<td>Abbott-Kimbil, S.F., acct exec</td>
</tr>
<tr>
<td>James H. Bolt</td>
<td>Wilder &amp; Briggs, Chl, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Felix Bremsen</td>
<td>NBG, Chl, acct spot ads</td>
<td>Letter &quot;E&quot; Wahl, N.Y., radio, TV dir</td>
</tr>
<tr>
<td>William Brewer</td>
<td>William Est Co Inc, N.Y.</td>
<td>Potts, Calkins &amp; Halder, Kansas City, Mo., radio, TV dir</td>
</tr>
<tr>
<td>Luther Bridgman</td>
<td>Morris Plan, adv mgr</td>
<td>Same, head of film div of tv dept</td>
</tr>
<tr>
<td>Louis Bromfield</td>
<td>N.Y. Sun</td>
<td>French &amp; Hale, S.F., copy chief</td>
</tr>
<tr>
<td>George Burke</td>
<td>Yardley of London Inc, N.Y., adv mgr</td>
<td>Rubin, Newton &amp; Chapman, W.D., acct exec</td>
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<tr>
<td>John T. Burke</td>
<td>Chambers &amp; Wiswell, Boston, acct exec</td>
<td>Same, vp in charge of new business</td>
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<tr>
<td>Mark Bennett Byron</td>
<td>J. A. Zura Mfg Co, Erie, Pa., sls prom</td>
<td>William Esty, N.Y., vp</td>
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<tr>
<td>Robert A. Campbell</td>
<td>Brouss, Smith, French &amp; Berrance, Detroit</td>
<td>Lee Duesenberg, Cleve, acct exec</td>
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<tr>
<td>Clinton R. Clark</td>
<td>John A. Cairns &amp; Co, N.Y., vp</td>
<td>BB&amp;O, Detroit, in charge of coop media on DeSoto acct</td>
</tr>
<tr>
<td>James C. Corning</td>
<td>ARB, N.Y., acct rel</td>
<td>Same, dir</td>
</tr>
<tr>
<td>William H. Davidson</td>
<td>ABC, N.Y., acct rel</td>
<td>Free &amp; Peters, N.Y., acct exec</td>
</tr>
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</table>

● In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments
Dr. Forest L. Whan and his Wichita University staff interviewed over 9,000 Iowa families (1 out of every 85 in the State!) to secure the data now available in the 1949 Iowa Radio Audience Survey.*

These families represent a mathematical cross-section of Iowa's city, town and farm audience. Thus the Survey is not only able to make revealing comparisons between urban and rural listening habits, but also gives typical characteristics of the Iowa audience as a whole.

In addition to all the standard information for which the Survey is famed, the 1949 Edition contains much new and valuable data about changes that have taken place in Iowa listening habits, since 1941.

Every advertising and marketing man who is interested in Iowa radio should have a copy of this remarkable Survey. Get yours today! Write WHO, or ask Free & Peters.

*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.
To say that television is growing would be bromidic. To say that in eight major markets television's audience has passed that of the nation's largest circulated magazine would be specific. Such is the case.

Not only has television's circulation and audience in these eight markets surpassed the top national magazine, an advertiser actually reaches more people with the average evening television program* than through the average black and white full page advertisement in this magazine.

Now you can demonstrate your product in your prospects' homes with a medium that is human... alive... convincing. And best of all you can reach more people in the nation's major markets than your national magazine advertisements can reach. Like most advertisers, when you buy television in the eight markets listed below, you'll probably select the leading station—a station represented nationally by NBC SPOT SALES.

*The average evening television program on a station represented by NBC Spot Sales.

<table>
<thead>
<tr>
<th>Metropolitan Area</th>
<th>Nation's Largest Magazine</th>
<th>Area's Leading Television Station</th>
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<td></td>
<td>Circulation</td>
<td>Notes per av. black &amp; white 1 page ad</td>
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</tr>
<tr>
<td>Schenectady</td>
<td>28,019</td>
<td>16,880</td>
</tr>
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</table>

NORTH CAROLINA IS THE SOUTH’S NUMBER ONE STATE

AND NORTH CAROLINA’S No. 1 SALESMAN IS

50,000 WATTS 680 KC

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

* also WPTF-FM *
Is mail order good for radio?

Tread carefully, for direct-by-mail is no unmixed blessing

The thumbs-up-or-down question of mail order business by radio might never be a question of concern to the industry as a whole if it weren’t for one thing. That is the fact that virtually all direct-selling-by-radio is on a “per inquiry” basis of compensation to the station. Industry leaders, including the official voice of its trade association, the NAB, condemn it as bad for both radio and advertisers.

Despite this feeling and despite the arguments for upholding the integrity of the rate card structure in the purchase of time on the air, the number of stations from tea-pots to 50 kws who are willing to consider any P.I. mail order deal on its merits is growing rapidly.

There are reasons for this trend other than the traditional pressure whenever business gets tight. These reasons have little to do with the arguments of some outlets that they couldn’t survive without the P.I. deals they accept. One reason is that bad practices of mail order operators which tended to alienate listener loyalty and implant distrust of all radio advertising are rapidly being cleaned up.

Another reason is the discovery by more and more stations of formulae of operation which seem to pull mail and cash and hold listenership also. Many of them make no secret of their claim to earn from two to four times their card rates on P.I. deals. One of the strong arguments against radio m.o. business has been that in order to make a reasonable profit for sponsor and station, m.o. merchandise had to be priced above the figure at which comparable merchandise could be purchased at retail shops readily accessible
Some Do's and Don'ts For Mail Order Business

**DO**

1. Offer bargains—and they must also SOUND like bargains when described on the air—in quantity, price, etc. (commensurate quality is also a must).

2. Offer staples—items easily recognized so their use or functions don't have to be sold.

3. Choose products not too generally accessible in area of broadcast.

4. Pack product so it makes a good first impression (this cuts down on returns).

5. Use premiums, where possible, to get fast action.

6. Handle all complaints and refunds promptly and without quibbling.

**DON'T**

1. Oversell.

2. Offer shoddy merchandise or "bad buys" in any other sense.

3. Offer "gadget" merchandise (though it does go in some localities).

4. Make slow deliveries.

5. Pack items so they'll get damaged in transit.

6. Start a large-scale operation without first testing item.

"Big Joe's" WOR "Happiness Exchange" keeps night owls awake with music and m.o. pitches to listeners. This is an aspect of the business which stations themselves are bringing under control.

In fact, one of the strongest forces behind the "clean-up" trend in the direct-selling-by-air field is the tougher attitudes taken by stations toward both m.o. products and the conditions governing the offers. Today, stations are definitely more sophisticated in their appraisal of m.o. business. Rules worked out from experience of long-time successes in the mail order business are being carefully copied or adapted by newcomers to the field.

Organizations for handling radio m.o. business, such as that of Donald Withycomb and the Mail Order Network of Harold Kaye, are helping to discourage m.o. abuses in radio by showing what can be done by adhering to better standards of practice all along the line.

Agencies with m.o. business have always sought air-time on stations of their choice whenever it could be had, provided a proven audience was available. The Mail Order Network of Harold Kaye offers to program the "fringe" or marginal time of a station for a mail order operation in which M.O.N. supplies the advertisers. Such marginal time is regarded as that which the average station does not ordinarily expect to sell—the hours after 11:30 midnight and morning hours up to 6:30 or 7:00 (fringe hours will naturally vary with the station).

A number of stations which regard P.I. business as subservice of radio's rate structure and therefore harmful to the industry offer an interesting viewpoint on handling such business during very early or late hours not previously sold, or in some cases even programmed. WGN, Chicago, is an example.

The station, up to late last September, signed off at 1:00 a.m. and back on at 6:00 a.m. Then they signed with M.O.N. to program the five hours between 1:00 and 6:00 a.m. Commercial manager W. A. McGuire stated his thinking as follows:

"Obviously, if advertisers believed there were sufficient number of listeners during those late hours they would buy time. Mail order features such as we started September 26, 1949, may furnish the evidence and adequate proof to regular advertisers that there are listeners between midnight and 6:00 a.m., and those listeners can be
advised to with adequate return per dollar spent."

WGN does not broadcast P.I. advertising during regular broadcast hours, believing it "not only bad for radio generally, but also for advertising as a whole." Nevertheless, he points out, broadcasters have been generally unsuccessful in selling straight card rate advertising, regardless of how low the rate, for the hours between midnight and 6:00 a.m.

Between the time WGN started its late-hour broadcasts and about the middle of November it built up, according to Kaye, a record-breaking mail order response. This was in spite of a late mail season in which many experienced m.o. stations were off, some as high as 40%.

The new concept in radio m.o. business is to regard the listener-purchaser as a prospect for many future purchases. This demands a certain technique of operation that can't be slighted without severe penalties to advertiser and station alike. To call this concept "new" doesn't mean that stations like WLW, WLS, WNAX and many others haven't known and practiced it. As a concept demanding certain rules in product clearance and selling it has just begun to be important to the average station accepting m.o. business.

It has been the custom (in some cases still is) for a sponsor to offer shoddy merchandise, goods in no sense a bargain. The notion was to make one sale each to as many listeners as possible and move on, without regarding the purchaser as a future customer. This, in the case of dissatisfied purchasers, not only meant one less prospect for the advertiser, but one less loyal—if not lost—listener for the station.

Other bad aspects have been copy that sold too hard and too long for the taste of numerous listeners who otherwise don't overly object to mail order selling on the air. Copy that promised too much and led thereby to unwarranted expectations about the product has alienated the trust of many a listener in radio advertising. M.O.N.'s Kaye, himself a former agency man, felt he knew all the abuses to which radio m.o. business was heir. He felt he could work out a service to stations and advertisers that would build not

(Please turn to page 55)
There's money in matzos

Before the B. Manischewitz Co. hit its stride in radio, "matzos" and "gefilte fish" were words the average listener might have caught only in crossing the unexplored territory of the dial which is inhabited by the foreign-language stations. Or perhaps during an installment of The Goldbergs. Lately, however, dial-spinners have heard them between breakfast courses with Dorothy & Dick on WOR, New York, and between records on WMGM. And on more than 30 other stations across the country. Since only half of these stations are foreign-language outlets, thousands of listeners with a yen for new horizons in food are discovering for the first time the delights of gefilte fish and borscht, and other traditionally Jewish dishes included in the Manischewitz line of more than 70 foods.

The firm which sets the pace for all other matzo makers was founded in 1886 by Dov Ber Manischewitz, whose grandsons run the business today. Dov Ber probably marveled at his own extravagance as he shelled out $100 for the firm's first advertising budget in 1911. He could scarcely have dreamed that his grandsons would spend more than $100,000 in one year for radio advertising alone, and consider it the wisest of investments.

The Manischewitz company climbed to the forefront by revolutionizing the sale of a product which before had little or no brand identity. The firm bought its first radio time more than 20 years ago, and has already taken the video plunge. This forward-looking attitude, not too often found in family-dominated companies, has characterized the Manischewitz clan since its American history began. Dov Ber, patriarch of the family, had studied for the rabbinate. But in 1886 he left his birthplace in Eastern Europe and came to New York to make his fortune. Finding that city with a surplus

Droll Morey Amsterdam sold fish, matzos with music and laughs on his WHN (WMGM) disk show
10% of Manischewitz' budget goes towards widening its kosher food markets via radio.

Spots now sell over 70 products.

...of young men who had the same fixation. Dov Ber moved to Cincinnati with his budding family. That city, then as now, had a sizable Jewish community. Narrowing down the fortune-making possibilities, he decided to open a matzo bakery, utilizing some of his highly original ideas about equipment.

A warmhearted Cincinnati iceman offered him space above his ice-cellar for a small bakery and Dov Ber was in business, with his wife's help. With the aid of ingenious matzo-making equipment of his own design, he was soon turning out acres of thin, crisp, uniformly-baked matzos which sold like hotcakes. By 1913 the original advertising budget of $100, invested in Jewish newspapers, had been tripled, and Manischewitz matzos were being shipped all over the country. Before the Manischewitz firm began triple-wrapping their products to keep them fresh longer—an important innovation—matzos had always been baked and sold loosely; mass distribution to distant points had evidently never been considered.

Dov Ber died in 1913, leaving three daughters and five sons, and the boys took over the business. The young Manischewitzes stepped up the modernization of the Cincinnati plant, and added companion products to the line. It now includes—in addition to many kinds of matzos and matzo products—a complete variety of soups, several kinds of preserved and stuffed fish, wines, crackers, condiments, and cleaners, all "Strictly Kosher." The ad budget, meanwhile, jumped to $8,000 in 1914, to $15,000 in 1915, to $40,000 in 1920, to several hundred thousands of dollars in 1949. They widened their selection of media to include "Anglo-Jewish" publications—those printed in English for Jewish communities—as well as the Yiddish papers.

(Please turn to page 40)
The advertiser redisCOVERs SPOT

Latest SPONSOR survey reveals that the selective medium is becoming basic

There's a new feeling about spot. Often thought of as a small-budget vehicle for small results, or as a kind of supplementary advertising tool, spot is showing every sign this fall of taking an equal place with network as a basic medium. Statistics, the steady dribble of reports on new business, a general air of well-being among the representatives, enthusiasm among advertising managers and agencies, all indicate that spot won't continue to be the plain sister much longer.

"Spot," one advertising agency executive said, "was once looked upon as the cat and dog of the radio business, a medium for small advertisers. That attitude is definitely changing. National advertisers are using it regularly, on big budgets. Some are using it exclusively."

The cold figures show that more and more advertising dollars have been poured into spot every year since it began in 1927. The $100,000,000 income in 1948 compared favorably with the $140,000,000 earned by the national and regional networks togeth-
er in the same year. And despite a summer slump, station representatives feel that the expected 10% increase between September and December will bring spot’s 1949 average increase up to at least five or six percent.

Another evidence of the new impetus of spot broadcasting is the almost daily reports of one large advertiser after another embarking on spot campaigns. The list is already long and represents almost every kind of product. Standard Brands, for instance, which of late has spent practically no money on spot, is now going into it heavily for Tender Leaf Tea and Chase & Sanborn coffee. Bristol-Myers is a similar story. Kellogg, which dropped Galen Drake and its nation network “Breakfast in Hollywood.” is covering some 75 markets for All-Bran and several more than that for Pep. The automobile companies—Ford, Buick, Oldsmobile, Kaiser-Frazer—are using spot to launch new models, often with the co-operation of dealers. Crosley put its fall line of appliances before the public with a $2,000,000 contest that was promoted on almost 300 stations. Wesson Oil dropped nighttime network early in the fall to buy spot time in seven West Coast markets for a new transmitted daytime series. General Electric has begun a nationwide campaign of station breaks for G.E. lamps. The long cigarettes—Embassy, Fatima, Cavalier, Life, Pall Mall, Regents—are buying spot heavily, as are the new cold remedies. Curtis Publications, Ward Baking, United Fruit, Colgate, Schaeffer, Schick, Pequot Mills are joining, or rejoining, the ranks of the spot buyers. New products will, of course, continue to introduce themselves to the buying public via spot.

But there is more to the spot story than meets the eye in the statistics, the reports or even the new enthusiasm permeating the offices of the station representatives. In talks with advertising managers and agency men who are buying spot, SPONSOR found evidence of a new attitude toward the medium, an attitude that can best be described as enthusiasm for spot broadcasting as a basic medium—a new realization of how the long-recognized characteristics of spot, flexibility and high power can best be used to solve individual selling problems.

One advertising manager said, “We’re definitely planning to spend as much on spot as on network. It’s a case of getting our message across.”

The account executive for a large food advertiser said, “Our product varies both in geographical and seasonal use and we need a highly flexible medium. Don’t ask me why we never realized it before.”

What does this new attitude stem from? Why is it developing at this time? Basically, the attitude is rooted in the economic facts of 1949 that are bringing pressure on every aspect of American business. It is news to nobody that the business of selling is not what it was in war and peacetime years. Instead of shortages, there is high manufacturing production; in place of a seller’s market, there is high consumer sales resistance. There is a problem of moving goods that should sooner or later make everyone engaged in selling examine his methods with a magnifying glass. They will have to make sure that the methods they have been using are effective, that they do not dismiss new methods, or old methods, without analyzing all their possibilities. They will have to digest the meaning of the statement made by A. C. Nielsen in an address to the Grocery Manufacturers of America a few weeks ago.

“Your advertising,” he said, “is not measured solely by the amount you spend, but also by the skill with which you spend it.”

It is this kind of thinking that is responsible for the new spirit of curiosity about ways and means, the determination to not overlook a single bet.

Forward-looking buyers of advertising are no longer saying, “Sure, spot’s flexible and hard-selling”—and then forgetting about it. They are conscientiously analyzing the specific problems that are facing them, analyzing the media that are available and then matching the results. It is undoubtedly true that as more and more careful scrutiny of media becomes the rule rather than the exception, many advertisers are going to come up with the decision that spot is the medicine for their special ailments. If they have regional or seasonal problems, they will probably choose spot as a mainstay. If uneven distribution is the trouble, spot will look good to them. A single ailing product in an otherwise successful line may indicate the use of spot; so may a new line, a new product, or the need for dealer good will. But whatever the choice of media is, the effectiveness of the advertising buyer’s decision will depend on how thoroughly he has studied his own situation and how completely he understands the function of all the media.

In line with this, there should be a new scrutiny of the material that goes over the air. Several of the people contacted by SPONSOR felt that this is already taking place, that the approach to advertising is definitely changing to the user’s viewpoint. Phrases like “first in sales in the U.S.”, “Largest manufacturers in the world” will dis-

(Please turn to page 45)
What’s wrong with daytime programing?

Networks have vital rebuilding to do, and little time to do it

Network radio is suffering from a crick in the kilocycles. Wrestling for position against many media, network radio has strained its muscles, and the wrench is most apparent in broad daylight. For it’s in the daytime that network radio is weakest.

Nothing is more vital to the networks now than the daytime pattern. There are holes big as fists, and the gaps must be filled—through programing. The four networks showed a total 4.3 percent decrease in gross time-sales for the first nine months of 1949, as compared with the corresponding period of 1948; their gross income from this source went down from last year’s $144,899,999 to $139,111,453 when this year’s figures were totaled up to the end of September. While a part of this gross loss of $5,788,546 was due to general economic conditions, a substantial portion of the drop was caused by television’s inroads.

Television, however, is still primarily a nighttime medium and is likely to remain so for some time to come. If the networks are to make up for losses from time sales due to television or to any other factor, they must do so in the daytime. Their only chance to accomplish the daylight comeback is through fresher, smarter, more vigorous daytime programing.

Daytime radio must be the “cross-reference” between the two broadcast media, between the aural and the visual sides of the business. That term “cross-reference” comes from Dr. Frank Stanton, president of CBS, who has told sponsor: “Daytime radio is more important now than it has ever been, due to television’s gigantic expansion.”

Another of radio’s topmost executives put it this way: “Except for extraordinary special events—say the World Series, or the Presidential inauguration—TV’s impact on the daytime audience, Monday to Friday, is negligible. TV’s impact begins to be felt at dusk weekdays, and knicks somewhat into radio on Saturday afternoons, sometimes on Sunday afternoon. The rest of the schedule—the weekday daytime hours—is radio’s. Radio must take advantage of it.”

And, just to make it unanimous, sponsor was told by the general manager of a network affiliate: “It is ob-

**SPONSOR’s recommendations . . .**

1. IDEA AND PROGRAM SCOUTS: On-the-spot scouting, a technique long employed by baseball teams and big buyers of spot, can be used by advertisers, agencies, and networks in uncovering grass-roots ideas, programs, talent. SPONSOR suggests close analysis of affiliate station programing.

2. EXPERIMENT: There’s been too little creative spark, too little desire to spend time or money in experimenting with new program forms.

3. ANALYZE OUT-OF-HOME AUDIENCE PREFERENCES: Study the interests and tastes of the substantial daytime out-of-home audience.

4. AFFILIATE PROGRAMING AWARDS: Those network affiliates who contribute most to network programing should be encouraged and rewarded. National recognition of station programing will go a long way.
vidious that the daytime programing being sent us must be improved. The morning does not arouse much enthusiasm—and the afternoon is vying for the same dubious distinction."

Daytime, Monday to Friday, the networks too are often in the weakest position. Across the country, many a local station piles up the greatest amount of listener loyalty during those hours, running far ahead of the competition offered by the chains or piling up ratings that the nets would envy. Smilingly, network affiliate often run ahead of their networks.

In Hooper's last local May-through-September measurements, KLZ had a 40.4 share of Denver's broadcast audience in the hours of 6-10 a.m. KLZ is a CBS affiliate, so comparison with the network's morning audience rating is called for. The net's share of audience between 8 and 10 a.m., according to Hooper's latest figures as of this writing, averages 23.0.

In KLZ's case, as among many other of the successful local stations, it is program pattern that makes the difference. KLZ hits the jackpot by serving farm interests and stressing news in addition to running the entire gamut of CBS network programing, including daytime serials. Other locals accomplish the feat through block programing, through specializing on the wants and needs of their special hometown audiences, through understanding what the local listeners are most eager to hear. And the stations leading in local popularity are not necessarily the network affiliates, nor always the outlets with highest power.

Memphis' 250-watt, independent WHHM is as strong in its area as Boston's WEEI in the codfish metropolis. WEEI with 5,000 watts is a CBS affiliate that does very well by itself—but Boston's WHDH, another independent, is giving all the competing outlets a run for their money, and so is Worcester's WNEB.

Down in Nashville, WKDA rears its head against the two local, 50,000-watt, NBC and CBS powerhouses, WSM and WLAC. With independent status and only 250 watts, WKDA took No. (Please turn to page 60)
Take a long look at

Sponsored public service

Freedoms Foundation awards prove that radio can forget its commercial service inferiority complex

"Don't taint radio's public service with commercialism" used to be standard advice to broadcasters as they entered the field.

"You can't do a profitable advertising job with public service radio" is still a potent advertiser and agency concept.

This bugaboo, largely promulgated by FCC sentiment, though of late somewhat tempered by that body, has kept many advertisers off the air with logical campaigns. The situation improved when the FCC relaxed its stand, but not much.

But today radio can look for a substantial improvement in the feeling toward sponsored public service. And it can thank Freedoms Foundation, which on 21 November gave cash awards totalling $72,000 (plus 203 gold medals) for the best contributions during the last two years to the American way of life, for pointing the way.

Of the 15 radio awards handed out by General Dwight D. Eisenhower on that day, embracing the whole field of public service radio, sustaining and commercial, the first prize went to "The Greatest Story Ever Told," sponsored by Goodyear Tire and Rubber Company over ABC; the second to "Cavalcade of America," sponsored by E. I. duPont de Nemours Company, over NBC. The third went to "The Bon Bon Show," a uniquely significant participation program sponsored by a wine company, a furrier, a furniture store, and a cosmetic manufacturer over WDAS, Philadelphia.

Thus, in the eyes of a nation and the advertising fraternity, radio's sponsored public service comes into its own.

"The Greatest Story Ever Told," now an American radio institution, came on the air 26 January 1947 as an adventure in advertising. Sponsored by a company that sells tires, rubber fabrics, and many other rubber products, it was the first commercial program aimed at a mass audience using no commercial copy beyond the introductory "The Greatest Story Ever Told, presented by the Goodyear Tire and Rubber Company" and the signoff "This program was brought to you by the Goodyear Tire and Rubber Company."

For this Goodyear has budgeted an approximate $1,000,000 annually since 1947 and is well satisfied with results.

In three years of broadcasting Paul W. Litchfield, Chairman of the Goodyear Board, and Jim Ellis, President of Kudner Agency, Inc., who brought "Greatest Story" to his attention, have realized the full commercial impact of a program based on The Bible. Nothing that Goodyear has done has come close to this series in building intense enthusiasm, lasting goodwill, and appreciative sales. While reaction to the program is excellent in the cities, it's
in the rural areas where the church is closer to the people that Goodyear has gained most. Here Firestone auto and tractor tire sales, traditionally the leader, is feeling the effects of its competitor's unique campaign. In both city and rural areas the deluge of "Greatest Story" commendation by civic, business, and religious groups has added up to increased acceptance of the Goodyear line. The days of Christ are depicted so creditably that the Anti-Defamation League, a division of Bnai Brith, sent out 300,000 cards to its members urging them to listen. Practically all denominational leaders have endorsed it at one time or another.

In September, 1947, SPONSOR took cognizance of Paul W. Litchfield's contribution to commercial radio by selecting him "Sponsor of the Year." In doing so we wrote: "He recognized the vital need at this time of spreading the doctrine of 'peace on earth to men of good will.' He was named Sponsor of the Year for this reason and for still another. An industrial empire runs on profit. Although a $1,000,000 a year broadcast program might spread the guidance of the greatest teacher of all time, it still has to sell Goodyear tires and rubber products. It does."

duPont's "Cavalcade of America," longtime historical and achievement dramatic series broadcast over 152 NBC outlets, fills a distinguished role in U. S. radio. Its second award by Freedoms Foundation, whose president is Don Belding of Foote, Cone, and Belding, is no surprise. For in addition to being highly educational, "Cavalcade" is highly entertaining. If its budget is heavy, so is its audience.

The duPont dynasty is peculiarly vulnerable to governmental anti-trust suits, as recent events prove. And the imprint of "Cavalcade of America" on the American home may yet prove the best advertising investment duPont has made.

Although "Cavalcade" normally originates in Hollywood, where it has ready access to the stars who headline its weekly half-hours, it does a good deal of traveling from time to time. Not content to just build goodwill and appreciation of the multitudinous duPont products with Mr. and Mrs. America, duPont uses the show to cement employee relations.

(Please turn to page 44)
In a pickle?

Advertisers who know their onions know there’s nothing like the warm and friendly salesmanship of home-grown talent to solve their sales problems in local areas.

As in the case of one of the nation’s largest tobacco companies.* Thanks to a Radio Sales Account Executive, they bought WBT’s big star, Grady Cole, and built their entire promotion campaign around him in the Carolinas. Now? Sales are driving ahead of the pack... and this big cigarette advertiser has found that using local live talent gives his coast-to-coast campaign extra momentum.

Illustrates why national spot advertisers now use more than 750 local live talent broadcasts each week on the stations represented by Radio Sales... in 13 of your most important markets.

*Another real-life story

RADIO SALES

Radio and Television Stations Representative...CBS

Radio Sales represents the best radio station—the CBS one of course—in Boston, New York*, Washington, D. C., Philadelphia*, Richmond, Charlotte*, Birmingham*, St. Louis, Chicago, Minneapolis-St. Paul, Salt Lake City*, Los Angeles*, San Francisco, and the West Coast’s leading regional network. (*And the best TV station in these markets.)
TV premiums

Sponsors find that small fry go hook, line and sinker for video premiums

They're easy to mufF. Still, the almost fantastic promotional advantages enjoyed by premiums offered on television have been realized by a number of advertisers. Premium-happy kids are the object of the great majority of today's premium offers. But the promotional plusses apply just as emphatically to premiums offered adults.

One reason advertisers give for holding off on "plus" offers to help move products is their desire to learn more about the medium before devoting commercial time to premium offers. This makes sense. Nevertheless, pioneering users of the visual air have developed some sound guideposts for using premiums effectively. There's no reason numerous sponsors can't take advantage of what the trail-breakers have learned.

The video does the selling. Just pointing a camera at something is worse than useless. Filling the air with words about the object doesn't help either. The real pitchmen of video will tell you the introduction and "selling" of a premium on television has to be carefully planned so the audio and video don't cancel each other out.

Another phase of the planning makes sure the item offered is tied in with the characters, the action and mood of the show, and, where possible, the product being advertised.

When Whitehall Pharmacal Co. wanted to offer "Injun Hats" on Dumont's Small Fry Club, the agency (D.F.S. New York) gave m.c. Bob Emery (who owns the show) a free hand in building up the offer. Merely to relate in words the points covered in "selling" a premium by an expert like Small Fry's "Big Brother," Bob Emery isn't enough. You have to see him in action. Still, it's important to be aware of the thinking behind the selling.

The most important thing, according to Emery and others experienced in making video offers, is to tie the offer into the show as closely as possible. Making the premium a part of the show lends it a pulling power it wouldn't otherwise have. That's because the youngsters identify themselves so fervently with favorite characters.

Bob Emery is, of course, the main cog in Small Fry, so he told the kids about the Kolynos "Injun Hats." Kids go best for things they can play with, handle or manipulate with their hands, things with some variety in their use. The Indian hats were of felt, made in such a way they could be worn at any angle on the head, worn as a mask over the face, or worn at the back of the head (this went over great with many kids—pulled an extra Kolynos carton from those who wanted to wear two faces).

Copy writers for television are main-
ly former radio copy writers, and their first tendency is to write too much copy for a video demonstration. (This is a major complaint of the experienced video pitchman.) Emery carefully avoided using an avalanche of words as he demonstrated the hats to youngsters in the studio for the benefit of those watching at home. He let the camera tell its story as the small fry showed off the hats. Then, at points which didn't distract from the video demonstration, he told them how they could play with the hats.

They could thrill and chill their friends; use them for games; hang them on their room walls as masks when not in use. They could make people look at them twice—coming and going. And the hats were made of real felt, just like Daddy's. After the planned eight offers (twice a week for four weeks), demand continued so heavy that Whitehall had another batch made up and after a two-week hiatus made the offer three times a week for two more weeks (a total of 14 offers in six weeks). The requirements were 25 cents and the face of one Kolynos carton. Twenty-five thousand youngsters and their parents (who wrote for those too young to write for themselves) sent for the hats.

It's easy, in the heat of putting over the premium, to forget the premium is only a means to an end—promoting the product. But even the business of demonstrating the premium can be made to include product references. The Indian hat promotion included a jingle, sung by the kids on the show, to the effect that Kolynos tastes like candy.

This same technique was used to promote the product on Howdy Doody (NBC), Bob Smith's puppet show. In making the premium toy television set offer for Colgate's toothpaste, Howdy Doody demonstrated and talked about how much fun the set was. The miniature toy had a circular film with five pictures in sequence featuring characters from the show. The sequence is viewed by turning the film with a finger while peering through the tiny lens in front of the set.

Other members of the cast made remarks about the set, each in character. Mr. Bluster, for example, was completely negative about the whole nonsensical idea. But, when finally persuaded to peek through the lens, he began to succumb. Teasers of what viewers could see on the films (five different films went with the set) were shown via enlarged replicas. One of the sets ended in a Colgate toothpaste commercial. However, despite the time given to building up the offer, the Hoody Doody family never let people forget the sponsor and his product. A toothpaste jingle was woven into the action. Other product mentions were worked subtly into the scene so that the product got its quota of selling.

(Please turn to page 52)
GAS AND ELECTRIC

SPONSOR: Consolidated Gas, Electric Light & Power
AGENCY: Placed direct

CAPSULE CASE HISTORY: During the past three months that the "Homemakers' Roundup" has been telecast directly from the Home Service Bureau's kitchen on Tuesday afternoons at 3 o'clock, we have found that many Baltimore housewives are interested in seeing and hearing about new cooking ideas and seasonal suggestions. The many letters and telephone calls requesting the menus and recipes used on the program indicate an increasing audience. Television is certainly a direct method of showing the ease with which excellent meals can be prepared.
WMAR TV, Baltimore PROGRAM: "Homemakers' Roundup"

MUSIC SUPPLIES

SPONSOR: Sherman Clay & Co.
AGENCY: Goldhwaite-Smith

CAPSULE CASE HISTORY: A few months ago, Sherman Clay began sponsoring a fifteen minute telecast called "Music Album on Friday evenings. 9:9:15 p.m. After three or four telecasts, they could identify enough customers—new customers, that is—who had heard about their products through the TV show to justify their sponsorship. As a result, during the first four telecasts, they sold four Hammond organs, three Spinet organs and three deep-freeze units (approximate total sales of $17,000). On the strength of this there was a 13-week renewal. All talent is local.
KPIX, San Francisco PROGRAM: "Music Album"

FOOD

SPONSOR: Frigidaire
AGENCY: Rothman & Gibson

CAPSULE CASE HISTORY: Frigidaire manufactures a frozen dinner which can be placed in an oven and be ready for serving in twelve minutes. This product had never been advertised in the Pittsburgh area and the manufacturer decided to use TV as the only advertising medium. A half-hour of local high school football highlights was shown one Saturday afternoon before the Northwestern-Pitt game and their phone number shown for five seconds and announced once. The result was 50 calls during the game, and 250 calls after the game. Frigidaire has since started a one-minute spot and has averaged more than 150 phone calls per announcement.

WDTV, Pittsburgh PROGRAM: Spot

RADIO AND TELEVISION

SPONSOR: Hughes-Peters Inc.
AGENCY: Placed direct

CAPSULE CASE HISTORY: Several months ago Hughes-Peters Inc., Cincinnati, distributors for Emerson television and radio sets, purchased a quarter-hour portion of a TV show, "The Song Shop," a live WCPO-TV presentation. During the minutes, Emerson TV sets were stressed and at the end of the month (September) Hughes-Peters, Inc., said they had sold 1,000 Emerson TV sets and had a back order of 2,000 sets. All of this was attributed to "The Song Shop" headed by Paul Dixon who ad-libbed the Emerson commercials.

WCPO TV, Cincinnati PROGRAM: "The Song Shop"

LAUNDRY-DRY CLEANING

SPONSOR: Oklahoma Operating Co.
AGENCY: Lowe Rankle

CAPSULE CASE HISTORY: To popularize its pillow cleaning and rejuvenation service, Oklahoma Operating Company decided to test its offer with one-minute demonstrations during "Talent Hunt" (8:00 to 9:15 p.m. Tuesday). No other media was used. After the service was plugged on three weekly shows, the firm reported more than 2,000 orders at 75c per pillow, or at least $1,500 in sales. Although this service has not been featured the past three weeks, the president of the firm wrote, families are still sending their pillows to us in direct response to this advertising.

WKY TV, Oklahoma City PROGRAM: "Talent Hunt"

FOOD

SPONSOR: Wilson & Company
AGENCY: Not named

CAPSULE CASE HISTORY: The meat-packing firm is one of a group of five sponsors of "Uncle Jake's House," a sort of TV campus room in which Gene Carroll tells stories, reads moppet mail, and congratulates birthdays. Wilson plugs its Ideal Dog Food by way of two characters, "Spica" (dog) and "Clarence" (cat). Some idea of what "Uncle Jake's House" has done for Wilson can be gathered from the statement of a Wilson Company spokesman who says that television is responsible for opening several hundred new dealer outlets in Cleveland alone.

WEWS, Cleveland PROGRAM: "Uncle Jake's House"

KITCHEN UTENSILS

SPONSOR: The Baker Company
AGENCY: Nelson-Willis

CAPSULE CASE HISTORY: The Baker Company utilizes the "Idea Jackpot" program to sell its household appliances and kitchen utensils. Wes Farmer, hobbyist, inventor and a former editor of "Mechanix Illustrated" gives viewers an expert demonstration of the company's wares. In addition, Wes discusses needs and wants of manufacturers for other new ideas. The combination of TV and Mr. Farmer's kitchen technique has the Baker Company satisfied with what is apparently a successful advertising technique. As a specific example, four sifters and pastry rollers sold out at the store the day after demonstration.

WTCA TV, Minneapolis PROGRAM: "Idea Jackpot"
if you want to cover the country...

talk to Du Mont. 99% of the television receivers in the country can receive your program over the Du Mont Television Network, either live or by teletranscription.

Du Mont programs shown live on these stations

- WAAM . . . . . . . . Baltimore, Md.
- WBEN-TV . . . . Buffalo, N. Y.
- WGN-TV . . . . . . Chicago, Ill.
- WCPQ-TV . . . . Cincinnati, Ohio
- WEWS . . . . . . . Cleveland, Ohio
- WTVN . . . . . . . Columbus, Ohio
- WHIO . . . . . . . Dayton, Ohio
- WJBF-TV . . . . Detroit, Mich.
- WICU . . . . . . . Erie, Pa.
- WGAL . . . . . . . Lancaster, Pa.
- WTMJ-TV . . . . Milwaukee, Wis.
- WTNH-TV . . . . New Haven, Conn.
- WABD* . . . . . New York, N. Y.
- WDTV* . . . . . Pittsburgh, Pa.
- WTVR . . . . . . . Richmond, Va.
- WHAM-TV . . . . Rochester, N. Y.
- WRGB . . . . . . . Schenectady, N. Y.
- KSD-TV . . . . . . St. Louis, Mo.
- WHEN . . . . . . Syracuse, N. Y.
- WSPD-TV . . . . Toledo, Ohio
- WTTG* . . . . . . Washington, D. C.
- WDEL-TV . . . . Wilmington, Del.

Programs shown on these stations by Du Mont teletranscription

- KOB-TV . . . . Albuquerque, N. M.
- WAGA . . . . . . . Atlanta, Ga.
- WBRG-TV . . . . Birmingham, Ala.
- WBTU . . . . . . . Charlotte, N. C.
- KBTU . . . . . . . Dallas, Tex.
- WPMY-TV . . . Greensboro, N. C.
- KLEE-TV . . . . . Houston, Tex.
- WSAT-TV . . . . Huntington, West Va.
- WFBM-TV . . . . Indianapolis, Ind.
- WMBR-TV . . . . Jacksonville, Fla.
- KTLF . . . . . . . Los Angeles, Calif.
- WAVE-TV . . . . Louisville, Ky.
- WMCT . . . . . . . Memphis, Tenn.
- WTVJ . . . . . . . Miami, Fla.
- WRTY-TV . . . . Oklahoma City, Okla.
- KMTV . . . . . . . Omaha, Nebr.
- KSL-TV . . . . . Salt Lake City, Utah
- KPIX . . . . . . . San Francisco, Calif.
- WTCN-TV . . . . St. Paul, Minn.
- KING-TV . . . . Seattle, Wash.

*Du Mont owned and operated stations.
As Maryland's pioneer television station, WMAR-TV consistently covers an area from Washington, D.C., to Wilmington, Delaware, and from Pennsylvania to the Potomac River.

WMAR-TV is the television station of the Sun-papers of Baltimore. It is on Channel Two, and carries the programs of the CBS network to televisioners 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.

**ABC loses $482,000 in 9-month period**

American Broadcasting Company and subsidiaries have reported estimated loss of $482,000 for the nine months ended 30 September — after reduction for recovery of Federal income taxes. For first nine months of 1948 ABC's net income, after taxes, was $440,000. Although the company's revenue from AM broadcasting rose 1.4% this year, TV costs were primarily responsible for current loss.

**Nation's TV sets pass 3,000,000 mark**

Number of television sets in U.S. reached 3,025,000 on 1 November, Hugh M. Belville, Jr., NBC's research director, has estimated. During September and October 715,000 sets were sold. As of 1 October New York led in TV set ownership with 800,000, followed by Philadelphia, 228,000; Los Angeles, 213,000; Chicago, 195,000, and Boston, 146,000.

**NAB issues FM set ownership study**

NAB has mailed to FM station members new edition of 1948 study, "Procedures for Determining FM Set Ownership by Communities," prepared by Dr. Kenneth H. Baker, NAB research director.

**"Voice of Democracy" contest attracts 500,000 students**

More than 500,000 high school students in 1,800 communities in continental United States, Alaska, Hawaii and Puerto Rico have entered broadcast scripts in this year's "Voice of Democracy" contest, sponsored jointly by U.S. Junior Chamber of Commerce, NAB and RMA. Number of entries is double the 250,000 of 1948 and 20 times the 25,000 in the first contest, in 1947.

**DuMont 40-week sales reach $29,507,000**

Net sales of Allen B. DuMont Laboratories for 40 weeks ended 9 October totaled $29,507,000, as compared with $17,374,000 for parallel period ended 10 October, 1948. Net profit, after taxes, in this period rose from $1,421,000 to $1,676,000.

WABD, key station of DuMont TV network, now claims to lead all New York stations in spot billings. Phillips Packing Company will sponsor "Easy Aces" over 15 DuMont-affiliated TV stations starting 14 December.
Look into Lang-Worth . . .

for the ONE Program Service that's always ONE step ahead of the rest!
While the presses roll on The NEW Lang-Worth Transcription,
Lang-Worth still offers MORE for every member of your staff!

FOR THE PROGRAM DIRECTOR . . . In Program Scripts for
this month of December alone: 35 Special Christmas Shows! 10 Special New Year’s Shows! Including a full-
hour Documentary “Production” Program—“50 YEARS IN REVIEW—A Cavalcade of America’s Music Through
Half-A-Century of History!”

And all year round: Individual Network Calibre Program Series covering every category of listener-interest.
In Talent: A constant flow of new Name talent, to sweeten up the old standbys. Added in the last 4 months
of ’49: . . . RED NICHOLS AND HIS FIVE PENNIES—HENRY BUSSE AND HIS FAMOUS SHUFFLE-
RHYTHM BAND—RAY ANTHONY, HISTRUMPET AND HIS ORCHESTRA! Coming up for the New Year: The famous Victor Recording Artist, RUSS CASE
AND HIS ORCHESTRA.

FOR THE SALESmen . . . Selling aids, publicity, pictures, mats, promotional material, etc., in addition to a breakdown list of sponsors currently using Lang-Worth programs in markets throughout the U.S. and Canada.

FOR THE PRODUCER-DIRECTOR . . . The widest and most versatile library of distinctive program themes, special production aids, spoken intros and signatures, mood music, bridges, backgrounds—in addition to the exclusive Lang-Worth “Synkrodisk”.

FOR THE ENGINEERS . . . The most revolutionary development in sound reproduction—The NEW Lang-Worth 8-inch Transcription—offering 15 additional points of superiority. If you haven’t heard it yet—send for your audition sample.

FOR THE DISC-JOCKEY . . . Information that puts the answers right at your finger-tips. Popularity dates on tunes, copyright, source (movie or musical play), vocal entrances, tempo, rhythm—all on label copy as well as in “Talendex”. All instrumental selections on separate discs from vocals.

FOR THE LIBRARIAN . . . The easiest, most comprehensive system of cataloguing and filing ever devised. Simple numbering, the compact “Talendex” and “4000”. And a sturdy, unbreakable 8-inch transcription that weighs
ONLY 2 OUNCES!

Lang-Worth more than pays for itself!

Tested Hoopers, endorsed sponsorship of programs and talent, prove that the monthly charge for your Lang-Worth Program Service is just a drop in the bucket compared to what it brings to your bank.

For the one really progressive,
visionary Program Service . . .

LOOK INTO . . .

LANG-WORTH
FEATURE PROGRAMS, Inc.
113 WEST 57TH STREET, NEW YORK 19, N. Y.

“A Quality Service—Complete and Compact”
“Do you believe radio’s cost per 1000 compares more favorably with printed media costs today than it did ten years ago?”

Newman McEvoy | Media Director
Newell-Emmett Company, New York, N. Y.

Circulation and readership of printed media have increased also, but not in so dramatic a fashion. Milline rates have risen in proportion.

The men who sell radio time must make their medium competitive with—and complementary to—other media, if they would have a proper share of the advertising dollar.

EDMUND H. ROGERS
Senior Partner
Gray & Rogers

Yes. It’s difficult to compare costs per 1000 for different media when there are so many other considerations which are important, so I’ll isolate some circulation figures to substantiate my answer.

Obviously the national picture of radio has changed tremendously since 1939. It has become a greater part of family home life. It accounts for a greater share of home entertainment. A recent “Fortune” survey disclosed that over 50% of all the men and women interviewed, when asked what they enjoyed doing most, put radio on top of the list. Radio set ownership has increased well over 65%. Home listening has increased over 50%. Today 94 out of 100 homes own a radio. 41% of those homes have two; 14% have three. There are, in addition, some 10,000,000 automobile radios which constitute a huge bonus audience during the early morning and early evening listening hours.

Looking for a moment at newspapers which I will use to speak for all media in this case, since attendant conditions are comparable, we know that circulation has grown there, too—more than 15%, in fact. Rates have also gone up, but rates of all media have risen since 1939 in rough proportion. Newspapers, of course, have been with us for generations. Radio in 1939 was an extremely lusty infant of 16 years. Came the war, and people everywhere turned eagerly to every means of communication that would keep them informed of the latest happenings. The listener training, if such it can be called, that radio audiences subjected themselves to during that period did as much as anything else to solidify the place given radio in the home and increase not only its audience but the hours per day that it listened. Now, of course, in the larger metropolitan areas, television is beginning to dilute the audience somewhat. Nonetheless, today the greatly increased size of the radio audience and its increased attention indicate to me that radio costs per 1000 compare more favorably to printed media than they did ten years ago.

EMIL BRISACHER
President
Brisacher, Wheeler & Staff
San Francisco, Cal.

Any answer to this question must, of course, take into account the considerable population growth in the last decade. This has been reflected in increased radio homes and numbers of radio sets as well as in magazine and newspaper circulation.

In 1939 there were 764 radio stations on the air, serving about 27,500-
000 radio homes. Now there are about 1900 stations and the 1949 BMB figures give 39,281,230 radio families, an increase in potential radio family consumer groups of 43\%. During a comparable time total newspaper circulation was up something like 34\% and magazines, although they varied widely, averaged out at about 41\%.

Another factor of considerable importance as far as radio is concerned is the fact that these radio families listen more hours per day now than they did ten years ago. Recent studies have shown the present figure to be over five hours a day. Thirty-five hours of listening per family per week is a lot of listening!

Although figures on comparative network costs and local time sales are not readily available to me, I do know that national spot cost has increased during the 10 years to something like 33\%\%.

Based on the available thousand homes per dollar spent, this would mean that radio's cost today is less than it was ten years ago without taking into consideration the extra factor that all families listen more and are therefore exposed to an extra two hours per day of advertising impressions. Considering this, radio's cost per thousand today is considerably less than it was a decade ago. Now as to comparison with printed media, I have at hand some statistics which show that magazine cost per thousands is about the same on an average and that the milline rate of all daily and Sunday newspapers has increased a little—about 3\% to be exact.

I believe that in view of this, radio is definitely a better buy by comparison to printed media than it was ten years ago, and I believe furthermore that the trend is continuing.

After all, John Public and his wife have only so many waking hours to devote to all entertainment, whether it be radio, newspapers, magazines, movies, TV or whatever. Radio listening is definitely on the upgrade, with few exceptions, and unless someone can show that John and his wife are spending twice as much time reading all printed media I would conclude that radio's cost per thousand is the star performer in today's advertising sales race.

Russel Walker
Manager, New York office
John E. Pearson Co., N. Y.

Watch the New WDSU

No Other New Orleans Station Offers Such Complete and Exclusive Coverage of Sports

Mel Leavitt, former network sports-caster, is the bulwark of WDSU's great eye-witness coverage of the major sporting events—boxing, football, racing, wrestling, basketball, et al. Sorry you couldn't secure sponsorship of these sales producing programs—they were sold 100\% solid. Kick-off of WDSU's sports coverage for 1950 will be the telecast and the broadcast of the Sugar Bowl Grid Classic on January 2, before 85,000 fans in Tulane stadium. Sorry, already sold to Gillette—but there are more great sport features to come in 1950.

Ask Your JOHN BLAIR Man!

WDSU
Affiliated with the Item
NEW ORLEANS

5000 WATTS
AM TV FM

EDGAR B. STERN, JR.
Partner
ROBERT D. SWEEZY
General Manager
LOUIS READ
Commercial Manager

DECEMBER 1949
MATZOS
(Continued from page 23)

Dov Ber's sons are credited with having introduced the use of matzoh in this country as a daily staple in Jewish homes, rather than as merely a Passover essential. This was a part of the company's trend toward creating a vastly-widened market for a product which up to then had only a seasonal appeal for one religious group within the community. While the Manischewitzes are well aware of the sales potential represented by the non-Jewish market, their interest in that market remains secondary to their basic aim: to produce a line of Kosher food products manufactured in strict accordance with the Hebrew dietary laws. Their rigid adherence to these laws is emphasized in all Manischewitz advertising copy, for broadcast and print. The dietary control, which adds tremendously to production costs, is intensified when the Passover products are being prepared. The entire manufacturing operation, from the moment the wheat is harvested in the fields, is carried out under the sharp eyes of rabbinical representatives.

The atmosphere of religious sanctity surrounding the production of Manischewitz food products demands a dignified approach to all problems of merchandising and advertising. This is enough to give pause to the most resourceful advertising agency. An agency which has been given plenty of pauses in the last 30 years is A. B. Landau, Inc., of New York, which has directed all B. Manischewitz Co. advertising since 1920. Herman Younglieb, who has been president of the agency since 1925, has handled the account ever since his agency took it over. "The Manischewitzes are receptive to any dignified radio idea," he says.

In attempting to build for their clients radio shows which would sell with dignity, the Landau agency was faced with another problem—one which has worried every advertiser pitching at the foreign language market: the audience tends to dwindle through the years as fewer members of each generation speak and understand the native tongue of their parents or grandparents. Nonetheless, in Jewish families as well as in Italian or Polish or German households, the youngsters usually inherit a strong feeling for the traditions and culture of their family's homeland. And, more to the point, a fondness for the traditional family dishes. It's easy to appreciate chicken a la cacciatora without understanding a word of Italian, and you don't have to speak Yiddish to have a deep regard for gefilte fish.

The Manischewitzes are quite aware of this, of course. This awareness is reflected in all of their advertising, which pays due respect to traditionalism and the elders, yet doesn't neglect the youngsters who will form the backbone of tomorrow's market. "Gefilte Fish Like Grandma Used to Make" is a theme of their announcements.

Manischewitz made its radio debut 20 years ago on WEVD, New York, with a half-hour program in Yiddish. Although the program's format has changed several times in those years, from news and commentary to discussion-types, the show still remains on WEVD. This is in line with one of

"GONNA TRADE IT IN NEXT WEEK!"

Yup, by golly, us Red River Valley yokels in North Dakota keep right up-to-date. And with an Average Effective Buying Income that's $1729 higher than the national average, big spendin' comes easy.

WDAY, Fargo, persuades our hayseeds to buy more knickknacks, luxuries and essentials than any other station in this area, because they listen to WDAY more than five times as much as to any other station!

YES, FOR FIVE CONSECUTIVE MONTHS (DEC. '48 THRU APR. '49) WDAY HAD THE NATION'S HIGHEST SHARE-OF-AUDIENCE HOOPERATINGS — MORNING, AFTERNOON AND NIGHT!
WHAT'S MORE, WDAY'S RURAL COVERAGE IS EVEN MORE ASTOUNDING!

Let us or Free & Peters send you all the facts, today! You just wouldn't believe any one station could pile up such a record against any competition!
That 50,000 watts on 680 kilocycles covers a big hunk of Texas is no problem at all to prove by engineering measurement. The half millivolt line on the above Texas map shows that. That KABC in San Antonio with 50,000 watts on 680 kilocycles covers the area from the standpoint of listeners is just as easily shown by a glance at the shaded area on the same map. For those are the counties (138 of them) from which eager listeners wrote in to receive a post card picture of KABC's popular "Noonday Jamboree" cast in response to an offer made on only three programs. Power, physical coverage, programming, responsive listeners. They make up a combination well worth investigation with your John Blair man.
the firm's radio credo of standing fast with an audience it has built up painstakingly over a period of years.

Ten years ago the Landau agency came up with a program idea which has proved so fruitful for the Manischewitzes that it's still on the air, and on the same station. The show is "Yiddish Swing," launched in 1939 on WMGM (then WNIN). Yiddish Swing offers music, comedy, and variety, blended into an artful combination of traditionalism and modernity that bridges the gap between the Old World and the New World. Landau's president, Herman Youngliab, gives a large share of credit for the program's success to the agency's musical director, Sam Medoff, who has batoned the show since it started.

The Manischewitzes got direct and dramatic proof of the show's selling power when they used Yiddish Swing exclusively to introduce one of their products for the general public—Tam-Tam Crackers. The crackers, backed by radio plugs and by the potent Manischewitz name, caught on overnight, and have since become one of the firm's national leaders. On another occasion, a cook-book of time-honored Jewish recipes, some of which had never before been written down, was offered free to all Yiddish Swing listeners who wrote in and asked for it. Two thousand requests came in the first week, so the Manischewitzes decided to make it tougher. Listeners were asked to send in three box-tops for each cookbook. This brought 6000 requests for cook-books; the agency was completely snowed, and was obliged to end the offer before cookbook mailing became its full-time function.

The WMGM venture marked the firm's first big step forward in radio toward the general audience. Up to then, the Manischewitzes had thought of radio in terms of the foreign-language station programming for the Jewish-speaking audience. Since the war, however, the firm has turned more and more to English language stations, and today its purchases of radio time are divided about equally between English and foreign-language outlets, with about 17 of each included. But the Manischewitzes have always used English language stations to augment their foreign language outlets—never to supplant them. In New York, for example, to its lineup of WBIX, WEND, and WLIB, which air many foreign-language programs, Manischewitz has added announcements on WOR, WMCA, and WQDR-FM.

The firm favors live announcements over transcribed spots, but uses a few transcriptions. Landau's Youngliab, who personally supervises the preparations of all Manischewitz copy, has an open mind on length of spots, and prefers to tailor them to the show. He is a firm believer in the integrated commercial, which sells with firm persuasiveness without jarring the mood of the program.

The Manischewitzes have already used a few video spots on a test basis, and it seems a safe bet that before long they will be TV regulars.

As they and their agency see it, if merely talking about Manischewitz foods on the air can produce pangs of hunger in thousands of potential customers, showing them on the video screen in full splendor will melt any remaining sales resistance. The appetizing possibilities seem endless. And the third-generation Manischewitzes who run the business today have never been slow to exploit a new sales approach, cherishing as they do their firm's reputation as the most progressive in its field.
appear from radio commercials and be replaced with material designed to convince the consumer that the product has quality, provides an attractive service and is priced well.

Among station representatives, there is also the belief that the new attempt to woo the consumer will, as one of them put it, "minimize the irritating commercial." Announcements will be carefully planned and jingles will be more polished. The jingles used on spot to advertise the Ice Follies, for example, were written by the composers who did the music for the show itself. And as an understanding and appreciation of spot broadcasting grows, one other change may be looked for. Spot will undoubtedly continue to be used extensively for chain breaks and announcements, but it is almost inevitable that the amount of participation and full sponsorship activity will increase.

Besides the pitchforking being done by business conditions, there are a number of additional forces at work that make the future look bright for spot. The growth of dealer-manufacturer co-operation, itself one of the results of the need to move goods, is one of these forces.

"Dealer co-operation," one New York station representative said, "has been one of the biggest things in my life this year. Dealers have a big influence in placement and they've brought me a lot of business this year."

In addition to the changes in state of mind that have stemmed from an attempt to solve a current problem intelligently, spot broadcasting has benefited, rather freakishly, from less healthy attitudes. Unfortunately, at a time when manufacturers are tearing their hair about the cautiousness of the buying public, many of the advertising buyers are showing the same kind of cautiousness they are trying to break down in their customers. Many of these manufacturers are buying spot time because it is so easy to get in and out of. It is sadly true that the flexibility of spot makes it an ideal vehicle for the neurotic advertiser. Other advertisers, too, are using spot—again because of its in-and-out possibilities—as a way of marking time until they find out which way the television cat is going to jump. Daytime spot is also
The cold facts are these: Colfax and 1058 other communities in WMTland (within our 2.5 mv line) add up to a potential market of 1,121,782 people in the heart of the richest farming area in the world. Iowa’s 1948 per capita income increased more than that of any other state. WMT’s 600 kc signal gets down to Colfax—and out to all of WMTland— with a wallop that makes listening easy.

The warm fact is that WMT’s programming makes listening easy and desirable. Exclusive CBS outlet for the area, WMT offers a loyal audience and a rewarding audience to advertisers who want results from their radio dollars. The Katzman has full details.

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

Time-saving market data source book

SRDS CONSUMER MARKETS organizes in one place the basic state, county, and city data that sales and advertising executives constantly use in appraising markets for consumer products.

This easy-to-use source book covers completely the detailed statistics that reliably picture market characteristics, conditions and trends in every important market area in the U. S., U. S. Territories and Possessions, Canada, and the Philippines.

In addition, media Service-Ads, like the YOUNGSTOWN VINDICATOR’s shown here, provide much supplementary information useful in proper market evaluation.

For a complete picture of the full scope of the 1949-1950 Edition of CONSUMER MARKETS, send for Full Explanation Folder. Copies of CI are $3.00 each.
The average 16-mm sound projector introduces an appreciable amount of distortion into the playback of the usual bilateral variable area sound track.

Recent surveys have indicated that the amount of distortion so introduced by nonuniform illumination of the scanning light beam ranges up to 30 per cent. A maximum of 10 per cent is generally considered allowable in 35-mm reproduction.

The new Maurer multiple track, by replacing the usual single track with six, reduces the amount of this projector-introduced distortion to values of about 5 per cent—which is very good performance.

No changes in processing or in projection equipment are involved. The only change is in the recording galvanometer.

The very substantial improvement is quickly evident to the untrained listener as well as to the engineer.

Write for more complete information.

J. A. MAURER, INC.
37-03 31st Street, Long Island City 1, N. Y.
The biggest program payoff in all radio is the mystery-drama... consistently delivering to advertisers more customers-per-dollar than any other classification.

Now available is one of the best... a proven performer, with an audience in the millions, winning high ratings against one of the most publicized long-run hits on the air.

It's The Adventures of Philip Marlowe... fast, tense, expertly written and played stories about the best-known detective-hero of them all. Even before radio, Philip Marlowe had already won an audience of millions in Raymond Chandler’s best-selling novels and big-star, major motion pictures.

Don’t overlook this show that has everything a wide-awake sponsor could want.
Back in 1902 the University of Michigan was the first Eastern visitor to the Rose Bowl. Michigan swamped Stanford 49-0. Although Michigan, itself, on its second Rose Bowl visit, Jan. 1, 1948 duplicated this lop-sided score in defeating Southern California 49-0, Michigan's 1902 record 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:

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Buy Where They're Listening:

WHEC

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

(Continued from page 33)

without seeming to dominate the scene.

So effective are good kid premiums in stimulating sales, that most users would gladly feature them more often if they could get good ones. It is, of course, impossible to tailor every premium used, especially for every show on which it is used. There just aren't enough good ideas to go around. Yet this is the ideal way to boost returns and give the product its most effective promotion.

The toy television set is an excellent example of a made-to-order premium. Even so, the original gadget wasn't even being peddled as a premium when an official of Ted Bates, who handles the account, saw it. He pounced on the idea of converting the little peepbox into a toy television set as a premium for the Colgate segment of Howdy Doody. Sponsor and agency people got together on the idea of using characters from the show in a humorous sequence, ending in a surprise. Fifteen cents and the usual tear from the product carton were set as the price of the premium.

The idea wasn't developed, however, without a test. Testing the item is generally regarded by premium experts as the number one step in a successful promotion. In this case, about a dozen other candidates along with the miniature television set were given a test in the homes of over 200 children. The group was selected to give a good cross-section of children's ages and economic status of their families.

An interviewer called and first explained to the mother the purpose of his visit without letting the child in on the secret. Then the child was allowed to take the box of premium items into a room by himself and, without any coaching or supervision, select the one he would rather keep. Other items included Howdy Doody buttons and badges; a Howdy Doody statuette whose head wagged; a Howdy Doody balloon (several types); pencil with Howdy Doody head; Howdy Doody figure with a magnet, etc. The little television set was an overwhelming choice.

Each child, as a rule, made a thoroughly outgoing choice before deciding his choice. The average time was about ten minutes. The company is said to feel this was the most successful premium offer they ever had. While neither the company nor the agency will confirm it, gleanings from independent sources suggest this promotion probably pulled two or three times as well as the average network premium offer. This "average" is an unknown quantity, numerically speaking.

A sponsor would rather his competition think a successful offer failed rather than invite a successful imitation.

The 25,000 returns on the Small Fry Indian hat is considered high in the trade. (This figure, incidentally, is the only one the sponsor ever released on their premium returns.) There is not yet a way to make an accurate projection of Small Fry's (or any other TV network show's) total audience, so as to compare returns against number of listeners. It is carried at the moment in New York, Chicago, and Boston. The Small Fry Club has about 148,000 members, with a backlog of letters of about 18,000 (processing takes about three weeks) awaiting processing.

On pre-testing of premiums, says Katherine K. Fristrom of Leo Burnett's (Chicago) merchandising department.

"If it is not done, the manufacturer may be surprised at what the American child thinks of the item even though the promoter thinks he has a sure-fire idea."

In addition to (a) pretesting the premium; (b) weaving it into the show, letting characters in the show handle, demonstrate and approve it; (c) selling the product while selling the premium. TV premium experts offer two other pointers. Make the initial order the very minimum possible, even though it is admittedly only as a guess based on previous experiences. It will cost less to hold up deliveries while reordering than to harvest a flop.

Fifth, seasonal timing and other tie-ins can help boost returns. The miniature television set, for example, was offered just as school was opening and kids were especially eager to show off new acquisitions. Word of mouth advertising can break, as well as make, a child's premium even more quickly than it can one for adults.

The same kind of excitement or "surprise" value that makes premiums so
Gives “Clear Sweep”
television coverage of the
San Francisco Bay Area

KRON TV
SAN FRANCISCO CHRONICLE • NBC AFFILIATE
SELL MORE ON CHANNEL 4

KRON-TV provides unparalleled “Clear Sweep”
coverage of the San Francisco Bay Area market. The
KRON-TV transmitter location — atop San Bruno
Mountain, bordering the San Francisco-San Mateo
County line — is generally considered the finest for
telecasting in this area. And the specially-designed
KRON-TV antenna is San Francisco’s highest...
mounted on a tower which is 1,485 feet above sea level.

KRON-TV presents top NBC network television
programs, assuring strong audience tune-in.
Local programming will include some day-time
television. CHECK KRON-TV FIRST FOR
TELEVISION ADVERTISING IN THE SAN
FRANCISCO BAY AREA MARKET!

* Represented nationally by FREE & PETERS, INC. . . . New York, Chicago,
Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the
San Francisco Chronicle Building, 5th and Mission Streets, San Francisco
This is a success story — about butter.
A short while ago, Mont St. Hilaire Dairy was distributing about 4,500 pounds of butter per week through its retailers. This past summer—at a time when some sponsors go off the air—the Dairy decided to tell its story on CKAC. The result? In less than three months — using only a quarter hour a week—sales had soared to 12,000 pounds. As Mr. Gaboury of Mont St. Hilaire Dairy puts it, “Les chiffres disent mieux que les ecrit!” the figures speak for themselves.

Yes, more and more sponsors are discovering what a powerful influence CKAC exerts in Quebec, a billion dollar market where CKAC reaches more than 70 out of 100 families.

It’s no wonder that CKAC gets results—at a very modest cost per listener.

CBS Outlet in Montreal
Key Station of the TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts
Representatives:
Adam J. Young Jr. • New York, Chicago
William Wright • Toronto

much fun for children also works to make women like radio and television offers. (Men, as pointed out in the first article, don’t go for premiums.)

“Women take a childish delight in presents, bargains, surprises, extras,” Charlotte Montgomery reminded the Premium Advertising Association of America at a recent meeting.

While glamour can help a premium on television just as on radio, the basic items that pull and pull anywhere in the televi-sing sections of the country are still items that are “handy” to use. Scissors, mixing bowls, refrigerator dishes, dish covers, spoons, etc., never cease pulling. An item can’t be too prosaic if it is genuinely and pleasantly usable by the housewife.

The Alpha Beta Food Markets made a single offer of a “Jadeite” mixing bowl on KTVA, Los Angeles. At the time there were about 45,000 television sets in the area, of which about 40% were in the territories of their stores. Four hundred and fifty-seven housewives wrote in for a card that entitled them to buy a pound of oleomargarine at 39 cents and for 46 cents more received the mixing bowl valued at $1.25 ($1.64 worth of merchandise for 85 cents). Three hundred and ninety-two women presented their cards at the Alpha Beta markets.

Ansonia Shoe Co., New York, on the Faye Emerson Show (WCBS-TV) made two offers at the end of the show of a card entitling women to a 10% discount on merchandise purchased at the store. More than 1,500 women responded to the offer. Glamorous or not, if a woman is convinced there’s value in a premium she can use, she can be impressed—and moved in profitable numbers to respond.

The size of a premium isn’t important as a factor in a television demonstration—the lenses of the camera will take care of that. It is true that much experimentation is needed to produce both good product and premium commercials. Live premium demonstrations, however, permit more experimentation. They are obviously the best bet for self-liquidating offers which may not recur in exactly the same form, if at all.

With television’s advantage in demonstrating and “selling” premiums as well as products right in the home, premium advertisers should expect record returns from this form of advertising.
only lister'ship and business, but repeat business.
His plan called for signing with one station in each market to which he
would supply proved programming (where necessary) and products which
met standards he believed would keep the confidence of the purchasers. He
rigidly controlled copy claims and stressed underselling as a key to long-
term success. His "network" now consists of about 60 stations.
There is no way of ascertaining exactly how many stations are amenable
to m.o. business. One agency has a list of over 400 such outlets. It's likely
there are even more. This, of course, doesn't mean all these stations are open
to just any business, but that they have and will take what seems to them the
right P.I. deal.
Radio mail order sessions have a typical type of programming. For the
more sophisticated metropolitan areas the tuneeful, "listeneable" Martin Block
kind of music does best. For predominantly small town and rural mar-
kets the hillbilly tunes generally go best. The best of juke box hillbilly
tunes are strong favorites. Things like Careless Hands, Room Full of Roses,
Jealous Heart, Mule Train, etc.
Of course there are exceptions. Participation shows of all kinds are fre-
cquent choices for an m.o. item, as are news shows. The typical m.o. session,
however, is the musical program with a personality who has the gift of arous-
ing confidence in whatever he recommends. There is something, according
to mail order experts, in the theory that these selling personalities are
"born." But it is still possible to take an ordinary, even a poor, m.o. sales-
man and do wonders with him after a little concentrated instruction by an
expert in the art.
M.O.N. supplies not only library music for its affiliates who need or desire it,
but e.t. commercials as well, though they prefer a station to use a live an-
nouncer where they have a good pitch-
man. M.O.N. will train a station's salesman to handle M.O.N. products on the
air. A typical 15-min. segment is hand-
dled by opening with a 15-20-second
teaaser introduction followed by music.
The middle commercial runs 2-2:5
minutes and the music is followed by
a 40-50 second closing reminder. In a
10-minute segment the first announce-
ment and first recording would be cut.
The commercial time here is a shade
over the NAB code allowance.
Perhaps the king of all m.o. oper-
ations is WCKY, Cincinnati. It has
been widely reported in the trade
(wholly without confirmation from
WCKY) that when they started their
all-night Hillbilly Jamboree (it gets
underway at 6:00 p.m.) the station
upped its average income around
$3,000 a week.
The Jamboree is programmed in 10-
minute segments of hillbilly and west-
ern music. Each sponsor gets a seg-
ment and a total of 500 words in open-
ing, closing, and middle commercials.
Usually about nine sponsors are han-
dled during a period of 1-1/2 hours,
when the entire schedule is repeated,
with new music. At 11:00 o'clock a
new show starts with new sponsors and
products. In this later period new
products and sponsors are tested.
WWVA, another phenomenally suc-
cessful m.o. station, works a similar
program, but starts later in the even-
ing.
One of the worst black eyes m.o.
sponsors have given radio is from the
careless way in which complaints on
merchandise, have been handled. Often
they haven't been adjusted at all.

MAIL ORDER

(Continued from page 21)
FOR BETTER RESULTS IN THE Pacific Northwest
The XL Stations

Portland
Ellensburg
Spokane
Butte
Missoula
Bozeman
Helena
Great Falls

THE WALKER COMPANY
551 Fifth Ave., New York 17, N. Y.
360 North Michigan, Chicago 1, Ill.

PACIFIC NORTHWEST BROADCASTERS
79 Post Street, San Francisco 4, Col.

WCKY broadcasts every half-hour an overall guarantee to handle promptly and personally any complaint whatsoever on the merchandise sold on its air. The station insists that products it offers be at least comparable to prices in such standard retail outlets as Sears and others. Products include such solid staples as car tires and seat covers. Between January and April of this year, Jamboree sold over 4,000,000 baby chicks for Black's Poultry Co. of Columbia, S. C.

Today more agencies are willing to handle M. O. accounts. Some smaller ones are specializing in them. Not all agencies who handle this business are strangers to the 4As. In fact, seven of the top fifteen 4A agencies are reliably reported to be interested in placing business with several outstanding M. O. stations.

Almost no station today will accept P. R. merchandising without first inspecting a sample of the product; finding the price represents good value; ascertaining that the product doesn't conflict too closely with similar merchandise being retailed by stores in the same area; getting a guarantee to refund purchaser's money on his complaint. For a station not to insist on these things is to subject itself to possible sabotage of its listenership. Fewer and fewer stations today are short-sighted enough to risk that.

M. O. business even has a geography of selling. In the metropolitan East listeners take more selling. Here, also "gadget" type merchandise generally has its best sale, though as a rule it doesn't sell on a broad scale. The far West likes a solid serving of facts and specific descriptions, not much selling. The mid-West usually responds better to a blending of the two approaches. If an item is to be pushed to the hilt in all three areas of the country, better results are likely to come from scripts which take these facts into account.

As every experienced M. O. station knows, it is possible to educate listeners into responding to mail-pull and direct selling pitches. But one has to start with the right programming and personalities. It is true, and for obvious reasons, that the more powerful stations ordinarily get the best mail order returns. But exceptions are numerous. WIBX, Rutland, Vt., for example, is a one kw station with an exceptional dominance of its area. More powerful

"When I'm making my initial screen of stations in a particular market and getting the technical data I need from STANDARD RATE," says the Time Buyer in a large Chicago agency, "I check all the ads that appear, too.

Service-Ads, like WIBX's, for example, are particularly useful to Time Buyers. They supplement and expand the SRDS station listings with additional information that helps buyers buy.

Note to Broadcaster: The SPOT RADIO PROMOTION HANDBOOK reports what radio advertisers and their agencies want to know about stations and where they get such information. If you don't have a copy, order one from us. The price: $1.00.

The SRDS Television Section is now published monthly in a separate volume.

FOR BETTER RESULTS IN THE Pacific Northwest

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 YOUR SUCCESS STORY OF YOUR OWN

WAIR
NORTH CAROLINA

National Rep: Avery-Knode, Inc.

time buyer finds Service-Ads helpful...

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

WIBX is FIRST by FAR

The Walker Company
551 Fifth Ave., New York 17, N. Y.
360 North Michigan, Chicago 1, Ill.
stations from outside don't come in too well. In recent weeks the station has offered M.O.N. items in fringe time with remarkably good results.

Outlets who are determined not to compromise their published rate cards with P.I. business under any circumstances often take mail order business at card rates, and the distinction should be clearly drawn. It is true that many agencies will gladly pay card rates for time on a station with a proved mail order record—or pay for a test where an up-and-coming station looks like a good bet. As managements change the quality of a station as a mail order puller varies. This makes constant checking and testing necessary.

Overwriting a claim can make a good buy sound suspicious. A slightly misplaced emphasis can cause unnecessary complaints. A current M.O.N. offer first described men's cotton socks with emphasis on the nylon reinforcements. Since people tend to hear what they want to hear, stations got complaints—many listeners supposed they were getting nylon socks. The copy was changed to sell the cotton, referring only briefly and casually to the nylon reinforced heels and toes. Complaints virtually ceased.

Harold Kaye, who censors all copy used on M.O.N. stations, points out the value of an experienced mail order copy-writer in cutting down on rejections of merchandise where the trouble isn't with the value of the item but in the erroneously induced expectations of the listener. On an offer of nylon stockings a test using agency-written copy averaged 18/4 rejections. With copy rewritten on M.O.N. standards, rejections dropped to 2/4.

While it may be said that items under $3 in cost, and items not too complicated ordinarily do better than others, there are numerous exceptions. To mention only one in each case, H. K. Simon Agency, New York, has a Chronograph wristwatch selling for $8.95 on 60 stations. It is not unusual for an average station to pull 30 to 40 orders a week.

Casper Pinsky Advertising has pulled about 100,000 orders for a vest-pocket adding machine costing $2.95.
The machine, which adds up to 99 million, is definitely on the complicated side. Yet the agency found selling points and a way to put them over simply enough to make listeners order it. Returns average only around 31½%—very low for an item of this nature. It will soon go on more than 100 stations.

While radio selling techniques will necessarily be modified on television, the same headaches, perhaps magnified, will exist for the newcomer to mail order selling: how to select items, select premiums, build audience acceptance, etc. Huber Hoge & Sons, one of the country's biggest mail order agencies, feels that television is one of the greatest potential moneymakers of all time. They're now TV-testing several items for Fall.

Right now, however, Hoge is using more than 500 radio stations for a dozen m.o. clients.

The radio industry is disposed to call radio mail order an entirely legitimate method of doing business. But its leaders will not grant that any method of compensation for it other than straight card rates is acceptable.

PUBLIC SERVICE
(Continued from page 44)

colored population in its area would welcome a daily program "of, by, and for its own people." The broadcast that the WDAS management envisioned would include local negro news, serious, pop, and hop music, talk by negro civic and cultural leaders, forums on topics of special interest, participation of negro sports, stage, and screen celebrities and embryonic stars, a day-to-day perspective of the negro world found only in the negro press. Philadelphia had no such program.

WDAS executives discussed its idea with the Philadelphia Fellowship Commission and, at its recommendation, with social agencies, judges, doctors, civic leaders, employment agencies, union officials, business men, bankers and a number of average householders.

Out of this came a general program skeleton and a decision to select a negro mc who met these four requirements: (1) prominent in the negro community, (2) familiar with show business, (3) exemplary character, (4) good microphone presence and diction.

The answer was George "Bon Bon" Tunnell, a Philadelphian who for years was a featured vocalist with the late Jan Savitt's orchestra heard over NBC and CBS. Many theatrical engagements had given him stage presence; he had frequently recorded for RCA and Decca; and his harmony group was well-known to a high percentage of the population in and around the Quaker City.

With Bon Bon's help a one-hour variety production was evolved based on the concept of good entertainment and public service without regard for prejudice or bias to race, creed, color, or politics. It began life in mid-August. The broadcast time is 11:30 to 12:30 noon Monday through Saturday.

"The Bon Bon Show" was sponsored from its initial broadcast. Instead of selling daily participations of 15 or 30 minute segments, WDAS instituted individual sponsorship of each day's program. The Spatola Wine Company, experienced in selling the colored market, bought Wednesdays and Fridays on a long range basis. A cosmetic manufacturer, a furniture store, and a furrier purchased the remaining days. Whether the policy of individual daily sponsorship will continue depends on the analysis of the first 15-week test period, soon to be concluded.

It's still too early to indicate results, but the cooperation, publicity, and promotion that the show is receiving from countless quarters augurs well for sales. All four negro newspapers repeatedly urge listening to "The Bon Bon Show," and have even thanked the sponsors by name in their editorial columns. Hundreds of thousands of leaflets, folders, bulletins, and signs promoting the program have been issued by colored organizations. Several sponsors have carried tie-in copy in frequent newspaper advertisements, prepared window displays, purchased billboards. One mailed 100,000 cards to dealers and customers. "Bon Bon" Tunnell has made over 100 appearances in Philadelphia stores.

In publicizing the program to the negro community WDAS stressed the necessity for meaningful public service ingredients. This careful indoctrination, and the obvious pride with which the colored audience views the show, has kept canned propaganda and useless publicity at a minimum. To date close working arrangements have been established with the negro Elks, the
They Love Us in Alberta

Opening the huge stack of mail every morning at KDYL is always a pleasure, but even our office girl was thrilled by a recent letter from Brocket, 'way up in Alberta, Canada, ordering a produced advertising on "The Old Corral."

A thoughtful postscript said, '"The Old Corral' is the finest program there is. We listen to it every morning.'

What more do we need to say?


Today, the basic makeup of a one-hour show contains the following components:

1) Vocal and instrumental music by white and colored bands, all the way from classical to hop.
2) General news from AP and Overseas News Service.
3) International, national, and local news of negro interest.
4) "Inquiring Reporter"—telephone-contact queries on topics in or allied to the day's news.
5) Negro social, religious, fraternal, and club information.
6) "Name-guest" interview, alternating between civic leaders and entertainment world, white and colored.
7) "The entertainment whirl"—what's doing in town.
8) "Mother-of-the-day"—recommended by listeners (winner receives box of bon-bons and dedication of her favorite song).
9) Patriotic moment of "Thanks for America."
10) "Reminder for today"—a philosophical thought.

"The Bon Bon Show" has already achieved another distinction. Howard T. Reynolds, songwriter and pianist on the program, received $1500 from Freedom Foundation for his new song "Speak Up For America" originally presented on the show. He was one of the ten winners in the "Unclassified Awards" division along with Judge Harold R. Medina, Cluett Peabody & Company, Kiwanis International and others.

"The Bon Bon Show" happens to embrace negro public service. But the opportunities for local and regional service ripe and right for sponsorship exist in many directions. It takes keen judgment to determine what's appropriate for sponsorship, what's not. That's a judgment that every sponsor interested in public service broadcasts and every station must exercise.

you can do it better with the revolutionary

ALTEC 21 B MINIATURE MICROPHONE

It achieves uniformity of response... provides greater tonal fidelity... it is omnidirectional... it is blastproof, shockproof... there is no false bass build-up... more net acoustic gain before encountering feedback... tiny size contributes to remarkable versatility of positioning... extends the fidelity of sound transmission.

It takes a man to be seen: as well as heard

 Offices in: Chicago, New York Detroit, St. Louis, Los Angeles San Francisco
DAYTIME PROGRAMING
(Continued from page 27)

1 daytime broadcast-audience place locally in the last May-September Hoover report.

The status of WNEW, New York, is well known. This independent, operating in perhaps the toughest, certainly the most crowded, market in the country, received 16.3 percent of the daytime share of audience in Hoover's 1949 August-September tabulations for the Big Town.

Just one more example is little, 250-watt, daytime-only WIBR (formerly WCLA) at Baton Rouge, Louisiana. During four daytime periods, in the ratings for January-April this year, WIBR outranked the three local network affiliates against whom it must compete.

In all the cases—with high power or low, with network affiliation or without it—it is program pattern that makes the difference. The local stations have been flexible. The networks, in spite of some efforts to improve the daytime picture in the last few years, have on the whole hewed to old formulae.

The network daytime patterns are, by and large, like stars fixed in the sky. Daytime serials are the backbone of NBC and CBS. Audience participators are the daytime staples of ABC and Mutual. Hugh M. Beville, Jr., director of NBC's research department, concedes that "the serial has been the most stable element in the daytime program pattern." NBC has tried other elements. It experimented with the Fred Waring show. While that one proved to be a good program, as far as critics were concerned, it simply failed to pay off. It cost too much to hold sponsors interested on a cost-per-point basis. CBS tried too, and with greater success, when it brought Godfrey to the coast-to-coast audience. But neither CBS nor NBC has developed any other program with Godfrey's pull. The closest ABC has come to offering real morning competition, outside the audience-participation field, is with the "Betty Crocker" program.

NBC is now trying again, with the Jack Berch show and the earlier (9 a.m.) Eddie Albert program. CBS is also making an effort to bolster the daytime log with the Garry Moore pitch taking up a full hour in the afternoon. (That's where Stanton's "cross-reference" idea is being put into effect.) But Jack Berch is not yet in the Godfrey class, while neither Albert nor Moore has paid off to date—though all three of these may come through.

The network daytime reliance on serials and audience participators as their chief bulwark has not been an accidental development. That part of the daytime pattern rests on solid research. The trouble with that research—as admitted by the prominent social scientists who conducted it—is that usually it shows only what audiences do not want. There is an admission on that point in a condensation of the famous NBC morning-serial survey which was made in 1944. Dr. Paul F. Lazarsfeld and Helen Dinerman, writing about that survey in "Communications Research: 1940-1949," declare:

"Dissatisfied radio listeners are in general more eager to describe what they do not like about existing programs than to describe in any detail the kind of programs they would prefer."

It is only experimentation by the networks, sponsors and agencies that will show what the audiences might prefer. The positive approach must come from the industry. It can not be expected from the audiences.

That 1944 NBC survey showed, for instance, that in the morning (9 a.m. to noon) the serial-story audience is made up of only 29 percent of the potential women listeners.

There is another survey, besides NBC's, which is more optimistic. This is one completed for CBS in 1948, after an 18-month inquiry which enlisted the services of such big-time researchers as Lazarsfeld himself, Elmo Roper, Dr. Raymond E. Franzen and Dr. Carl L. Rogers. This study showed that the majority of women—54 percent—did listen to the daytime serial. But then, offsetting the CBS statistics, is a more recent study, conducted in two central Illinois counties by Charles H. Sandage, professor of advertising at the University of Illinois. Here, the picture is not so pretty.

Sandage shows that in one of the areas, Champaign County, the average percentage rating for women listening to seven available daytime serials is only 4.9.

In that CBS report on serials, it was hard to find any criticism against the daytime pattern. The report simply
showed that the majority of the women “liked” the serials. It showed for instance that, in selected cities, the serial listeners could have tuned in competing programs. In Dubuque, Iowa, the women tuning in on serials had eight competing programs that they could have heard.

But it is on the basis of the reasons given by women who do not listen to serials that the networks have developed those additional elements in the daytime program pattern.

Programmers, on both local and national levels, know, however, that not all audience criticisms must be taken as gospel truth. There is always danger in relying too completely on what is known to some people in radio as the Cleveland Critique.

That Cleveland Critique was just a bit of a fiasco. It happened three years ago. A local radio editor had called on his readers to say what they would prefer on the air. Here was supposedly a positive approach. Three hundred of the dear ladies took pen in hand and, almost unanimously, demanded more music—classical music. But someone at WHK got hold of 138 of the names from among the 300 music-loving women. These 138 got their own coincidental check—they received phone calls on two separate occasions, once when the NBC Symphony was playing on its home grounds and receiving local broadcast. Of the 138 music-lovers—exactly 100 were found to be tuned in to other programs while the longhairs fiddlers and tootlers occupied local transmitters.

Here are some of the things the networks are not doing in the daytime:

They are not taking into account the local desires. True, that is something the local stations can do best—since a network must think of a national audience. But the networks are not finding enough new programs, new formats, new personalities that could attract national and local daytime audiences at the same time.

The networks are not taking into account early morning listeners. Local stations that are successful are always cashing in on that audience.

Except for an occasional, rare try, usually more or less by accident, the networks are not taking into account the out-of-home listeners. The recent Pulse-WNEW figures (sponsor Nov. 7) showed that there is gold in those out-of-home mountains, if programs are tailored to their preferences.

The networks are not—again, with rare exceptions—taking the semi-urban and rural and farm audiences into consideration. Here, the Sandage report throws additional light on the possibilities. Sandage shows that “farm women reported greater listening than either urban or village women.”

Important sponsors have shown, more and more of late, that the networks have big daytime value. Cigarettes have been moving more solidly into the network daytime picture for two years now. Pillsbury has signed up to join the Godfrey parade come spring. General Foods has bought Edwin C. Hill on ABC, General Mills has contracted for the same network’s “Modern Romances.” Further daytime billings are reliably reported under consideration by General Foods, General Electric, and Campbell Soup.

There are many other sponsors ready, willing and able to sink solid cash into daytime shows on the networks. What they need is: programs. To provide those programs, the networks need: a daytime pattern that will offer something new, fresh, perhaps even boldly experimental. **

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**FIGURES PROVE WTRF Covers the Prosperous Greater Wheeling Market From BELLAIRE, OHIO**

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"Service Medium"

In a year of adversity and confusion radio is demonstrating a growing predilection for service beyond the call of duty. The signs are multiplying.

In Tennessee the Tennessee Association of Broadcasters, headed by F. C. Sowell of WLAC, Nashville, have instituted a "Let's Sell Optimism" campaign over 38 of their stations. Not only are they flooding their state with a minimum of 152 announcements a day of cheery business information, but they're publicizing the bright side of the picture with printed notices to business and civic leaders throughout the state. Results aren't all in, but it's evident that Tennessee is getting a big lift.

And in other states the "Let's Sell Optimism" campaign is finding its mark, too. Exclusive of the Tennessee broadcasts, close to 100 stations scattered throughout the nation have told story after story that they are spreading the seed of optimism in their individual areas. The power of radio is helping the U. S. recapture its full economic strength.

And in Cleveland another valuable service campaign was introduced by John Patt of WGAR. This one has more of an industry flavor. WGAR has embarked on an ambitious "Give a Radio Campaign" which has now been adopted by many members of the Ohio Association of Broadcasters. The OAB has agreed to furnish each participating station with special copy promoting the sale of radios. While the RMA's "A Radio in Every Room" campaign, headed by W. B. McGill of Westinghouse Electric Mfg. Co., has done a hangup job annually, this is the first time that a real radio-set-selling impact has been delivered by the stations themselves.

There's a growing maturity in radio station circles today that augurs well for the industry. Much is being done on a unified basis for the general welfare. It makes radio a better advertising medium. Radio may be labeled the "service medium" soon.

After BMB: A Prediction

Predicting what will replace BMB, if anything, is an illogical occupation at present. But we'll take a stab at it. And maybe you can check us nine months from now to see how we're doing.

First, we predict that another radio measurement will follow.

We believe this because advertisers and agencies have decided that they can't afford to be without a gauge for a medium whose individual units are hard to measure. And because broadcasters realize that they'll be at a distinct disadvantage without a common measuring denominator.

We predict that the next measurement may not be very dissimilar to BMB in technique.

But we predict that its use will be different.

We believe that it will be used to determine station coverage, not station popularity. We understand that BMB was originally intended as a coverage device, but drifted away from that concept. Thus what may develop is a return to the original premise, with the Nielsen, Hoopers, Conlans, Sindingers, and Pulses doing the popularity studies.

This won't give the radio measurement as much utility as is claimed for the Audit Bureau of Circulation. But radio compensates for that by supplementary research that goes beyond the analyses that have been created for printed-media measurement over many years. And this research will improve.

We predict that broadcasters will continue to foot the bill. But with the definite understanding that the measurement for which they're paying will pay its way . . . and then some.

Applause

BAB Sparkplug

The Broadcast Advertising Bureau's contribution to a keener understanding of the sponsor's problems and practices is being dramatically demonstrated in Maurice B. Mitchell's inspired talks at NAB District Meetings.

From Dallas to Boston, his weighty words have left an impression that will spark many a new broadcast sale.

Mitchell's subject, "How to Get a Larger Share of the Advertising Dollar," could also have been titled "How to Know Your Advertising Prospect Better." A notable portion of his time was devoted to an analysis of the advertiser's behavior in producing, distributing and marketing his products.

His recognition of the importance of guiding station sales strategy in the direction of sponsor and agency understanding is a tribute to the newly found maturity of broadcast advertising.

Mitchell does far more than that, of course. His highly stimulating presentation constitutes, in fact, a short, hard-hitting course on successful selling, taking in the more essential radio ingredients. After listening to him, one goes away feeling that broadcast advertising is even greater and more effective than most of us realized.

Sponsor has long advocated the type of radio education that the NAB is now furnishing the industry; its editorial pages today reflect the same thinking.

NAB President Justin Miller is to be commended for giving BAB the dominant position at these meetings in the face of many other urgent industry problems. In so doing, he is rightly placing dollars and cents factors first in this new radio era of competitive selling.
LAST YEAR, THIS YEAR, NEXT YEAR

ALWAYS THE SAME . . .

EVERTHING YOU PUT ON YOUR MASTER IS FAITHFULLY REPRODUCED ON YOUR ALLIED PRESSING.

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When the booklet “Upper Midwest Food Sales” arrived at WNAX, we said, “this shoe fits us.” The booklet prepared for the Twin City Food Brokers Association by Roland S. Vaile, professor of Economics and Marketing, and Edwin H. Lewis, assoc. professor of Economics and Marketing at the University of Minnesota, describes the tremendous market developed in the states of Minnesota, North Dakota and South Dakota—three of the five states in Big Aggie Land.

It seems that the agricultural folks are loaded. For instance, the brochure says the average retail sales per family in 1918 in this Upper Midwest area was $3,864, as opposed to the national average of $3,131. In 1918, farm folks in all of Big Aggie Land—the 308 counties within Minnesota, the Dakotas, Nebraska and Iowa—accounted for nearly $3 billion in net farm income. Big Aggie Land is the world’s richest agricultural area—served only by WNAX.

In this rich, stable area, where the ebb and flow of industrial strife are only headlines, 61% of the population is rural. Radio is basic . . . and radio is WNAX. A 1948 diary study, made in 80 counties representing the five states covered by WNAX, showed that, of the 43 stations mentioned, listeners liked us best 94.7% of all daytime quarter hours—78.9% of all evening quarter hours. Call your Katz man for full particulars.

We’d be pleased to forward the brochure on “Upper Midwest Food Sales” to you upon your request.