NO FLYING SAUCERS IN RICHMOND

Military men often achieve their objectives with secret weapons. This is not true with advertising men. Broadcast sales strategy, in particular, calls for heads-up use of a time-tested media. The Havens and Martin stations, for example, have a unique record of sales achievements in Richmond, the first market of Virginia. Long years of experience in radio and television have won for WMBG, WCOD, and WTVR the confidence and loyalty of Richmond's populous and prosperous market. You can't overlook these result-producing facilities in planning your fall and winter campaign. Ask your nearest Blair man for the facts.

Havens & Martin Stations are the only complete broadcasting institution in Richmond.

WMBG AM  
WTVR TV  FIRST STATIONS OF VIRGINIA  
WCOD FM

Utilities aren’t radio/TV ad conscious

Only 7.9¢ of the 1949 public utility advertising dollar goes to radio and TV, reports Public Utilities Advertising Association. But 38.5¢ go toward newspaper space and production. Outdoor gets 5¢; direct mail 3.2¢. Appliance sales will get about 20% of total budget of 147 reporting companies in 1950; institutional advertising 34%; promotional campaigns 46%. Only 0.64% of gross revenue was devoted to advertising in 1949. Poor showing of radio/TV believed due to tradition and lack of concerted sales effort by broadcast sellers.

—SR—

Should advertising drop in wartime?

Current crisis, with conversion threat, turns spotlight on famous Saturday Evening Post advertising study made after World War One. Survey revealed that cost of regaining ground lost competitively by non-advertising firms during the war was $3.00 for every $1.00 that would have been required to hold position.

—SR—

Ohio high schools favor no-charge policy for radio sports rights

After presentation by committee of alert Ohio Broadcasters’ Association, Ohio High School Athletic Association Board of Directors adopted resolution urging all Ohio high schools to welcome broadcast coverage of sports events without charge to station or sponsor. OBA, headed by Carl George, WGAR, Cleveland, also sparking drive to promote radio via radio. Robert Fehlman, WHBC, Canton, was chairman of committee appearing before athletic association. Committee included Tom Rogers, WCLT, Gene Trace, WBBW, Joe True, WMOH.

—SR—

FCC extends time for Phonenvision test

Phonenvision test in Chicago, slated for late summer, can begin late as 1 October by permission of FCC. Zenith difficulties in obtaining first run A pictures is one reason for postponement of subscription TV plan. Hollywood continues worried over ultimate outcome of Phonenvision tests; is absorbed with ways to compete in TV era.

—SR—

How radio merchandising compares with newspapers

Neither radio stations nor newspapers have any standard gauge for kind or amount of merchandising made available to advertisers, SPONSOR survey discloses. Some build around merchandising; others don’t give any. Study (to appear in two parts starting 28 August issue) points out that newspapers are no more merchandising-conscious than radio stations, contrary to common belief.

On reprints of SPONSOR articles and excerpts

Because of numerous inquiries, SPONSOR herewith gives its policy on reproduction of its copyrighted material. SPONSOR articles, or excerpts from articles, may not be reproduced without written permission. Requests for authorization should be addressed to Editor, Sponsor Publications Inc., 510 Madison Avenue, New York 22. When SPONSOR is quoted the source must be indicated.
Three TV rep firms join to sell film programs

In move to establish spot TV as film-program factor competitive to networks, Blair-TV, Free & Peters, and the Katz Agency are collaborating in optioning top film properties as offerings for national advertisers. Combined force of 45 TV salesmen in 22 offices will sell programs. First availability is "Sherlock Holmes," optioned from Dryer & Weenoise Productions. Second is "Shadows of the Mind," psychological mystery-thriller being filmed in England. Three firms participating have only one competitive situation among 31 stations they represent, will extend plan to stations handled by other rep firms as client requires. Coordinating committee includes Edward Codel, Katz Agency; Wells H. Barnett Jr., Blair-TV; Jack Brooke, Free & Peters.

-SR-

Detailed FM map gives statistics on medium

"1950 Census of Frequency Modulation" is title of large statistical map produced by Caldwell-Clements, Inc., 480 Lexington Avenue, New York 17. U. S. map shows pattern of FM coverage; features number of FM vs. AM stations heard without objectionable noise or fading in specified test areas. Map reveals 7,000,000 FM receivers in use in 160 of leading 200 retail markets.

-SR-

Television Digest "Factbook" tells all

Detailed rate cards of 106 TV stations and four nets, together with other vital statistics, are contained in Television Rates & Factbook published by Television Digest, 1519 Connecticut Ave., Washington, D. C. Some 460 film firms, 100 TV set manufacturers, 350 frozen TV applications are identified in the 104 page edition.

-SR-

That muddled rating picture

Check of ad agencies reveals more than one juicy appropriation lost to radio due to complicated, confused audience rating picture. With Hooper, Pulse, Conlan, American Research Bureau, Sindlinger and others all in on local rating (each with variations in rating technique), sponsor and agency can't be blamed for throwing up hands. Buyers would welcome standard basis for comparing media. San Francisco test of Hooper vs. Pulse validity urged by Stanley Breyer, KJBS, attracting wide interest. But all researchers queried by SPONSOR, including some agreeing to help arrange test, insist test can't be done. Maybe AAAA and ANA should decide standard method of determining all media ratings, additionally specifying techniques for station and program ratings, then insist on compliance or else.

-SR-

Rep firm sells New England stations with single rate card

Kettell-Carter, Boston representative firm, has organized all its stations under single rate card and single name (North Eastern Broadcasting System) for group selling. Its first sale is already in.

-SR-

TV freeze handcuffs advertisers

With NBC-TV and CBS-TV virtually sold out this fall, DuMont and ABC probably could sell every available period twice over if stations could be cleared. With only 106 operating TV stations (WSM-TV will be 107th soon) supply doesn't equal demand. Some net advertisers demanding minimum of five stations can't be accommodated.

Please turn to page 44-
HARRY STOVEY
In Stolen Bases,* —
WHEC
In Rochester

LONG TIME
RECORD FOR
LEADERSHIP!

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

<table>
<thead>
<tr>
<th>TIME</th>
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<tr>
<td>MORNING</td>
<td>WHEC</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
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<td>8:00-12:00 Noon</td>
<td>43.9</td>
<td>17.2</td>
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<td>6.6</td>
<td>17.8</td>
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<td>Monday through Fri.</td>
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<td>AFTERNOON</td>
<td>38.2</td>
<td>24.8</td>
<td>7.9</td>
<td>15.2</td>
<td>9.6</td>
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<td>12:00-6:00 P.M.</td>
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<tr>
<td>EVENING</td>
<td>40.6</td>
<td>27.7</td>
<td>8.0</td>
<td>9.6</td>
<td>12.9</td>
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<td>6:00-10:30 P.M.</td>
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<td>WINTER-Spring 1949-1950</td>
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<td>HOOPERATING</td>
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</table>

In the 1888 season Stovey, playing for Philadelphia, stole the amazing total of 156 bases. (Ty Cobb's one season record—96). This major league record of Harry Stovey's has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

BUY WHERE THEY'RE LISTENING: —

WHEC

N. Y.
5,000 WATTS


14 AUGUST 1950
What agency men would tell sponsors—if they dared

Many advertisers may be surprised to learn what their agency men really think of them with respect to their working relationship

How to keep your dealer happy

Shell Oil's successful formula consists of spot newscasts and sportscasts, strongly peppered with guided merchandising

How moppets hypo adult viewing

Evidence is growing that evening tuning-in to TV by adults is strongly influenced by the presence of children in the home

This team bats .500 in sales

A combination of air and free-home-demonstration selling has been moving TV sets by the carload for dealers

The Negro d.j. strikes it rich

Sepia air personalities on stations across the nation are cashing in for sponsors in hitherto almost untapped Negro markets

Radio is getting bigger

Studies of radio impact show there are more radio homes, more individual listening, less cost per thousand than ever before

What sponsors say about their agencies

Part two of a SPONSOR investigation into advertiser-agency relationships includes frank revelations from the sponsors' corner

Station merchandising for advertisers

What advertisers expect in the way of station promotion on the retail level and what the stations are willing to give them will be sketched here

Retail drug store advertising

SPONSOR presents the current picture of what drug stores throughout the nation are doing on radio and television

SPONSOR INDEX: JANUARY-JUNE 1950

The next issue of SPONSOR will contain a complete index to articles appearing in the first six months of 1950. It will be broken down by product categories, and generic topics such as "research," "timebuying," "transcription." Henceforth, indexes will appear twice yearly.
COME ON IN...
THE MARKET'S FINE!
The San Diego Market, that is!

Retail Sales $729,000,000*
Industrial Payrolls $66,000,000
Navy Payroll $97,000,000
Farm Products $57,000,000
World's largest tuna port
Increase in Retail Sales 434% since 1940

IN FACT...
San Diego—the nation's 26th market in population—has the highest Retail Sales Index of any U. S. city in the first 40.*

YES, THE SAN DIEGO MARKET'S FINE... AND GETTING FINER!

And Remember
KCBQ—CBS is the only San Diego network station to increase in over-all Share-of-Audience during 1949, with all other network affiliates taking a nosedive!

Local and national spot advertisers buy more programs on KCBQ—CBS than on any two other San Diego network stations combined!

So when in San Diego... do as San Diegans do...
SELL WITH KCBQ

KCBQ
5000 WATTS CBS

*S. D. Chamber of Commerce
**B. H. D. S. Consumer Markets 1949-1950

Charles E. Salik, President

14 AUGUST 1950
Iowa-Nebraska Sales are made by...

KMA Audience Impact
Impact in 140 rural counties of Iowa, Nebraska, Missouri and Kansas—that’s what KMA, Shenandoah, Iowa, offers.

KMA Programming Experience
25 years of broadcasting experience means KMA completely covers the rich rural Omaha-Des Moines market with programs for farm and small-town dwellers like to hear.

KMA Merchandising Cooperation
KMA merchandises accounts: surveys its retail grocery and drug outlets; informs all wholesalers, dealers, and distributors of accounts on the air; publicizes programs and personalities who sell for advertisers; displays advertisers’ products in its Mayfair Auditorium, where weekly hundreds of Midwest farmers are entertained.

That’s why your schedule must be on KMA to cover the rural Omaha-Des Moines market!

510 Madison

FALL FACTS ISSUE

This is a brief note of correction to the otherwise excellent summary of the present status of out-of-home radio listening measurement in sponsor’s Fall Facts issue.

Only the original experimental research on out-of-home radio listening was conducted jointly by WNEW and Pulse. Since August, 1941, Pulse’s out-of-home ratings for the New York market have been available as a cooperative service to broadcasters. These surveys are not made exclusively for WNEW. WNEW is, and has been since August, 1941, merely a subscriber.

C. R. Himmel
Director of Research
WNEW
New York

I just saw your Fall Facts issue and although I haven’t had the opportunity to read it from cover to cover—that’s going to take a lot of time—it certainly looks to me as though you have done your usual sparkling job. I think this sort of treatment of a current and vital subject does more for radio than almost anything else you could do.

Maurice B. Mitchell
Director
BAB
New York

Your Fall Facts issue is a honey! And not because there are two likenesses of yours truly and one of Dan Denenholz, either.

Plenty of meat for our TV prospects to chew on; here’s hoping it provides all of us with nourishment.

Don L. Kernery
Assistant Sales Manager for TV
The Katz Agency
New York

Please advise me if reprints are available for your feature “Three Proofs of Radio’s Vitality” in your 17 July issue. If so please let me know the cost.

If reprints are not available, would you give us permission to reproduce the feature, giving sponsor credit.

This feature is, in my opinion, one of the most graphic comparisons of radio and newspapers.

Every retailer in the United States should have a copy of this article.

L. W. Allen
General Manager
WFLB
Fayetteville, N. C.

We would very much appreciate it if you will send us some extra television maps as they appeared in your 17 July issue. These will be very useful.

Also you can let us have a few extra copies of the above issue of sponsor as there are different articles that can be distributed to different departments in our organization.

Richard C. Grahl
William Esty Co.
New York

I have just briefly glanced through sponsor, 17 July. 1950 Fall Facts issue. Needless to say, I am greatly concerned about the television map for sponsor’s center spread in this particular issue which shows existing network links for this fall as well as network links under construction.

In the interests of accurate and up-to-the-minute reporting I am sure you can appreciate the fact that two weeks ago the F.C.C. granted to WSAZ-TV a CP to build a micro-wave relay system to connect WSAZ-TV by off the air pickups with all Cincinnati television stations, thereby connecting WSAZ-TV with live network programming. It is certainly significant that as of today we have completed erection on a 1,200-foot hill at South Portsmouth, Kentucky, two 200-foot towers and we are at this moment only awaiting the arrival of micro-wave gear which, incidentally, is expected momentarily.

It would appear to me that while undoubtedly there is great interest in the proposed Omaha to San Francisco link due in 1952, there should he even greater reportorial significance in a Huntington to Cincinnati link which is not only under construction but is scheduled to be in operation either shortly before or shortly after 1 September, 1950, but in any event certainly in operation in time to carry the fall 1950 television network connected programming for which WSAZ-TV now has a sizeable number of weekly hours.

(Please turn to page 62)
KCMO...the ONE and ONLY

50,000 Watt Station for Mid-America in Greater Kansas City

Cover the Metropolitan Areas of Missouri and Kansas plus Rural Mid-America with KCMO

ONE Does it in Mid-America
- ONE station
- ONE rate card
- ONE spot on the dial
- ONE set of call letters

50,000 WATTS DAYTIME
810 kc. 10,000 WATTS NIGHT

KCMO-FM...94.9 Megacycles
Operating Transit Radio in Greater Kansas City... reach them...sell them... on their way to buy...at new low costs!

KANSAS CITY 6, MISSOURI
Basic ABC For Mid-America

National Representative: John E. Pearson Company

14 AUGUST 1950
South's Greatest Audience

Builder, Too

Our advertisers get the benefit of all these — 24-sheet posters, street car dash signs, full-page newspaper ads, store displays, personal calls on jobbers and key retailers.

He Piles Up Biggest Ratings, of Course

WWL has a substantial lead in both mornings and afternoons. And, evenings, its share of audience is equal to the next two stations combined.
South's Greatest Salesman
in South's Greatest City
SELLS Rich Rural Market

Southland farmers depend on WWL for complete authentic coverage of their special interests—welcome activities such as WWL's Herd Improvement Contests, farm service broadcasts, weather reports, on-the-scene rural reports. WWL advertisers enjoy particular preference when these newly-prosperous folks go shopping for everything that means better living.

Gives You Multi-State Coverage

WWL takes you into 330 counties of the rich Southland—gives you primary coverage in 134 of them.

50,000 WATTS CLEAR CHANNEL CBS AFFILIATE
A DEPARTMENT OF LOYOLA UNIVERSITY
REPRESENTED NATIONALLY BY THE KATZ AGENCY

14 AUGUST 1950
Very Important People — they make today's news —
start today's fads — control today's audiences.
At KTTV we collect 'em like stamps. Our VIP lineup of stars
and shows...whether the best from CBS-TV or our
own impressive roster...sponsored by the largest national
advertisers as well as local sellers...gives us a VIP audience,
the Very Important Public of Southern California.
second greatest in the nation. Happily, you don't have to
spend a million to make an impression with KTTV's VIP lineup.
But you're in good company...you get seen
and heard a lot...you can sell a lot. You can reach that Very
Important Public on KTTV. Ask us or Radio Sales.

KTTV
Los Angeles Times · CBS Television
## New on Television Networks

### SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration
--- | --- | --- | ---
American Safety Razor Corp & Pharma- | Burchauff & Ryan (N.Y.) | ABC-TV 19 | Sugar Bowl: W 9:50 pm; 2 Oct; 52 wks (sponsored on alternate weeks by ASR and PharmaCraft)
Craft Corp | | | The Show Goes On: Th 8:10 pm; 28 Sept; 52 wks
American Safety Razor | McCardle & Erickson (N.Y.) | CBS-TV | Chance of a Lifetime: W 7:30 pm; 6 Sep; 52 wks
Boxed Home Appliances Inc | Talman-Laird (N.Y.) | ABC-TV 36 | Unnamed: F 10:10 pm; 19 Sep; 52 wks
Dish Drug Co | Ceil & Fresley (N.Y.) | CBS-TV | Hands of Western: F 8:30-9 pm; 8 Sep; 52 wks
The Road Clashing Stores | Greer (N.Y.) | DuMont 9 | Smilin’ Ed McGinnis: Sat 6:30-7 pm; 26 Aug; 52 wks
Brown Shoe Co | Les Barnett (Chi.) | NBC-TV 11 | Sing It Again; Sat 10:10-11 pm; 30 Sep; 52 wks
Carter Products Corp | SN&AB (N.Y.) | CBS-TV | Notre Dame Football; Sat 3 pm to conclusion; 5 wks
Chevrolet Corp | Campbell-Ewald (Detroit) | DuMont 11 | Gronenho Marx: Th 8:30-9 pm; 5 Oct; 52 wks
Chrysler Corp | | | Unnamed: Sun 8:30 pm; 10 Sept; 52 wks
(DeBurst div) | Ludbro (N.Y.) | NBC-TV 15 | Hold That Camera: F 8:30-9 pm; 15 Sep; 52 wks
Colgate-Palmolive-Peet Co | R. Bates | NBC-TV 30 | Football games; Sat 11:30 am to Pearson: 30 Sep; 8 wks
Esquire Polishes | Emm Fargut (N.Y.) | DuMont 29 | Ellery Queen: Th 9:30-10 pm; 29 Sep; 52 wks
Eva-Standard Oil Co | McDonnell-Erickson (N.Y.) | | Hollywood Screen Test: W 7:30-8 pm; 2 Oct; 52 wks
Green Watch Co | Stockton, West, Burkhardt Inc (N.Y.) | | Allen Young Show: Th 9:30 pm; 13 Sep; 52 wks
the Ironclad Corp | Brooks, Smith, French & Durance (N.Y.) | ABC-TV 10 | Joe DeMaggio Show: Sat 5:30-5:15 pm; 23 Sep; 13 wks
Kreuger Co | Ralp H. Jones (Cincinnati) | CBS-TV | Unnamed: F 9-10 pm (alternate wks); 15 Sep; 52 wks
Lionel Corp | Buchman (N.Y.) | NBC-TV 37 | Bank McGun Show: Sat 7:30-8 pm; 9 Sep; 52 wks
Maxwell Corp | Maxon (N.Y.) | CBS-TV 38 | Unnamed: Th 10:10-11 pm; 7 Sep; 52 wks
Peter Paul Inc | Bres (N.Y.) | CBS-TV | Unnamed: Th 10:10-11 pm; 30 Sep; 52 wks
Philip Morris & Co | Greer, Newell & Ganger (N.Y.) | CBS-TV | Winner Take All; F 10:10-11 pm; 29 Sept; 52 wks
Nash Motors Corp | Bres (N.Y.) | CBS-TV | Unnamed: T, Th, Sat 7:15-8 pm; 26 Sept; 52 wks
Pep Coal Co | Compton | NBC-TV 21 | Unnamed: W 9:30-10 pm (alternate wks); 18 Sep; 10 wks
Presto & Gamble Co | Compton | NBC-TV 21 | Leave It to the Girls; Sun 7:30 pm; 29 Aug; 13 wks
Rivista Tobacco Co | Brooks, Smith, French & Durance (N.Y.) | NBC-TV 8 | I Cover Times Square; Th 10:10-11 pm; 5 Oct; 52 wks
Sears Roebuck Inc | William H. Weinhart (N.Y.) | ABC-TV 15 | Sing It Again; Sat 10:30-11 pm; 30 Sept; 52 wks
Sterling Drug Co | Dancy-Fitzgerald-Sample (N.Y.) | CBS-TV | Beat the Clock; F 10:10-10:30 pm; 29 Sep; 52 wks
SYLVANIA Products Inc | Cecil & Perry (N.Y.) | CBS-TV | Can You Top This; T 9:30-10 pm; 3 Oct; 52 wks
Wine Corporation of America | Weiss & Geller (Chi.) | ABC-TV 23 | | |

## Renewals on Television Networks

### SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration
--- | --- | --- | ---
Blatz Brewing Co | Kastor, Farrell, Cheles & Clifford (N.Y.) | ABC-TV 14 | The Roller Derby: Th 10:30 pm to conclusion; 28 Sept; 52 wks
Emerson Radio & Photographic Corp | Fauste, Cone & Helbing (N.Y.) | NBC-TV 31 | The Clock: F 9:30-10 pm (alternate wks); 20 Oct; 13 wks
General Electric Co | Young & Rubicam (N.Y.) | CBS-TV | Fred Waring: Sun 9-10 pm; 24 Sept; 52 wks
C. B. Shandal & Sons | Anderson, Bach & Platte (N.Y.) | CBS-TV | Nasdauk At Home Party; M 11-11:15 pm; 11 Sep; 52 wks
Pabst Sales Co | Warfield & Legler (N.Y.) | CBS-TV | International Boxing Clash; W 10 pm to conclusion; 27 Sep; 39 wks
Sunland Shoes | Hoag & Presland (Boston) | CBS-TV | Lucky Pulpit; F 6:30-6:45 pm; 10 Aug; 39 wks

## Station Representation Changes

### STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE
--- | --- | ---
CJAD, Montreal | Independent | Radio Time Sales, Ontario
KPHO, Phoenix | ABC | Peter, Inc.
KTLA, Hollywood | ABC, CBS, DuMont, NBC | Paul H. Raymond Co., N.Y. (eff 1 Aug)
WABC, Chicago | Independent | The Pearson Co., N.Y.
WABC, Clearwater, Fla. | Independent | Independent Metropolitan Sales, N.Y.
WEOR, Atlanta | Independent | Interstate United Newspapers, N.Y.
WGAU, Utica | Independent | Robert S. Biondi, N.Y.
WHTN, WHTV-FM, Huntington, W. Va. | Independent | Independent Metropolitan Sales, N.Y.
WJPN, Evansville, Ind. | ABC | Walker Co., N.Y.
WPTV, Albany | Independent | Waid & Co., N.Y.

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

SPONSOR

American Chicle Co
American Cigarette & Cigar Co
Reneu Watch Co
Reneu Watch Co
Borden Co
Borden Co
Borden Co
Borden Co
Browne & Williamson Tobacco Co
Bullock Watch Co
D. J. Clark Candy Co
Colgate-Palmolive-Percol Co
General Foods Corp
Goodyear Tire & Rubber Co
The Great Atlantic & Pacific Tea Co
Heidt Inc
Morrell & Co
Norwich Pharmacal Co
Pepsi Cola Co
Philip Morris
Foster & Gamble Co
Foster & Gamble Co
Foster & Gamble Co
Foster & Gamble Co
Romon Art Metal Works Inc
Rushmore Paper Mills Inc
Standard Brands Inc
Standard Brands Inc

AGENCY

Badger and Browning & Hersey
J. B. Tucher
J. B. Tucher
Young & Rubicam
Young & Rubicam
Young & Rubicam
Ted Bates
Bowie
BARD
Sherman & Marquette
Young & Rubicam
Caupion
Paris & Peart
Julie Namon
Kenton & Bowles
Billow
Bruton & Bowles
Pedder & Ryan
Pedder & Ryan
Compton
Gray
Paris & Peart
Compton

NET OR STATION

WBJS, Chi.
WNNK, Cleve.
WJZ-TV, Boston
WGBK, Schen.
WNNK, Cleve.
WNBQ, Chi.
WBFL, N.Y.
WGBR, Schen.
WBTZ, N.Y.
KNHL, Blythewd.
WNBQ, Chi.
WNBQ, Chi.
WBZ-TV, Boston
WNBQ, Chi.
WBTZ, Boston
WNBQ, Wash.
WNBQ, N.Y.
WBVT, Boston
WNBQ, Chi.
KNNI, Blythewd.
WNBQ, Chi.
WIGB, Schen.
WNBQ, N.Y.
WNBQ, N.Y.

PROGRAM, time, start, duration

Eight-sec film: 23 Jul; 24 wks (n)
One-min film: 31 Jul; 22 wks (t)
20-sec film: 2 Jul; 52 wks (n)
20-sec film: 3 Jul; 52 wks (n)
20-sec film: 4 Aug; 52 wks (t)
20-sec film: 2 Jul; 52 wks (t)
20-sec film: 2 Jul; 52 wks (t)
Eight-sec film and slides: 12 Jul; 19 wks (t)
20-sec film: 16 Jun; 23 wks (n)
One-min film: 2 Aug; 13 wks (t)
One-min film: 10 Jul; 52 wks (n)
One-min film: 2 Aug; 25 wks (t)
One-min film: 19 Jul; 52 wks (n)
One-min film: 4 Jul; 33 wks (t)
One-min film: 22 Jul; 26 wks (n)
One-min film: 31 Jul; 13 wks (n)
20-sec film: 10 Jul; 25 wks (n)
20-sec in breaks: 3 Jul; 13 wks (n)
20-sec film: 16 Jul; 21 wks (t)
20-sec film: 3 Jul; 46 wks (n)
20-sec film: 5 Jul; 52 wks (t)
20-sec film: 6 Jul; 52 wks (t)
20-sec film: 19 Jul; 52 wks (n)
Sin breaks: 3 Jul; 26 wks (t)
Eight-sec sin breaks: 16 Jul; 13 wks (n)
20-sec film: 8 Jul; 45 wks (n)
20-sec film: 3 Aug; 52 wks (n)

Advertising Agency Personnel Changes

NAME

Al Anderson
Clarence K. Ragg
Raymond W. Baldwin Jr
Paul A. Carey
Charles V. Davis
George Bock Jr
Geoffrey C. Davis
Richard Edward Drummon
H. Leon Edsell
Alan L. Halmson
R. E. Jefferson
Fred R. Jones
Ronald J. Kahn
Jack W. Laemmle
Robert G. McKown

FORMER AFFILIATION

Amdron Industries, N.Y., pub rel rep
Sylvania Electric Products Television, N.Y., as mgr
Wing Cargo Inc, Phila.
Flaxer B. Richards, N.Y., copywriter
Leo Burnett Co, L.A.
Albert Frank-Garnerthe Law, N.Y., acct exec
Cord & Prezensky, N.Y., acct exec
WOW, Omaha, ne rep
Garmon & Badenick Co, N.Y., vp
Scheck Advertising, Newark
Intercontinental Parkers Ltd, Sacktown, N.J., as mgr
Abbot Kinship Co, L.A., copy chief
Pub rel exec, Dallas
Faute, Cone & Bolding, Chi.
Bruck, Smith, French & Borrance, Detroit, personell dir
Theatre and motion picture consultant
CIS, N.Y., as sec mgr
Latin American broadcast activity
Friend-Kleigh, N.Y., acct exec
Parkin Advertising, N.Y., head of agency
W. M. Aver, N.Y., acct exec
Faute, Cone & Bolding, N.Y., exec
A. W. Lewin, N.Y., copy chief
McCarty Co, L.A., acct exec
Glow, mum of Dallas staff
Sheffield Advertising, head of agency
J. Walter Thompson Co, N.Y., acct exec
Griswold-Franklin Inc, Cleve., acct of Louisville office and acct exec
Bruck, Smith & Belding, in charge of West Coast operations
Faute, Cone & Bolding, Chi.
Joseph Katz Co, N.Y., copy and radio dir
Brooke, Smith, French & Borrance, Detroit
Birman-Garfield, N.Y., acct exec

NEW AFFILIATION

McLaren, Parkin, Kahn Inc, N.Y., dir of radio, tv
Birmingham, Coatsman & Pierce, N.Y., merch dir
Van Sheek S.F., partner
Geyser, Newel & Gasper, Inc, N.Y., copy dep
Barnes Chase Co, L.A., acct exec
Same, vp
Robert Caissay & Assoc, N.Y., acct exec
Edward Petry & Co, N.Y., radio, tv time sls (Dallas office)
Same, elected dir and exec
Franklin, Berin & Tragerman, N.Y., acct exec
Stewart-Bauman, Mephouston, Winnipeg, acct exec
Platt-Forbes, S.F., creative dir
McLaren, Parkin, Kahn Inc, N.Y., prev. W. Thompson, Chi., acct exec
Same, bus mgr
McLaren, Parkin, Kahn Inc, N.Y., sp
Ted Rate & Co, N.Y., mgr tv, radio media dept
McLaren, Parkin, Kahn Inc, N.Y., head of int'l dept
Same, gen md dir
McLaren, Parkin, Kahn Inc, N.Y., sp, treas
Greene-Braddie, N.Y., acct exec
Dancer-Fitzgerald-Sample, N.Y., acct exec
Joseph Katz, N.Y., copy exec
Faute, Cone & Bolding, L.A., acct exec
McLaren, Parkin, Kahn Inc, N.Y., acct exec
Hewitt, Ogilvy, Benson & Mather, N.Y., exec
Dun-Anderson, Louisville, acct exec
Euston & Bowen, L.A., acct exec

NAME

Gary Shepherd
Robert S. Sleeper
Richard W. Smith
L. T. Steele
Harold Tarrer
Phil Thompson
Clyde D. Varner
Rita Wagnon

NEW AFFILIATION

J. Walter Thompson, Chi., acct exec
Cord & Prezensky, N.Y., copy chief
Zimmer-Kelley, Detroit, head of media dept
Newell, Ogilvy, Benson & Mather, N.Y., acct exec
1950 IOWA RADIO SURVEY
MORE STARTLING THAN EVER!

More Iowa Homes, Plus More Radio Sets
Per Home, Equal More Listening!

Figures from the 1950 Iowa Radio Audience Survey (soon to be released) confirm the reasoning behind that headline—prove that your Iowa radio dollar buys more today than ever. Here’s the evidence, step by step . . .

1) "More Iowa Radio Homes." The following chart shows the increase in the number of radio-equipped Iowa homes since 1940 and since 1945. With more than an 8% increase in the last ten years, the number of Iowa homes with radio is now near 100%!

<table>
<thead>
<tr>
<th>RADIO-EQUIPPED IOWA HOMES</th>
<th>1940</th>
<th>1945</th>
<th>1950</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage of all homes owning radios</td>
<td>90.8%</td>
<td>93.6%</td>
<td>98.9%</td>
</tr>
</tbody>
</table>

*Amazing as this increase in radio homes is, since 1940, it of course does not reveal the tremendous increase in total number of Iowa homes—up 70,000 since 1940!

2) "More Radio Sets Per Iowa Home." The following chart shows the tremendous increase in the number of Iowa homes which have graduated from one-set to multiple-set ownership since 1940 and 1945. Almost half of all Iowa radio homes now have more than one radio set!

<table>
<thead>
<tr>
<th>NUMBER OF SETS PER RADIO-EQUIPPED IOWA HOME</th>
<th>1940 Survey</th>
<th>1945 Survey</th>
<th>1950 Survey</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage of radio homes owning:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Only one set in the home</td>
<td>81.8%</td>
<td>61.5%</td>
<td>51.2%</td>
</tr>
<tr>
<td>Two sets in the home</td>
<td>13.8%</td>
<td>29.4%</td>
<td>35.6%</td>
</tr>
<tr>
<td>Three or more sets in the home</td>
<td>4.4%</td>
<td>9.1%</td>
<td>13.2%</td>
</tr>
<tr>
<td></td>
<td>100.0%</td>
<td>100.0%</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

3) "More Iowa Radio Listening." The following chart shows that more Iowa sets mean more Iowa listening. The 1949 Survey used a 24-hour recall method to determine the amount of simultaneous listening in multiple-set homes. This year the Survey placed a two-day diary on a large sample of multiple-set homes. Both surveys found that between 1/4 and 1/2 of all two-set families use two sets simultaneously each day—between 1/2 and 3/4 of all three-set families listen to two or three sets simultaneously each day!

<table>
<thead>
<tr>
<th>FAMILIES WHO USE TWO OR MORE SETS SIMULTANEOUSLY EACH DAY</th>
<th>1940 Recall Study</th>
<th>1950 Diary Reports</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reported Simultaneous Use:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Homes equipped with two sets</td>
<td>26.4%</td>
<td>38.9%</td>
</tr>
<tr>
<td>Homes equipped with three sets</td>
<td>50.2%</td>
<td>61.8%</td>
</tr>
</tbody>
</table>

More Iowa radio homes, plus more radio sets per Iowa radio home, equals more Iowa radio listening. And WHO, of course, continues to get the greatest share of Iowa's total radio listening.

Let us or Free & Peters send you all the facts, including a complimentary copy of the new Survey now on the press.

**The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It is a "must" for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular.

The 1950 Edition was again conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,215 Iowa families, scientifically selected from Iowa's cities, towns, villages and farms.

WHO will gladly send a copy of the 1950 Survey to anyone interested in the subjects covered.

WHO
Plus for Iowa PLUS

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

FREE & PETERS, INC.
National Representatives
"The best is the cheapest."

Alexander Harris, president of Ronson Art Metal Works, Inc., believes this; particularly when it comes to advertising.

"If you want a large sales volume for a good product, you must bring that product before the public on a continuous and commanding scale," says Harris. He speaks quietly and is quick to smile, is just as quick to get his points across. "We have always used the best people and the best media, and feel now that radio and television are the most important part of our advertising schedule."

Radio and TV actually get over half of the company's advertising budget. This year the budget will be over $2,500,000. On radio, Ronson leads all other lighters combined by 50 to 1: it is the largest user of television in the entire lighter industry. The company currently spends more than $1,000,000 for its 20 Questions, aired on both radio (MBS, 492 stations) and TV (WOR-TV and the full ABC-TV network). In addition, the company averages two TV spot announcements per week in each of about 23 markets nationally (about 20 stations). More stations are added as choice time spots become available.

Harris' advertising policies have paid off. When he became president of Ronson in 1940, total sales for the year amounted to $2,791,000. Last year the sales had spiraled to a high of $32,128,076, about 31/2 million more than for 1948. Net profit last year was $5,417,173. Since its inception 55 years ago, the company has produced and sold over 10,000,000 lighters.

Today Alexander Harris is practically synonymous with Ronson. He has been with the company since 1914, joined the then small company as "general manager and case polisher." He was born in New York City in 1885. After graduating from the University of London in 1902, he went to work for the Raymond Whitecomb Travel Agency in the steamship department. Later he joined the auto firm of Crider and Co. as its general manager; left there for Ronson.

Outside of business, Harris is a man with many interests among which are: linguistics; directing the Theodore Paton Harris Foundation for rheumatic children; farming (at least he lives on a farm); and collecting early Americana.
MR. SPONSOR:

WHICH STATION HAS THE AUDIENCE IN DETROIT?

48% of all radio listeners on Sunday afternoon listen to WJBK. This is an all time high for any Detroit station at any time. WJBK’S Hoopers are far higher than all the other independent stations, and they compare favorably with the network stations—AT NO PREMIUM COST.

Total Coincidental Calls
This Period 15,498

HOOPER RADIO AUDIENCE INDEX
CITY: DETROIT, MICH
MONTHS: JUNE, 1950

CITY ZONE

<table>
<thead>
<tr>
<th>TIME</th>
<th>RADIO SETS-IN-USE</th>
<th>A NETW</th>
<th>B NETW</th>
<th>C NETW</th>
<th>D NETW</th>
<th>E NETW</th>
<th>F NETW</th>
<th>G NETW</th>
<th>OTHER AM &amp; FM</th>
<th>HOMES CALLED</th>
</tr>
</thead>
<tbody>
<tr>
<td>MON. THRU FRI. 8:00 A.M.-12:00 NOON</td>
<td>12.6</td>
<td>1.3</td>
<td>1.3</td>
<td>5.4</td>
<td>3.2</td>
<td>14.5</td>
<td>1.1</td>
<td>17.3</td>
<td>24.5</td>
<td>0.7</td>
</tr>
<tr>
<td>MON. THRU FRI. 12:00 NOON-6:00 P.M.</td>
<td>15.1</td>
<td>5.4</td>
<td>1.4</td>
<td>17.5</td>
<td>3.0</td>
<td>28.0</td>
<td>6.6</td>
<td>22.7</td>
<td>14.5</td>
<td>0.8</td>
</tr>
<tr>
<td>SUNDAY 6:00 P.M.-6:00 P.M.</td>
<td>21.9</td>
<td>7.4</td>
<td>0.7</td>
<td>48.0</td>
<td>0.7</td>
<td>7.4</td>
<td>18.9</td>
<td>8.9</td>
<td>5.2</td>
<td>3.0</td>
</tr>
<tr>
<td>SATURDAY 8:00 A.M.-6:00 P.M.</td>
<td>NOT RATED IN DETROIT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUN-SAT. EVE. 6:00 P.M.-10:30 P.M.</td>
<td>15.9</td>
<td>7.1</td>
<td>1.0</td>
<td>19.0</td>
<td>3.2</td>
<td>29.3</td>
<td>5.7</td>
<td>20.8</td>
<td>12.3</td>
<td>1.6</td>
</tr>
</tbody>
</table>

Why does WJBK have the Detroit audience?

Because it consistently leads in community service and in programming, with the best in entertainment and talent, WJBK has extraordinarily high Hooper ratings. This, translated into exceptional listener-response, means high returns for your advertising dollar. See your KATZ representative for success stories of which WJBK is justly proud.
Queries

Q. When did you carry a story on Speidel Watchbands?
   Advertising agency librarian, New York

Q. Have you done anything on television merchandising?
   Student, New York
   A. Our 199 TV Results should prove helpful. It sells for a dollar a copy to non-subscribers. In addition, a page of television results appears in alternate issues of SPONSOR.

Q. What is Phonevision and when will it go into operation?
   Groceries distributor, New Orleans
   A. Phonevision is a pay-as-you-watch method of video programing planned by the Zenith Radio Corporation. Ninety days of tests are planned in the Chicago area starting 1 October with viewers paying $1 for each Class A movie they see. Specially equipped TV sets to receive the Phonevision programing will be set up in 300 Chicago area homes.

Q. We know radio and TV set production are on the increase but how about FM sets?
   Appliance manufacturer, Chicago
   A. According to an estimate of the Radio-Television Manufacturers Association, FM and FM-AM radio set output totaled 539,852, an increase of more than 115,000 over the same 1949 period. WHO study of Iowa listening, just completed, shows 7.7% of Iowa homes with FM sets in 1949; 13.4% in 1950.

Q. When did SPONSOR carry a story on Radox?
   Advertising agency association, New York
   A. We carried a story on Sindlinger’s Radox in our 26 September, 1949 issue, page 28.

Q. Approximately how many foreign language stations are there in the U. S.?
   College professor, St. Louis
   A. Foreign language broadcasting in 33 tongues was reported as a regular procedure for 384 stations according to a recent survey by the National Association of Broadcasters. Foreign language programs varied from less than one hour a week on these stations to more than 25 hours weekly.

Q. Can you give us the latest trends, as far as advertisers are concerned, from night to daytime network programing; night to daytime spot programing and from radio to TV?
   Large advertising agency, New York
   A. These trends are discussed in our FALL FACTS issue, 17 July.

Q. What stations in New Orleans are geared to contact the Negro market?
   Transcription company executive, New York
   A. The following disk jockeys serve the Negro market in New Orleans: Poppa Stoppa, WJMR: Ernie Bringier; George “Tex” Stephens of WMRY.
The Armstrong Cork Company, well known for its successful radio show, is now in television.

SPONSOR mentioned that the company planned to use the medium in "Quaker rug's magic carpet." The format details of the Armstrong video show have worked out much the same as SPONSOR forecast in its 24 April article.

The new TV drama series, Armstrong's Circle Theatre, is a half-hour show aired over the full NBC-TV network on Tuesdays, 9:30 p.m. EDT. The show will run for 52 weeks, and will cost about $1,000,000 yearly for time and talent. Armstrong's popular radio show, Theatre of Today, continues to plug carpets to a women's audience, does not conflict with the TV programming.

The television show, though similar to Theatre of Today, is angled toward the whole family. It promotes the complete line of Armstrong floor coverings, plus its building materials. According to Paul Markman, account executive (BBDO), "The company uses original stories purchased from the outside; stories about down-to-earth people we all know, the salt-of-the-earth kind. We do not use gory mystery or suspense dramas." Cameron Hawley, advertising manager for Armstrong, is as active in the television productions as SPONSOR revealed he was in the company's radio programs. He has written at least one of the TV show scripts, and has personally supervised all of Armstrong's radio and television productions.

The Armstrong Circle Theatre began 6 June with a program starring Brian Aherne. The company used as many big names as possible for the first few months, then eased off with lesser talent during the summer. Plans call for a return to the top names in the fall. All commercials are live as is the show itself. A demonstrator who does the commercials describes items in five different display windows.

Armstrong is well satisfied with the show thus far. The company has been swamped with letters complimenting the wholesome type of program presented. According to the company, it was prompted to go into TV because of dealer enthusiasm for the medium. (Perhaps the prodding from competition such as Congoleum-Nairn with its Garroway at Large, NBC-TV, had an effect as well.)

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With a giant stride, Gordon McLendon, president of the Liberty Broadcasting System, Dallas, recently announced plans to broadcast major professional football games regularly on a coast-to-coast hook-up. That's going some for his young outfit.

In its 10 April issue, SPONSOR reported an LBS baseball net of over 200 stations; the football net this fall will link more than 300 stations. The stations will carry every game of the New York Yanks, at home and away. Games will be aired direct from the field.

Liberty claims it has become America's third largest network (in station numbers) with 237 affiliates in 34 states. According to the network, on 1 October it will expand its operations into 46 states and plans to include over 300 affiliates.
NORTH CAROLINA IS THE SOUTH'S NO. 1 STATE AND NORTH CAROLINA'S No. 1 SALESMAN IS WPTF NBC AFFILIATE

North Carolina Rates More Firsts In Sales Management Survey Than Any Other Southern State.
More North Carolinians Listen to WPTF Than to Any Other Station

50,000 WATTS
680 Kc.

* also WPTF-FM *
RALEIGH, North Carolina
National Representative FREE & PETERS INC.
H. Querulous McGee was a bubble-gum manufacturer with wads of dough and plenty of bubble-gum production knowhow. A few years ago he decided to go into network radio. He went to his agency with this proposal:

"I'd like to see you build a show with something to it. Good music, some singing. I want to build up the company name."

The agency men were aghast. McGee's bubble gum couldn't hope to gain a thing from a musical show. Research has shown that kids don't go for music, not the ones in the bubble-gum age brackets, anyhow.

Finally, a brave account man was briefed by the agency radio department and sent in to talk McGee out of his interest in music.

Once he saw the research facts and figures, McGee broke down and admitted the whole thing was his wife's idea. She wanted to see him sponsor something the ladies in her bridge club could appreciate.
Are You A Problem Sponsor?

The questions below are designed to put the spotlight on you as a sponsor. Score 2 for yes; 1 for sometimes or doubtful; then total your score. Interpretation below.

1. Do you feel that your agency can’t be trusted to do its best on a program or announcement campaign? □

2. Do you tend to give overconsideration to the opinions of people you meet concerning your broadcast advertising, even when they’re not experts or people the advertising is designed to reach? □

3. Do you tend to pooh-pooh the time element when you make requests to the agency? □

4. Do you base your recommendations to your agency on “common sense” rather than on a study of proven broadcast advertising rules? □

5. Do you keep your agency in the dark about ultimate objectives of your firm, preferring to let it work on a short-range basis? □

6. Do you put off getting a fair working knowledge of the new techniques and complexities of TV? □

7. Do you take it on yourself to instruct your talent on how to do their assignments, instead of relying on the agency? □

8. Are your plans for radio and TV advertising based on hasty conception and impulse rather than on a searching estimate of your advertising needs? □

A score of 12 to 16 puts you definitely in the problem sponsor class; 6 to 11 makes you a borderline case; below 6 indicates that you’re one of the clients agencies love to work with.

Today, McGee sponsors a kids’ show and placates his wife with an extra trip to Bermuda on the added profits it’s helped make for him.

This only slightly apocryphal anecdote puts a finger on one of the key agency gripes against sponsors: their tendency to let personal, non-professional opinions interfere with logical program or talent choice.

Sponsor recently made a tour of large and medium-sized agencies to gather just such gripes. Purpose of the tour was not to serve as a safety valve for the pent-up emotions of agency radio and TV executives. Rather, sponsor hoped to uncover flaws in sponsor thinking about radio and TV; sore points in agency-sponsor relationships; and suggestions for improvement.

Probably extreme cases like McGee’s are in the minority. But if just a few advertisers gain just a little added insight from the points brought up here, this article will have served its purpose.

In a second article, sponsor will attack the subject of agency-sponsor relationships from the other angle and seek to point out chief advertiser criticisms of agencies. Obviously, there’s a need for just such airing of problems by an objective source. Agency men can’t tell off their clients; they don’t dare (though some of them show surprising courage at times). Advertisers, as well, are reluctant to come out with basic criticisms until their relationships with their agencies reach the breaking point.
Probably the chief complaint of agency radio and TV executives was based on the sponsor's lack of faith in their abilities. In most of the 15 agencies visited, FAITH was the theme ad- men stressed first.

"Damn it," said one of the most straight-from-the-shoulder radio-TV di- rectors in the business, "these guys go to a corporation lawyer or a doctor and they don't peer over his shoulder while he writes a brief or looks in the fluroscope. But when it comes to the agency...wham. We're the guys the sponsor watches with an X-ray eye."

Lack of real faith in the agency is a key factor in creating many unhappy situations. To illustrate:

This spring, a big network radio ad- vertiser decided to use a summer re- placement show for his regular variety half hour. His agency was asked to make recommendations.

The agency, which can't be named for obvious reasons, is one of the oldest, wisest, and wealthiest in the business. Its radio executives sat down and mapped out what they considered a logical approach. First of all, what came before and after the sponsor's time slot? Both the shows preceding and following were comedies. The next question: what's the fare on other net- works at the same time? The three other nets carried detective stories.

There were then three choices, as the agency saw it: (1) Schedule a de- tective story on the theory that this was just a good time for detective sto- ries. (2) Schedule a comedy show to keep in the mood of the other network shows surrounding the time spot. (3) Get some entirely different program- ing.

Of the three, the comedy show seemed most logical. The agency rea- soned that a fourth detective story on at that time was too much. There just weren't that many detective fans. In- evitably, a contrasting show would pull an audience of people who don't like detective stories. And a comedy show seemed right because there was an au- dience built up to that mood available on the network immediately before and after the sponsor's time slot.

All that was needed was a comedy show which differed sufficiently in format from the other two to sustain in- terest. The agency made preliminary plans for building such a show, went to the sponsor.

"You guys are taking the easy way out," was the client's eventual re- sponse. He felt that the agency wanted to slap together a comedy because that was simpler to do than build a detective series. He held out for a fourth "who dun it."

The agency man who told SPO- NSOR this story added a clincher: "All the time we were analyzing this thing, we owned rights to a detective story pack- age which we had developed a few years back. If we really wanted to take the easy way, we could have pulled that one out from the start."

Thus it was a basic lack of faith in the agency's integrity and judgment which caused this advertiser to make what the agency planners feel is a poor move. Incidentally, don't try to figure out what network show is described here. To protect the agency, its iden- tity has been concealed by a few twists of the facts.

Similarly, the identity of the real H. Q. McGee was disguised in the anec- dote at the beginning of this article. But McGee has his counterpart in real life. And, unfortunately, his failing was cited by the majority of agencies as typical of some of their clients. Apparently, the personal likes and dis- likes of sponsors and their wives are a frequent cause of trouble.

Said one top TV vice president: "I would like to kick the next sponsor who tells me he didn't like last night's show. What difference does it make whether he likes the show as an individual. I want to know what the mass audience that show is designed to reach and in- fluence thinks. I've had shows with 32 ratings on the air and then the spon- sors told me the show wasn't any good."

Another agency radio director com- mented: "I frequently work on pro- grams which are distasteful to me aesthetically. I'm a Harvard man and I have a certain feeling for literature and art. But I have learned through ex- perience not to let my personal tastes interfere with the specific goals of a show. Many sponsors lack that objec- tivity."

A perfect example of the non-objective advertiser was provided by still

(Please turn to page 46)
How to keep your dealer happy

Spot newscasts and sportscasts, strongly peppered with merchandising, is Shell formula since 1944

Jim Brown, a bank teller in Fort Wayne, drove his new car into a Shell service station on his way home from work one evening last April. Had his tank filled with "activated" Shell Premium. "That Bob Carlin (the Shell newscaster) is the best newscaster anywhere," he remarked pleasantly. "Thought I'd give your gas a try."

He never stopped in again. Why?

The question of Jim Brown's continued patronage was in the hands of a dealer who wasn't as inviting as Shell's newscaster. Dealers like this one are Shell's main problem. That's where radio comes in. By upping dealer morale, Shell radio programs keep their salesmanship as "activated" as their gasoline is said to be.

Shell is one of the leaders in delivering new customers to the driveways of service station operators. But Shell Oil Company advertising head D. C.
Marschner and C. W. "Chuck" Shugert, in charge of media, know very well they are at the mercy of their 25-30,000 franchised dealers when it comes to turning the Jim Browns into "regulars" who come back again and again.

These individual dealers, the Shell advertising heads realized, mean the difference between so-so sales and the kind of push that keeps earnings moving briskly. That's why Shell decided in 1944 they needed something that would not only add a direct selling punch to their newspaper and outdoor poster advertising; they wanted something that would tie their dealers into the program, make dealers feel more a part of the advertising effort.

So in 1944, following a war-curtailed ad program which included no broadcasting, the Shell strategists decided to start sponsoring 15-minute newscasts (Please turn to page 55)
How moppets hypo adult viewing

Ohio State study, plus other evidence, reveals that nighttime choice of grownups' program is often determined by busy young fingers

When Milton Berle mugs into the TV camera just before Star Theatre fades off at 9:00 and pleads the kiddies with urgent admonitions to be good . . . to be careful crossing streets . . . to go right to bed now, that's supposed to curry favor with parents.

And that's all to the good for Texaco products.

But "Uncle Milty," and his Texas Company sponsors (along with a lot of other advertisers) may be surprised to learn that the votes of youngsters between the ages of six and 12 have a lot to do with what adult shows are viewed by grownups in the evening all the way up to 9:30.

This, at least, is the case in Columbus, Ohio, as established by an Ohio State University diary study made in the first week of last March. There's no reason to believe the small fry of New York, or Dallas, or Los Angeles exert less pull with mama and papa than do their counterparts in Columbus, Ohio.

Comedy dramatic type shows had the greatest appeal as a class for Columbus children. Three program types rated consistently lower in homes with children than in "base" homes—homes without children. They were (1) "human interest" shows; (2) crime or thriller type shows, especially those with a strong psychological emphasis; and (3) musical programs.

Children not only influenced the type of program viewed in their homes, but were responsible for terrific differences in ratings of individual programs within the different categories.

For example, the average rating of comedy dramatic programs as a class was 11% higher in homes with children than in adult-only homes. At the other extreme, What's My Line, a human interest type show, rated 51% lower in homes with children. It is probable that this effect holds good in principle everywhere. If this proves to be the case, an entirely new approach is suggested for expanding adult audiences in homes which include children.

The Columbus study was made by Richard M. Mall, a graduate student in radio and television programing at Ohio State University; he worked under the supervision of Dr. Harrison B. Summers of the university's Department of Speech.
Mall placed diaries in the homes of 200 families who kept quarter-hour-by-quarter-hour records over a seven-day period. The families were a cross-section of the television-owning homes of Columbus, representing every section of the city. Distribution of the sample according to educational and socio-economic levels was only slightly above that of the population of the city as a whole. About half the sample families had children of school age.

At the time the study was made, about 45,000 TV sets had been sold in the Columbus area. The situation in Columbus was unique in that three TV stations were in operation in a city of 400,000 population. Three-station competition was available for seven or more hours each day of the test week.

The study reveals, on a scale never before measured, the importance of children in choice of programs viewed by adults; it also confirmed tentative conclusions of other studies which indicated higher sets-in-use statistics in (Please turn to page 52).

### Average hours per week of television viewing

<table>
<thead>
<tr>
<th>Time of Day</th>
<th>Homes with children</th>
<th>Homes with no children</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mornings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monday through Friday</td>
<td>.78</td>
<td>.20</td>
</tr>
<tr>
<td>Afternoons</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monday through Friday</td>
<td>9.35</td>
<td>4.10</td>
</tr>
<tr>
<td>Afternoons</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saturday and Sunday</td>
<td>3.03</td>
<td>2.42</td>
</tr>
<tr>
<td>Evenings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entire week</td>
<td>25.89</td>
<td>24.51</td>
</tr>
<tr>
<td>Total hours</td>
<td>39.05</td>
<td>31.23</td>
</tr>
</tbody>
</table>

### TV "sets in use" in homes with or without children

<table>
<thead>
<tr>
<th>Period starting</th>
<th>Adults only</th>
<th>With children</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00 p.m.</td>
<td>7.4</td>
<td>9.4</td>
</tr>
<tr>
<td>1:30</td>
<td>6.1</td>
<td>7.9</td>
</tr>
<tr>
<td>2:00</td>
<td>5.6</td>
<td>8.4</td>
</tr>
<tr>
<td>2:30</td>
<td>7.1</td>
<td>13.3</td>
</tr>
<tr>
<td>3:00</td>
<td>7.6</td>
<td>17.1</td>
</tr>
<tr>
<td>3:30</td>
<td>11.3</td>
<td>22.0</td>
</tr>
<tr>
<td>4:00</td>
<td>14.0</td>
<td>30.9</td>
</tr>
<tr>
<td>4:30</td>
<td>22.9</td>
<td>42.8</td>
</tr>
<tr>
<td>5:00</td>
<td>24.7</td>
<td>61.0</td>
</tr>
<tr>
<td>5:30</td>
<td>26.4</td>
<td>70.7</td>
</tr>
<tr>
<td>6:00 p.m.</td>
<td>42.3</td>
<td>73.6</td>
</tr>
<tr>
<td>6:30</td>
<td>54.4</td>
<td>73.3</td>
</tr>
<tr>
<td>7:00</td>
<td>60.6</td>
<td>77.5</td>
</tr>
<tr>
<td>7:30</td>
<td>59.2</td>
<td>67.0</td>
</tr>
<tr>
<td>8:00</td>
<td>77.5</td>
<td>76.9</td>
</tr>
<tr>
<td>8:30</td>
<td>81.3</td>
<td>79.6</td>
</tr>
<tr>
<td>9:00</td>
<td>77.9</td>
<td>75.3</td>
</tr>
<tr>
<td>9:30</td>
<td>78.0</td>
<td>72.5</td>
</tr>
<tr>
<td>10:00</td>
<td>72.5</td>
<td>70.2</td>
</tr>
<tr>
<td>10:30</td>
<td>63.0</td>
<td>59.0</td>
</tr>
</tbody>
</table>

*Half-hour periods, Monday through Friday combined. Source of this and chart at left: Ohio State University study.
This team bats .500 in sales

Air advertising plus home demonstration technique scores heavily for TV set dealers in many cities

When RCA unveiled its new MP—“Million Proof”—line of television sets on Sunday, 16 July, the reaction was immediate from a public which had been alerted by weeks of drum-beating on the air and in newspapers and magazines. But nobody reacted faster than RCA’s competitors in the Number One television market—the New York metropolitan area. Leading the pack as usual was the leading radio advertisers among the “free demonstration” school of retailers—Dynamic Stores.

Dynamic in New York is but one of the dozens of dealers in TV cities all over the country who are cashing in on “free demonstrations” teamed with air advertising.

Dynamic, with six stores in the New York area selling nationally-known appliances, including Admiral television sets, uses radio locally as the Robert Hall clothing chain does nationally on a broad, saturation-frequency basis. With a watchful eye on the competition, Dynamic’s advertising manager, Sidney Horne, won’t disclose the size of his radio budget. But the most conservative estimate from a qualified industry source is $100,000 a year. At peak periods Dynamic has bought time on virtually all of the 15 odd stations in the New York area from one-minute spots through two-hour disk jockey type music programs.

The objective of all this saturated selling: invitations to Dynamic salesmen to visit listeners in their homes and bring a TV set along. Home demonstrations are nothing new. Vacuum cleaner salesmen, to mention one group, have been doing them for years. But it took “Madman Muntz,” fresh from his success in the used car business, to work out the successful formula now used by other retailers like Dynamic in New York and George’s Radio Stores in Washington. Sponsor reported the Muntz TV success story in its 7 November 1949 issue (“Not so mad Muntz”). Dynamic and George’s Radio Stores are using the Muntz formula enthusiastically, find it works for them as well.

A staggering 95% of all those who phone to inquire about home demonstrations of Admiral TV sets, in answer to Dynamic’s radio plugs, make appointments for Dynamic salesmen to call. And a solid 50% of this number become cash customers.

“Radio,” says Dynamic’s Horne, “gives Dynamic’s salesmen-demonstrators a legitimate excuse to get into the home.” This, of course, is enough for any salesman worth his salt. More than 100 Dynamic salesmen are kept busy throughout the day following up leads stemming directly from Dynamic’s radio advertising. A battery of 15 switchboard operators has all it can do to handle incoming calls from “live” prospects. “Radio opens doors for us,” says Horne. This has been brought home strikingly to Dynamic through occasional “cold canvases” of neighborhoods where no specific leads are available. “Our salesmen find the ice has been broken ahead of them because people are familiar with the Dynamic name, thanks to our radio advertising. Almost everybody knows who we are,” he adds.

This is one of the reasons Dynamic doesn’t concern itself excessively with pinning down results from individual stations. “We’ve gotten plenty of results attributable to radio even during periods when we had nothing on the air.” Horne points out. He explains that the value of campaigns such as Dynamic’s cannot be gauged by direct and immediate results alone, as impressive as these have been. Each cycle of Dynamic air advertising generates waves of publicity and advertising carry-over which augments the selling job long after the commercials have been read.

Dynamic buys time on network outlets the powerful New York “flagships” such as WCBS and WNBC—as well as independent stations. Horne
says that while the quality and reliability of sales leads pulled by the network stations were superior, in some individual cases, to those stemming from the indies, the difference by and large isn't enough to warrant a rule-of-thumb judgment. Horne is a believer in the practice of buying stations on individual performance and "personality," rather than on power and affiliation.

Most of Dynamic's radio buys are spotted in the mid-morning, afternoon, and early evening. Dynamic has learned that their best advertising target is the housewife. While the purchase of a TV set is usually discussed at length by all members of the family, it's Mom who usually has the final word.

Unlike many other advertisers who use a bulk of spot announcements, Dynamic has never cut transcriptions, preferring to do them live. Horne feels that this is added insurance against commercial copy staleness a factor to

(please turn to page 42)
The Negro d.j.

Scores of stations round sepia talent: here in on a newly tapped market.

Fifteen million people earning $12,000,000,000 a year constitute a tremendous market. Despite this, a strange myopia prevents the bulk of advertisers from trying to reach it.

Sponsor (10 October 1949) pointed out the relatively untapped potentialities of the Negro market in an article called "The forgotten 15,000,000." Since then additional evidence proves that programing aimed especially at Negroes sells heavily for national and local sponsors.

Top salesmen are the disk jockeys throughout the country whose music, chatter, and distinctive personalities attract huge and loyal audiences. The d.j. may be white, he may be colored; the important thing is whether his program appeals to the majority of Negro listeners. Programing is the key.

Here are some samples of what Negro disk jockeys can do for sponsors:

Jon Massey on WWDC, Washington, D.C., sold 5,000 sets of $1.98 ball point pens for the Super Music Stores—all in a single week.

Ned Lukens (a white d.j. who calls himself "Jack the Bellboy") promoted $4,000 worth of business for Jandel Roofing and Siding Co. with two spots a day on WEAS, Decatur, Ga. He has also helped add 15,000 new accounts for Hollywood Clothiers, who have sponsored him for two years.

Sister Rosetta Tharpe, with a 15-minute record show called Songs of the South, sold 450 General Electric washing machines in 10 weeks over WDIA, Memphis. Maurice "Hot Rod" Hulbert sold 50 radio-wire recorders

### Negro population in leading markets

<table>
<thead>
<tr>
<th>Market</th>
<th>Negro population</th>
<th>Percent of total</th>
<th>Estimated no families</th>
<th>Population per private household</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>819,450</td>
<td>9%</td>
<td>212,000</td>
<td>3.5</td>
</tr>
<tr>
<td>Chicago</td>
<td>447,370</td>
<td>10</td>
<td>111,300</td>
<td>4.0</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>439,410</td>
<td>13</td>
<td>113,000</td>
<td>3.6</td>
</tr>
<tr>
<td>Detroit</td>
<td>348,245</td>
<td>13</td>
<td>83,400</td>
<td>4.2</td>
</tr>
<tr>
<td>Washington</td>
<td>285,988</td>
<td>24</td>
<td>68,000</td>
<td>4.2</td>
</tr>
<tr>
<td>Baltimore</td>
<td>284,383</td>
<td>22</td>
<td>63,250</td>
<td>4.5</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>240,375</td>
<td>6</td>
<td>56,250</td>
<td>3.2</td>
</tr>
<tr>
<td>St. Louis</td>
<td>239,470</td>
<td>15</td>
<td>67,000</td>
<td>3.4</td>
</tr>
<tr>
<td>Birmingham</td>
<td>209,760</td>
<td>42</td>
<td>54,500</td>
<td>3.9</td>
</tr>
<tr>
<td>Newark</td>
<td>195,552</td>
<td>6</td>
<td>48,100</td>
<td>3.5</td>
</tr>
<tr>
<td>New Orleans</td>
<td>166,824</td>
<td>28</td>
<td>44,500</td>
<td>3.6</td>
</tr>
<tr>
<td>Memphis</td>
<td>163,742</td>
<td>41</td>
<td>45,300</td>
<td>3.6</td>
</tr>
<tr>
<td>Atlanta</td>
<td>142,885</td>
<td>29</td>
<td>40,400</td>
<td>3.6</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>131,052</td>
<td>6</td>
<td>34,000</td>
<td>3.7</td>
</tr>
<tr>
<td>Cleveland</td>
<td>110,000</td>
<td>9</td>
<td>27,500</td>
<td>4.0</td>
</tr>
<tr>
<td>San Francisco-Oakland</td>
<td>102,465</td>
<td>5</td>
<td>26,000</td>
<td>3.1</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>79,740</td>
<td>18</td>
<td>19,935</td>
<td>4.0</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>62,940</td>
<td>12</td>
<td>15,735</td>
<td>4.0</td>
</tr>
<tr>
<td>Kansas City</td>
<td>44,300</td>
<td>10</td>
<td>11,100</td>
<td>4.0</td>
</tr>
<tr>
<td>Tampa-St. Petersburg</td>
<td>35,313</td>
<td>20</td>
<td>8,800</td>
<td>4.0</td>
</tr>
</tbody>
</table>

strikes it rich

The nation have
how they're cashing
arket

combinations at $150 each for Sears Roebuck over the same station.

In Santa Monica, popular Joe Adams of KOWL arranged and promoted a March of Dimes Benefit. A total of 1,800 tickets were sold for the 1,500-seat hall, and over 900 others were turned away. The same Joe Adams is responsible for 50% of the new accounts signed by Grayburn Clothes of Los Angeles since May 1949. Business has skyrocketed since the clothing store first began advertising, with as many as 400 new accounts opened in a single month.

What makes Negro disk jockeys so popular? The popularity of music itself is the biggest factor; people like to listen to blues, jazz, hop. Second in importance is the personality of the d.j. Most of them are unusually talented and often well-educated. Take Jon Massey of WWDC for example. A 22-year-old former Labor Dept. draftsman, Massey was described in the 1945 edition of The Arvon Poetry Anthology as "one of America's most promising young poets." Lorenzo Fuller MCs Harlem Frolics over WLHB, New York —when he isn't appearing in the Broadway show Kiss Me Kate. Fuller plays the piano, sings, and talks between records.

Several of WDIA's talented d.j.'s double as teachers in Memphis high schools. Nat D. Williams holds down several spots on the station, writes a syndicated column for the Pittsburgh Courier, and teaches history at Booker T. Washington High School. Another popular WDIA personality, A. C. "Moohali" Williams, teaches music at

(Please turn to page 49)
Radio is getting bigger

More radio homes, more individual listening, less cost per thousand, revealed in studies of radio impact

During the past several weeks major studies by NBC and WHO, Des Moines, have become available to advertisers probing for the answers to these questions: "How much is radio really worth? How well is it doing in the family of advertising media?"

Radio is getting bigger!

That's evident in the increased number of radio homes: in multiple sets within the home: in individual set listening in kitchen, bedroom, living room, workroom, barn: in more out-of-home listening: in declining cost per thousand.

This doesn't mean that all stations offer advertisers more than they did one year or five years ago. Nor does it mean that the advertiser can afford to relax in his effort to make profitable use of the medium. A husky segment of the radio broadcasting field is having rough sledding; numerous programs show a downward trend.

Yet more advertisers than ever before are reporting standout results. They're learning how to use radio... and they're being helped along by the fact that radio is getting bigger.

For more than a year SPONSOR has presented its continuing study on the health of radio. Most of these analyses are contained in a 32-page booklet titled "Radio is getting bigger," available free to subscribers on request.

NBC presentation highlights radio's growth. In a simple, factual presentation, NBC has marshalled pertinent facts advertisers want to know about the dimensions of radio. Here are some of the standout statistics it includes:

1. While U. S. families increased 51% million in the four years ending January 1950, radio families rose 6,702,000. The radio family growth far surpassed that of newspapers, or television families, or the four top national weekly magazines.

2. From January 1946 to January 1950, 54,000,000 radio sets costing four billion dollars were sold.

3. In 1949, three radio sets were sold for every TV set. The RTMA reports pyramiding radio set sales in 1950, chiefly table and portable models.

4. More money was spent last year for radio sets than for all newspapers and magazines combined.

5. Based on Nielsen estimates, which rarely includes listening to more than two sets in a sample home, an average half-hour evening network radio program will have 6.7% less potential circulation this fall than in 1948. But the marked increase of individual set listening in the home, not fully measured by Nielsen, reduces this percentage.

6. Fall 1950 will find 35,097,000 exclusively radio families as compared to 10,000,000 TV families (practically all TV families also own one or more radio sets).

7. Radio is truly national, saturating all markets. Television this fall will reach 63 markets with an average

NBC presentation proves radio is low cost, high power medium
market penetration of 33%. Radio reaches more than 95% of all families.

3. If all non-TV markets (such as Portland, Ore., and Denver) were lumped together they would equal a market seven times the size of New York City.

The NBC study includes two important surveys, previously reported by surveyron, which revealed radio listening as America’s favorite leisure-time activity. *Fortune* magazine in 1949 stated that 51% of the men and 54% of the women named radio listening when asked: “Which two or three of the things on this list (including many recreational activities) do you really enjoy doing the most?”

A 1943 Psychological Corporation study found that 85% of the people interviewed listened to radio on an average day, and that they spent four and a half hours doing so. Newspapers took only 58 minutes of their time. Only 25% read magazines, these for only one hour and four minutes during the average day. Other figures in the P. S. study, confirmed by a recent Pulse survey, revealed that the average person who listened to the radio out-of-home spent 93 minutes doing so. During an average day, 28% listened to the radio away from home.

The NBC presentation quotes the Dr. Lazarsfeld discovery that “radio advertising is better liked, commands more attention, registers better recall than printed advertising.” Place and frequency of advertising is flexible in radio: it is not controlled by issue dates as with magazines and newspapers. The advertiser has no competitive advertising or editorial matter to distract him. Listening generally is

(Please turn to page 34)

---

### Iowa listeners like the job radio is doing

<table>
<thead>
<tr>
<th>Listeners' Appraisal</th>
<th>Schools (%)</th>
<th>Newspapers (%)</th>
<th>Radio (%)</th>
<th>Local Government (%)</th>
<th>Others (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>In this area they are doing</td>
<td>11.05%</td>
<td>7.45%</td>
<td>12.7%</td>
<td>3.7%</td>
<td>21.7%</td>
</tr>
<tr>
<td>An excellent job</td>
<td>59.8</td>
<td>64.6</td>
<td>70.0</td>
<td>48.5</td>
<td>65.6</td>
</tr>
<tr>
<td>A good job</td>
<td>13.6</td>
<td>19.5</td>
<td>13.1</td>
<td>23.3</td>
<td>7.0</td>
</tr>
<tr>
<td>Only a fair job</td>
<td>1.2</td>
<td>3.4</td>
<td>1.2</td>
<td>6.0</td>
<td>0.6</td>
</tr>
<tr>
<td>A poor job</td>
<td>14.2</td>
<td>5.9</td>
<td>2.9</td>
<td>18.4</td>
<td>4.9</td>
</tr>
</tbody>
</table>

---

### Radio tuning nearly 14 hours daily in average Iowa home

(Figures are total hours reported divided by number living in Diary homes)

<table>
<thead>
<tr>
<th></th>
<th>Total Average</th>
<th>Average Average</th>
<th>Average Average</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Home) Woman</td>
<td>Child Over 18</td>
<td>Child 12-18</td>
</tr>
<tr>
<td>Average weekday</td>
<td>13.95 hrs.</td>
<td>6.67 hrs.</td>
<td>2.61 hrs.</td>
</tr>
<tr>
<td>Saturday</td>
<td>15.59 hrs.</td>
<td>6.60 hrs.</td>
<td>3.44 hrs.</td>
</tr>
<tr>
<td>Sunday</td>
<td>13.52 hrs.</td>
<td>5.86 hrs.</td>
<td>4.41 hrs.</td>
</tr>
</tbody>
</table>

---

### One out of every two Iowa homes has more than one radio

<table>
<thead>
<tr>
<th>Percentage of all homes owning radios</th>
<th>1940 Survey</th>
<th>1945 Survey</th>
<th>1950 Survey</th>
</tr>
</thead>
<tbody>
<tr>
<td>90.8%</td>
<td>93.6%</td>
<td>98.9%</td>
<td></td>
</tr>
</tbody>
</table>

| Percentage of radio homes owning:    |             |             |             |
| Only one set in the home             | 81.8%       | 61.5%       | 51.2%       |
| Two sets in the home                 | 13.8%       | 29.4%       | 35.6%       |
| Three or more sets in the home       | 4.4%        | 9.1%        | 13.2%       |

*Above figures based on 1950 Iowa Radio Audience Survey conducted by Dr. F. L. Whan.*
To people who have radio-tv time to sell:

How to profit by your time.

the happy medium
New booklet—"The Happy Medium"—of interest to
- station managers • agency account executives
- copy writers • buyers and sellers of radio and tv time
- and other trade papers

Some of the subjects discussed in "The Happy Medium":

- Gas in consumer budget
- Sales frame

SPONSOR . . . the shortest distance between buyer and seller

SPONSOR
311 Madison Avenue
New York 16, N. Y.

Request free copy of "The Happy Medium".
How radio compared with newspapers in Pine Bluff competitive test

KOTN
SERVING SOUTHEAST ARKANSAS

PinE BLUFF, Ark.
July 29, 1950

Speaker Publications, Inc.,
510 Madison Avenue,
New York 22, N. Y.

Gentlemen:

First let us extend our congratulations for the grand job SPONSOR is doing. We especially enjoyed the article "What Pulls 'em In" in the June 19 issue. Please advise whether reprints are available, and the cost.

You will probably be interested in a local radio success story—a radio vs. newspaper pull-test conducted by Lea's Men's Store, 322 Main Street, Pine Bluff.

This test was arranged by the writer and Mr. George Lea, owner of the store, and conducted by the salesmen in the store. The store has been an infrequent radio user in the past, their appropriation running about 5 to 1 in favor of newspaper, and Mr. Lea told us before the test that he expected radio to come in on the "tail-end" of the deal.

As you will note in the enclosed copy of Mr. Lea's letter to us, radio made a very nice showing.

You are welcome to use this letter, together with the facts contained in Mr. Lea's letter.

Keep up the good work. More power to SPONSOR.

Yours very truly,

Radio Station KOTN

July 27, 1950

Radio Station KOTN
Pine Bluff, Arkansas

Gentlemen:

We are pleased to report to you the following results of a "radio-newspaper" advertising test conducted in our store over a three-day period—Thursday, Friday and Saturday, July 13-14-15, 1950.

Merchandise used: Men's Boxer Shorts—79¢

Per cent customers accounted for:

|          | Radio | Newspaper | Combination of both | Other
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Per cent</td>
<td>36.0</td>
<td>14.0</td>
<td>6.0</td>
<td>44.0</td>
</tr>
</tbody>
</table>

Per cent sales accounted for:

|          | Radio | Newspaper | Combination of both | Other
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Per cent</td>
<td>29.8</td>
<td>17.7</td>
<td>8.6</td>
<td>43.5</td>
</tr>
</tbody>
</table>

(+) Other includes window display, etc. Since point of test is in very HIGH "Foot traffic" spot (considered 90% location) it is very easy to see why our mass window display brought the "other" column up to such a high point. Also, it is reasonable to believe that inasmuch as the window was the last thing impressed on the customer's mind before making purchase, a number of people actually brought to the store by either radio or newspaper, gave credit to the display.

Method of procedure: As nearly as possible the exact amount of money was spent in each medium. After the sale was completed the customer was asked "What brought you in?" or "How did you learn about this item?" Then, it was explained that a test was being made.

You will be pleased to note that your station, which was the only one used in this test, accounted for two and a half times as many customers as the newspaper.

You may use this information for publication in your trade magazines if you choose.

Yours very truly,

LEA'S MEN'S STORE
IN SAN FRANCISCO BAY AREA TELEVISION...

KRON-TV PUTS MORE EYES ON TELEVISION SPOTS

...with this interest-ALL-the-family parade of programs that keeps folks dialed to Channel 4

EVERY WEEK

KRON-TV fans in the San Francisco Bay Area see all these NBC network and top local shows...presented with the selling impact of "Clear Sweep" television:

4 DRAMATIC PRESENTATIONS
6 SHOWS FOR CHILDREN
10 FEATURING INTERVIEWS
5 WITH MUSIC AND SONGS
6 VARIETY PROGRAMS
3 THAT PRESENT FASHIONS
5 AUDIENCE PARTICIPATION
3 SHOWS ABOUT SPORTS
13 MISCELLANEOUS NEWS, TELENES, REGULARLY

(Note: Some of the programs here referred to are grouped under more than one subject classification. Also, many programs listed numerically only once are telecast throughout the week or several times weekly.)

SPOTlight your tele-selling with "A" spot schedules on...

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 Sts., San Francisco

14 AUGUST 1950
Yes, the purchase of radio and television on a network or spot basis is generally speaking, subjected to much tougher scrutiny from advertisers and agencies than is the buying of magazines and newspapers. And that seems logical. Magazines and newspapers are much older media than radio or TV and are therefore more familiar to the buyer and to those who must approve recommendations. The A.B.C. reports, the Starch Readership reports, the Continuing Newspaper Readership Studies by the Advertising Research Foundation, and the Magazine Audience Group studies provide the advertising profession with fairly sound yardsticks to measure the worth of print media. While it is true that some of these tools are subject to criticism, their findings are on the whole generally accepted.

Radio, on the other hand, while prospering greatly and providing the advertiser with a very effective medium, has too often been furnished very confusing research. First there was the controversy between the C.A.B. and Hooper, then Hooper and Nielsen in radio and TV. And now, the debate between Hooper and The Pulse. The B.M.B. controversy is also still fresh in our minds. TV has as yet no generally accepted measurement yardstick and there will, no doubt, be furious talk thrown around. While there has been much confusion, enough sound research has been made available to help make judicious purchases of radio and TV time, and programs. Unlike magazine and newspaper research, however, these yardsticks, such as the Nielsen and Hooper ratings for radio and TV and the various other studies are seen regularly and studied by many agency and client executives. Consequently, when decisions are to be made, many minds are consulted. Important also is the fact that a network radio or TV show usually involves a much greater financial outlay than a magazine or newspaper campaign and is much less flexible. Therefore, the tough scrutiny — namely selling it to the sponsor. Selling radio to a sponsor is a fairly complicated matter with difficulties in enumerating classes of time, talent charges, extra charges for transcriptions and so on. The potential sponsor gets so confused that it is difficult for him to figure out what the prospective plan is costing him, despite the agency's facts and figures. It will take a considerable amount of time to educate potential small-time sponsors to lend a willing ear to radio and TV proposals.

Harry Parnas
Media Director
Cecil & Freshley
New York

Yes, radio and TV are subjected to closer scrutiny than magazines and newspapers, primarily because you are dealing with what amounts to an intangible. Studies of audience measurement and audience classification are more difficult to obtain with accuracy than in the case of publications. Probably one of the greatest drawbacks for the smaller sponsor is the inability to monitor out-of-town shows. Neither the agency nor client has the opportunity to listen in; performance cannot be checked properly; thus a good deal of faith is required. Once an agency is sold on radio or TV, the greatest hurdle remains — namely selling it to the sponsor.
Most agencies have on their staffs experts in all forms of media. It is a function of these experts to have complete knowledge and data on all media, so that when campaigns are formulated all available data on a medium is presented. The amount of scrutiny of a particular medium might be governed by the data available and the believability and reliability of this information.

I do not believe that in a carefully planned campaign, any one medium would receive any closer scrutiny than another. An agency which is interested in the result of a campaign would certainly see that all media received equal analysis and consideration in relation to the results which they hoped to obtain.

THOMAS H. YOUNG
Calkins & Holden. Carlock, McClinton & Smith
New York

I don’t think so. In our organization, for instance, when the objectives for a particular national campaign have been agreed on, each medium is subjected to an analysis based on accepted facts and statistics available. The ability of each medium to accomplish campaign objectives efficiently and economically is carefully weighed before decisions are made. However, while the scrutiny is equally tough for all media, the rapid growth of television and its effect on radio listening habits pose many questions which need to be answered. We will continue to study carefully all the facts available about television and its resulting effect on all other media.

JAMES B. DALY, JR.
Assistant Director of Media Geyer, Newell & Ganger
New York

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

The Newest, Most Complete AM Facilities—Comparable to the Nation’s Finest!

- From preliminary plans to proven performance, WDSU’s new AM studios are the finest available... with the latest technical equipment including full recording facilities. For local New Orleans... or for nationwide broadcasts... WDSU can successfully plan and produce outstanding radio shows!

CALL JOHN BLAIR!
THRIFTY COVERAGE

of the South’s largest Trading Area

WHBQ, Memphis, with 25 years of prestige and know-how, presents its advertisers with a splendid coverage of this market of brilliant potential...coverage that brings positive results for every penny invested.

And our 5000 watt (1000-night) WHBQ (560 k.c.) is rate-structured to give you REGIONAL saturation at little more than what you’d expect the local rate to be!

TELL US OR TELL WEED that you’d like additional facts re our

MAGIC IN THE MID-SOUTH

MUTUAL

WN8B cowboys show Circle Four Club brand
like this that build up parental good will for the program’s sponsor.

To merchandise the show, WN8B had neckerchiefs with a Circle Four imprint made up. Total sales on this test merchandising scheme came to 12,500 neckerchiefs at 25¢ each.

WN8B has also built an index on file cards of 20,000 youngsters with names, addresses and dates of birth. While the program features announcements, the list can be made available to any sponsor wishing to tie in direct mail with program sponsorship.

Adults corralled with kids on WN8B's Rangers Club

Hopalong Cassidy and the lesser cowpokes riding the TV range are the hottest thing in video, and sponsors are capitalizing on their appeal.

But some sponsors, while lassoing the small fry, have forgotten to corral the kids’ parents. WN8B, NBC-TV in Washington, thought of everyone—sponsors, children and parents—when they got on the Wild West bandwagon.

What they have evolved is the Circle Four Roundup Rangers Club, a Monday through Friday film and daily club meeting.

Psychologically, the Circle Four Club plays into the hands of parents. WN8B made up membership cards with four Circle Four Roundup Ranger rules of good conduct. These rules of conduct give mother and father a free range to tell little Johnny he is not living up to the Circle Four rules—for almost ANY minor violation of parental discipline. It’s little touches

CBS to launch biggest fall promotion yet

“This is CBS—The Stars’ Address!”

This phrase will keynote the biggest program exploitation ever undertaken by a network and its affiliates. Direct-

John Cowden explains CBS fall promotion plans

...benefiting, along with CBS and the 90% of its member stations participating, will be sponsors of the 39 fall programs to be promoted. Louis Haasman, CBS V.P., in charge of sales promotion and advertising, will supervise.

The campaign, beginning on 26 August and running into October, will include over 1,000 separate announcements. These commercials will be used heavily on disk jockey and women’s programs. Singing commercials have also been devised to tie-in with the campaign, emphasizing the return of nighttime shows after the summer hiatus.

Last year 152,000 announcements were used in the CBS fall campaign. This year, according to CBS officials, the total will be even higher.

Advertising will appear in some 300 newspapers and in national magazines as well. Eight half-pages are scheduled in Look; in October, the entire issue of Radio Mirror will be devoted to CBS.

From August until October it will be “...CBS—The Stars’ Address!”
WKYW salesman proves radio is getting bigger

William Russell, salesman at WKYW, Louisville; proves he knows how to combine pleasure with business.

Mr. Hirschmann adds, "There is an ever-growing group that can be reached by commercials that don't offend their good taste. I doubt that we'd have sold a single tour to our particular audience had we made the announcement in rhyme following a theme song."

** Brie  ly . . . **

The State of Maine and the Maine Broadcasting System have combined promotionally to praise each other's advantages. The theme is "Anytime you vacation in Maine you'll enjoy good radio reception from a Maine Broadcasting System station." A display featuring WGIH, Portland, WLZ, Bangor, and WIBO, Augusta, occupies a window at the State of Maine Information Bureau in the RCA Building in New York.

Two WJBK, WJBK-TV executives have received the first AMVET Distinguished Service Awards presented in Michigan this year. Award recipients were Richard E. Jones, vice president and general manager of the Fort Industry Company's Detroit operations,

Low pressure commercials are music to WABF fans

Slam-bang singing commercials sell many of radio's wares but WABF has proven the low-pressure commercial can also bring results.

More than $25,000 in midsummer music festival tours to Europe have been sold via the low-decibel kind of commercials the station demands of its announcers.

The tour itself is sponsored jointly by Thomas Cook & Sons and WABF. The New York FMJ station was the sole advertising medium for the $1,085 tours. Station president, Ira A. Hirschman says, "This particular selling program confirms our knowledge that there is a large audience of ample financial means that can be sold only through commercials that appeal to them as individuals, not as faceless blocks of statistics."

Bill Russell sent out this birth-vertising order

Recently, when Mrs. Russell gave birth to a boy, Mr. Russell sent out birth announcements in the form of an advertiser's order blank.

Part of the text read like this: Name of Program—William Tucker Russell; Commercial Announcements—no extra charge for last minute changes; Live Talent—definitely; Continuity—8 lbs. 9½ ozs.; Additional Instructions—script uses a great many loud sound effects, feed talent at frequent intervals. Net Station Time—24 hrs. per day.

Radio IS getting bigger.

War vets present service scroll to WJBK execs

and Edmond T. McKenzie, assistant general manager and nationally famous as disk jockey, Jack The Bellboy. (There is another disk jockey also known as Jack The Bellboy. He is Ned Lukens of WEAS, Decatur, Ga. See page 28 of this issue.)

WJMO, Cleveland, believes in giving the sponsor something extra. Warner Brothers ran transcribed announcements advertising The Flame and the Arrow with Burt Lancaster. To further the promotion, a WJMO staffer tape-recorded a series of one-minute interviews with Lancaster. The movie star explained his routine to be performed in a Cleveland theatre that evening.
FOOD MIXER

SPONSOR: Natural Food Institute  AGENCY: Foster Dalvis

CAPSULE CASE HISTORY: The agency used a half hour program to introduce a $30 mixing machine to the Albuquerque market. Orders for the food mixer were taken by telephone after the program. As a result of this one program, orders were received for 56 units or a total of $1,660 in sales. Advertising cost for the show was $100 or approximately $1.78 advertising cost per every machine sold.

KOBT-TV, Albuquerque  PROGRAM: Mixing Machine Demonstration

HOUSEWARES

SPONSOR: D. M. S. Co.  AGENCY: Huber Hoge

CAPSULE CASE HISTORY: This direct sales company introduced a complete set of kitchen knives for the first time in Atlanta. Priced at $14.95 plus postage and C.O.D. (approximate total $57.20). The sponsor, without previous advertising, sold 157 sets of knives after only three one-minute announcements. For $150 spent on TV, the advertiser grossed $826.65 or a $676.65 differential—and this without brand name establishment.

WSB-TV, Atlanta  PROGRAM: Open House With Mary Neill Ivey

LAUNDRY

SPONSOR: Star Laundry  AGENCY: David W. Evans

CAPSULE CASE HISTORY: The Star Laundry had a new idea for packaging men's shirts so they wouldn't be crushed in suitcases. A two-minute film showed two men unpacking their cases. One shirt was crushed and wrinkled. The other, packed by Star, was in perfect condition. The first film produced 16 new customers and the laundry places a hundred dollar evaluation upon each customer. The result: $1,600 worth of potential business from an approximately $23 announcement.

KDL-TV, Salt Lake City  PROGRAM: Wrestling from Hollywood

ELECTRIC APPLIANCES

SPONSOR: Oster Manufacturing  AGENCY: Ivan Hill

CAPSULE CASE HISTORY: This advertiser went on the Tom Wallace Show, a participating program, the first time it was telecast (cost for a 1-2 1/2 min. demonstration $85). An electric vibrator and electric beater-mixer were shown. Within two weeks, Chicago State Street stores reported an average increase of 164% as compared to the pre-TV percentage of the preceding six weeks. In addition, 100 new dealers were added.

WGN-TV, Chicago  PROGRAM: Tom Wallace Show

COUGH REMEDY

SPONSOR: The Cressner Co.  AGENCY: Gamble-Brown-Berman

CAPSULE CASE HISTORY: This pharmaceutical firm wanted to acquaint the public with its Dr. Drake Cough Remedy. After only four one-minute announcements offering trial samples of the medicine plus a Lucky Penny souvenir, the sponsor received 1,982 requests. For this regional three-station deal on the Crosley TV network (WLW-T, WLW-D, WLW-C) this public acquaintance job cost $200.

WLW-T, Cincinnati  PROGRAM: TV Rangers

DISINFECTANT

SPONSOR: Klix  AGENCY: Raymond Sines

CAPSULE CASE HISTORY: Two announcements advertising Klix disinfectant were used on the Del Courtney Show (approximate cost $50). Three days after the first announcement, 130 mail requests came in for Klix. Four days after the second, 115 requests were received for the disinfectant. Thus, as a direct result of two one-minute announcements, 365 requests were received for the product in a short time.

KPIX, San Francisco  PROGRAM: Del Courtney Show
Growing Like Magic

The WDEL-TV audience in the rich Wilmington, Delaware market

In twelve months of telecasting, WDEL-TV, Delaware’s only television station, has been phenomenally successful in building a loyal, responsive audience. This amazing acceptance, together with the tremendous wealth of this market—36th in per capita income—make WDEL-TV one of the nation’s top television buys. In the first year of telecasting, set sales in its area have jumped more than 700%.

Advertisers can depend upon a continuance of the prosperity of this market and upon an ever-growing audience because of NBC network shows, skillful local programming and clear pictures. If you’re in TV, don’t overlook the unique profit possibilities of WDEL-TV.

Represented by
ROBERT MEEKER ASSOCIATES
Chicago San Francisco New York Los Angeles

A Steiman Station

WDEL-TV
CHANNEL 7
Wilmington • Delaware

14 AUGUST 1950
TV DEALERS SCORE

(Continued from page 27)

be guarded against in any campaign in which the frequency of announcement approaches the saturation point.

This doesn't mean that the basic Dynamic "sell" copy is changed often. The main selling points are seldom varied, in fact. But Horne points out that the use of live commercials permits a flexibility of delivery you can't get with transcriptions.

Announcers who do the Dynamic commercials are supplied with the basic pitch and encouraged to ad-lib around it to their heart's content—just so they don't tinker with essentials. Thus the announcer can adjust the prepared commercial to his own individual style.

"Some announcers prefer a 'hard-sell' style, but others can do just as potent a job with the 'soft sell,'" Horne points out. "We find it works out best if we leave it to their own discretion."

The chief selling points in Dynamic's "home demonstration" radio commercials for TV sets are the names "Dynamic" and "Admiral," and the phone numbers listeners are asked to call for a free demonstration. It's axiomatic in all direct-selling offers on the air that the more often the phone number is mentioned, the better the results. A typical Dynamic spot mentions the number nine times—the New York number seven times and the New Jersey alternate number twice. Here is a basic "hard-selling" Dynamic commercial:

"Dynamic Stores—leaders in television sales—now offer you the most spectacular values in all television history! Yes, the new 1930 Admiral models are here! The television sets everybody's been waiting for... with new, sensational features... engineered to outperform any set, anywhere, anytime... At $70 less than any previous comparable model! No wonder everybody wants the new Admiral! Prove these facts to yourself. Try it before you buy it! Just call Trafalgar 3-0305 and Dynamic Stores will deliver the Admiral wonder set to your home for a free demonstration. See! Hear! Compare! There is no cost. There is no obligation.

"You've never seen anything like the new Admiral for beauty, for performance, for low price. And you can own it for pin money, for pennies a day... on Dynamic's easy payment plan. So call now. Trafalgar 3-0305. That's Trafalgar 3-0305. Dial TR 3-0305 for your free home demonstration tonight! Everybody wants the new Admiral, but only a limited number can be satisfied, because even Admiral, with the world's largest production, cannot satisfy the enormous demand for these new wonder values. Dynamic Stores. America's largest Admiral dealers, are fortunate to be able to set aside a number of Admiral sets for free home demonstration daily. But it's first come, first served. Get your call in right away and be sure of your demonstration. The number again... Trafalgar 3-0305—Trafalgar 3-0305. If you live in New Jersey you'll find it easier to phone Market 2-3191. That's Market 2-3191 in New Jersey and Trafalgar 3-0305 in New York. Call now!"

Dynamic bought its first radio time for Admiral TV sets about a year ago on two New York stations—WMCA and WMGM—scheduling a total of about 50 spots a week across the board. Results were "surprising" from the start, according to Horne. After that expansion followed a steady upward curve. Most of the Dynamic buys have been 10 and 15-minute segments, with a sprinkling of half-hour, hour, and two-hour disk programs. Weather reports and newscasts have also proved effective vehicles for Dynamic commercials.

Dynamic came on the TV home demonstration scene just after Muntz TV, Inc. had begun to tap the lucrative markets in Chicago, New York, Boston, Detroit, Philadelphia, Washington and Baltimore. The Muntz approach in its present 20-station market is based on radio. About 90% of the advertising budget (it was about $1,000,000 in 1949) goes into AM advertising. This means between 15 and 20 spots a day on each station in the campaign.

Muntz finds a warehouse in the lowest part of each market, turns it into a combination factory, showroom, and storage space. A fleet of white-panel trucks move in, and the staff of 200 telephone operators, office workers, salesmen, and TV technicians starts operating in high gear.

Like a deluge, the Muntz advertising barrage breaks on all sides. Skywriting planes weave the Muntz name and slogans over many miles. Radio stations, newspaper ads, and trucks do their selling job on the ground. Disk jockeys carry much of the radio effort, with other "ready-made audience" pro-
GET THE STORY...

How just one announcement brought...

10,000 REQUESTS FOR

"CISCO KID" MASKS

Holsum Bakery reports "Cisco Kid" is a terrific bread salesman! A single offer of "Cisco Kid" masks stampeded the kids. Although these masks were to be distributed by dealers, the following day, impatient youngsters stopped Holsum trucks that same evening—demanding masks! Next day, the entire supply of 10,000 masks was distributed! The station reports: "Could have used 40,000!"

All over the country, the "Cisco Kid" is breaking sales records for many different products and services. Write, wire, or phone for details.

GEORGE'S ESTIMATED BROADCAST BUDGET OF CLOSE TO HALF-A-MILLION DOLLARS A YEAR PAWS FOR SIX SPORTS PROGRAMS ON ALL FOUR TELEVISION STATIONS IN WASHINGTON.

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Three variety shows are carried; one each on WTTG, WNBW, and WMAL-TV. There is an NBC newscast and a Sunday night feature film on WNBW, as well as three musical programs on the same station. Altogether, about 25% of the budget goes to AM and 75% to TV.

Successful home-demonstration campaigns for TV sets, via broadcast advertising, have proven just as successful in other major American markets.
(Continued from page 2)

Looks like a bigger BAB

With NAB membership expressing its wishes in no uncertain terms, looks like bigger Broadcast Advertising Bureau is in making. Maurice Mitchell, outgoing Director, has suggested plan to separate BAB from NAB while raising $300,000 to $400,000 via dues route. Decision will be reached soon regarding basic organizational structure, with possibility that minimum operating budget will see new set-up through its first months. Hope of NAB hierarchy is to sell membership on importance of long-range BAB planning to develop sales promotion arm into strong force like Bureau of Advertising of ANFA.

NARS directory lists 500 radio, 71 TV stations by reps

Second Annual Directory of National Association of Radio Station Representatives lists 13 members with some 500 radio and 71 TV stations. An additional 62 Canadian stations are served by NARS members. For booklet, write NARS, 101 Park Avenue, N.Y. 17.

National TV diary service announced by ARB

American Research Bureau, Washington, D.C. research firm now serving New York, Philadelphia, Baltimore, Washington, Cleveland, and Chicago, will supply network ratings and audience composition for entire United States on monthly basis beginning 1 October. Regular ARB viewer diaries will be placed in 2200 TV homes scientifically selected and located within 150 miles of TV signal. Samples will be changed monthly. New service designed to answer two basic questions: (1) How many people are watching each show? (2) What kind of people are they?

INS provides musical films for TV

Cavalcade of world's greatest symphonies, scored and filmed for TV, will be made available via International News Service's TV department and the All Nations Producing Corp. INS will serve as sales agent and distributor of the musical films.

List of sponsored TV net shows compiled

Preview listing as of 4 August of sponsored TV network programs for fall has been compiled by the Executive Radio Service, Larchmont, New York. Listing shows 135 TV programs scheduled. Of the total, 47 are new, 37 are returning from hiatus, 51 have been running throughout summer: 50% of 47 programs are sponsored by advertisers new to TV.
6 Months of SPONSOR at Your Fingertips
IN THIS BEAUTIFUL BINDER

order today

SPONSOR Publications Inc.
510 Madison Ave., New York 22

Please send me attractive new binder for my issues of SPONSOR at cost of $4.

Name______________________________
Firm______________________________Title______________________________
Street______________________________
City__________________Zone____State__________

☐ Two binders holding 26 issues $7
☐ Payment enclosed  ☐ Bill me later

The new binder will easily hold a full six-month supply of issues. It is built of strong, durable material and opens flat to put every page within easy reach. Stamped in gold.

1949 Index to stories in SPONSOR included with each purchase of new binder.

A few bound volumes of the 1949 SPONSOR issues still available at $12.50
WHAT AGENCY MEN SAY

(Continued from page 21)

another radio v.p. He brought up the
startling case of the sponsor who com-
plained his show was too commercial.
The show was one designed to sell to
women in the low-income brackets.
Most agencies agree that to sell this
group of women, lengthy pitches which
pound home the message are necessary.
“What makes you feel the show’s too
commercial?” the agency man asked
the sponsor.
“Well,” was the reply, “my friends
all tell me the commercials are too
long.”

“Who are your friends?” said the
agency man, fishing for an answer he
hoped to get.

The answer, inevitably, was that the
“boys” at the golf club were the friends
the sponsor meant. During the week,
the “boys” are bankers, corporation
lawyers, and presidents of firms. But
on weekends they become golf-course
radio experts.

The agency man pointed the obvious
moral: “You can’t go by the opinions
of well-meaning people who are too
well educated, fed, and housed to have
the common touch. It takes specialists
who have trained themselves to think
in terms of a mass audience and who
have available research tools to guide
them.”

In both radio and television, basic
ignorance of the broadcast media
causes as much trouble as the spon-
or’s failure to be objective. A time-
buyer from one of the top ten agen-
cies pounded his desk and burst out
with this statement:

“I wish there was some way we
could educate clients about spot radio.
They have foolish prejudices which get
in the way when you start picking sta-
tions for an announcement campaign.
Some of them, for example, have the
idea that announcements are no good
unless they’re aired on weekdays. Oth-
ers want us to forget the second and
third stations in a market. They place
too great a reliance on over-all ratings
and forget that the second or third sta-
tion may be best for specific purposes.”

This timebuyer, an ordinarily ur-
bane and soft-spoken young executive,
got even hotter under the collar when
he described another timebuying pre-
judice. “Some clients,” he said, “suit
their own bedtimes to my station
schedules. They tell me not to buy
time after 10:30. But 6-10 p.m. may
be impossible to crack in some mar-
kets. And a period at 11 p.m. may be
ideal because of its adjacency to a 15-
minute news show.”

Another foible of sponsors men-
tioned by several agency men involves
their insistence upon studying every
announcement time buy before allowing
the agency to go ahead with it. This
is usually foolhardy when good
times are at a premium. One timebuy-
er said he had a long list of top avail-
abilities drawn up for a client with a
seasonal commodity. If the client had
had his way, there’d have been a day
or two of deliberation before the time
was bought. But the timebuyer fought
for and got immediate approval.

Otherwise,” he pointed out, “com-
petitors of the client might have bought
some of the availabilities we picked
out. But, because they fail to under-
stand the nature of spot radio time-
buying, other clients go on slowing up
the works and risking the loss of good
schedules.”

An executive whose name is known
to almost everyone in the industry said
that “he had yet to meet a sponsor
who realized the preparation and pre-

TWO CITIES—SOUTH BEND AND
MISHAWAKA—ARE THE HEART OF
THE SOUTH BEND MARKET

The city of Mishawaka begins where the city of
South Bend ends. They are separated only by a
street. The two cities form a single, unified mar-
ket of 157,000 people.

Be sure to count both cities when you study
this market. It makes a big difference. Here’s
how: in 1948, South Bend ranked 90th in the
nation in food sales, with a total of $36,129,000.
But when Mishawaka’s 1948 food sales are added,
the total becomes $45,383,000—and South Bend-
Mishawaka jumps to 69th place! A similar pic-
ture is reflected in all other sales categories in
this two-city market.

Don’t forget, either, that South Bend-Misha-
waka is only the heart of the South Bend market.
The entire market includes over half-a-million
people who spent more than half-a-billion dollars
on retail purchases in 1948.

And only WSBT covers all of this market.
testing necessary to put on a good TV show or produce a good film.”

This TV executive contrasted the visual medium with radio. “You can walk into a radio studio at three o’clock,” he said, “and you don’t like the commercial and just throw it away. You get a new one written that afternoon, by 7:00 it’s rehearsed, and it goes on the air successfully at 9:00. You can’t do that with visual commercials. They have to be staged so that ideas are put across in picture situations. And visual thinking and staging take far more time than is necessary to write and rehearse a minute of spoken copy.”

All agency men emphasized that sponsors had to take the time factor into account when working with TV. “Forget the last-minute change habit,” was their advice. And “plan ahead, for God’s sakes,” was a second plea.

A successful TV v.p. explained the advantages of long-range thinking in production of TV films. He said that every day you cut from a film production schedule means that much less film quality. And every extra day spent in planning, is money saved.

One of the most astute young TV veterans, in an agency which handles several top television shows, warned that sponsors must stop thinking of TV as straight advertising. “A commercial on television,” he said, “is really like the first call of the company’s salesman. This first call must be followed up by salesmen or it’s wasted.”

Several TV-wise executives warned that a few sponsors are wasting TV money in markets where they have little or no distribution. This happens when an advertiser buys a full TV network which includes cities where he does not sell his product. The ad men’s advice: don’t throw away TV’s impact in those markets. Use it to force new distribution.

Because sponsors do not understand television as well as they do radio, most of the executives quizzed felt that more frequent advertiser-agency meetings to discuss TV were a necessity.

Though agency complaints about impossible short deadlines were more frequent when TV was discussed, the same point was raised about radio.

Frequently, ad managers call the timebuyer and ask for station availability data “in half an hour because we’re in a meeting.” Recently, one timebuyer was asked to draw up a list of 20 markets in which there were

Here are the facts:

WGY’s total weekly audience is 2 1/2 times greater than the next best station day and night.

WGY has 10% more total audience than a combination of the ten top rated stations in the area.

WGY covers 51 counties daytime — 51 at night. The next best station covers 14 day — 13 night.

WGY has almost twice as many counties in its primary coverage as any other station in the area has in its entire coverage.

WGY has 9 counties in its primary area which are not reached at all by any other Capital District station.

WGY — and only WGY — can deliver audiences in 21 major metropolitan markets with coverage in 5 northeastern states.


All in all, your best dollar for dollar value is WGY covering more markets — more audience — with more power than any station in its area — at lower cost than any combination of those stations to reach the 21 markets.

14 AUGUST 1950
Three Proven Salesmen—

TOM, DICK & HARRY

have received over a million letters and post-cards indicating that both women and men enjoy listening to their zany radio "crackrobatics." A well arranged combination of novelty and old favorite tunes well spiced with comedy, TOM, DICK & HARRY is a fresh and listenable variety show. It is the type of show which has been tried and proven—proven that it sells!

The following transcribed shows now available:

- TOM, DICK & HARRY
  156 15-Min. Musical Programs
- RIDERS OF THE PURPLE SAGE
  156 15-Min. Musical Programs
- JOHN CHARLES THOMAS
  156 15-Min. Hymn Programs
- DANGER! DR. DANFIELD
  26 30-Min. Mystery Programs
- STRANGE ADVENTURE
  260 5-Min. Dramatic Programs
- CHUCKWAGON JAMBOREE
  131 15-Min. Musical Programs
- STRANGE WILLS
  26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
  132 15-Min. Musical Programs
- MOON DREAMS
  156 15-Min. Musical Programs
- BARNYARD JAMBOREE
  52 30-Min. Variety Programs

TELEWAYS RADIO PRODUCTIONS, INC.

Send for Free Audition Platter and LOW RATES on any of the above shows to:
8949 Sunset Blvd., Hollywood 46, Calif.
Phones CREstview 67238—BRadshaw 21447

COMING!

5000 WATTS

ON KLX

TRIBUNE TOWER OAKLAND, CALIFORNIA
Represented Nationally by Burn-Smith

A request like that," said this time-buyer, "drives me crazy. All I could do in that short time was pick a list out of the files. The normal procedure would be to call the reps and get up-to-date lists from them with a complete background on each program. To do a good job, I needed at least a day and a half.

One of the worst morale destroyers in an agency radio-TV department is the sponsor's tendency to focus on details rather than the whole show or commercial.

"When a nice, intelligent guy becomes a sponsor," one v.p. explained, "all his perspective as a listener or viewer tends to go out the window. We work like dogs to produce a good show or commercial. Then we put it on for him. The total effect may be terrific, but he's likely to focus on some detail like the sound effects or shading of the film. When he complains that the sound of a slamming door isn't quite right, we feel punk. And what's more we know that's not a typical listener reaction. It's just a case of the sponsor becoming hyper-sensitive."

All the agency people contacted were in favor of frequent sponsor attendance at radio or TV shows. The consensus was that the sponsor's presence at the show made everyone feel he was interested and provided encouragement. In particular, the sponsor's visits to a TV show were considered constructive since there's so much to be learned about the new medium.

But the sponsor's visits are sometimes a threat: he may become too friendly with the big-name talent. When that happens, the advertiser tends to get into the habit of praising or criticizing the talent directly. It's only natural to start chatting with the announcer and then hand out your own opinion of his work. But sponsors who do this may only weaken the director's control of the show. All criticism or praise should come through channels.

From sponsor's conversations with agency men, the following pleas to sponsors emerge:

1. If you don't trust us, get another agency. Normal supervision is your duty, but don't overdo it. And don't assume we've made suggestions to suit our convenience. We're after sales, just as you are, and we profit when you do.
2. Don't expect us to death. We value your opinions, and many of them are valuable. But, please, don't quote your wife or golfing cronies on the effectiveness of a show. Don't let personal feelings replace objectivity.

3. Let us in on your thinking more. We want to know your company's overall objectives. Too often, we deal with men who aren't on the decision-making level. Then all of our thinking becomes short-range.

4. Assign men to work with the agency who have at least a little knowledge of what we're doing. A former agency production man, for example, is ideal as the agency's contact on production questions.

5. Learn the fundamentals of radio and TV. And remember that cardinal rules differ between the two media. Radio commercials, for example, must pound a point home by verbal repetition. But this isn't the case in TV where the pictures carry the burden. When you see what looks like a saw in our thinking, let's discuss it.

6. Build your plans on a firm foundation. Sometimes advertisers go off half-cocked. This is especially true in TV where some sponsors have bought expensive franchises which they probably won't keep. These advertisers, who may have given up good radio schedules to enter TV, are building their advertising on quicksand.

7. Be realistic about deadlines. If you give us enough time for production of a film commercial, for example, we can save you money by seeking out the lowest-cost producer and by doubling up our shooting schedules.

That's the word from the ad-men. Are they themselves "objective" about sponsors? Of course not. Their thinking is conditioned by day-to-day irritations. But, even if exaggerated, their criticisms are worth mulling over.

Probably no sponsor who reads this will find that he's been guilty of all the sins mentioned. Agency men themselves point out that the George Washington Hills among sponsors are the exception. But all sponsors can benefit from a reexamination of their relations with agency radio and TV departments; and a long look at their use of the broadcast media.

Next round: what the sponsors say about their agencies. (SPONSOR will welcome letters on the subject from its readers with the understanding that the source and identifying details of all comments will be kept secret. ***)

NEGRO DISK JOCKEYS
(Continued from page 29)
Manassas High School, also trains a group of Negro teen-agers known as "Teen Town Singers."

Music, of course, is the backbone of disk jockey programs. Here is a rundown of what Negro d.j.'s find most popular with their listeners:

Joe Adams, KOWL, Santa Monica—
"Some bop, a great amount of popular jazz and ballads, and a little semi-classical music. The trend has been away from bop, toward dance music."

Lorenzo Fuller, WLIB, New York—
Sings and plays the piano in addition to playing everything from hop to blues; seldom uses semi-classical or classical music.

Ted Bryant, WDXB, Chattanooga—
"Primarily race records offering a variety of boogie woogie, jive, jazz, and blues."

Dwight "Gatemouth" Moore, WDIA, Memphis—"Spiritual and gospel records."

"Hot Rod" Halbert, WDIA—"Plays the blues, jive, and hop, with a special appeal to the teen-agers."

FOR SALE
AT LOW COST
BIG BUYING RADIO AUDIENCE
A-1 REFERENCES *SEE BELOW

*Second Low In Cost Per Inquiry . .
"It gives me a great deal of pleasure to be able to tell you that in the recent Robin Hood mail pull, the offer of a picture and a poem for 10c, KTBS ranked sixth in a list of twenty-one stations. Of the five stations ahead of you, four were 50,000 watts in power.

"On the basis of cost per piece of mail received, KTBS was the second low station. The only one with a better record based on cost was a 50,000 watt station nationally known for its widespread mail audience."

Jim Anderson, CROOK ADVERTISING AGENCY
Dallas, Texas

*Nearly A Million Baby Chicks Sold
"We wish to take this opportunity to thank all of you at KTBS for the fine cooperation and the splendid selling job you have done for our Mason's Baby Chicks.

"We find that your station has sold 982,800 baby chicks at a cost per hundred chicks that rates No. 4 among our 120 radio stations used throughout the country."
Ruth Mason, President, MASON'S CHICKS, INC.,
South Plainfield, N. J.
“Jack the Bellboy” (Ned Lukens), WEAS, Decatur, Ga.—"Strictly a jive show, exclusively featuring records by Negro artists. Includes be-bop, blues, barrelhouse, boogie, and dixieland."

Felix Miller, WDUK, Durham, N. C.—"No attempt to play entire programs of so-called "race music." Instead, a happy medium with Ellington, Eckstein, Vaughn, Basie, Shearing, Garner, Goodman, Kenton, Shaw and others."

Jon Massey, WWDC, Washington, D. C.—"Music is selected chiefly by mail, comprises everything from hop to classics."

Bill Cook, WAAT, Newark—"On Musical Caravan we try to blend the best in popular music with interesting interviews of top name personalities from stage, screen, and radio."

Certainly music is the top attraction. But it's the disk jockey's personality that gives this type show its big plus value. Depending on the ability of an individual d.j., the plus values can be clever patter, a continual parade of interesting guest artists, or frequent personal appearances.

On most platter programs there isn't much time for talking. But what is said can be brightened up to a high polish. Take Bettelou Purvis, attractive white d.j. on WPCH, Pittsburgh: "I try to promote rhythms in my chatter. For instance, 'See you again tomorrow at 5-1-5, when the shellac shack again looks alive.' Slang terms heard among jazz musicians are used most often. Frequently the disk jockey will dig up some background on records and recording artists to pass on to listeners.

Being busy people, disk jockeys often find material for chatter in their other activities. Lorenzo Fuller, who handles Harlem Frolics on WLIB, New York, draws on backstage happenings at Kiss Me Kate. Besides this he comments on anecdotal material appearing in morning papers, especially news about the theater, Broadway, and Harlem. Many d.j.'s like Jack the Bellboy, use part of their program to announce meetings and activities of Negro social and civic clubs. On the Jack the Bellboy show this is called "The Bulletin Board."

Most d.j.'s are themselves active in the musical field. This brings them into close contact with recording artists who are only too glad to boost their popularity with guest appearances. Ernie Bringier of WMRY, New Orleans, frequently interviews artists like Smiley Lewis, Cecil Gant, Billy Diamond, Jimmy Hensley. Heavy fan mail similarly followed Felix Miller's interview with Deco recording artist Buddy Johnson on a recent WDUK, Durham, N. C. "Stanza of Velvet Jazz."

WDIA's large staff of Negro disk jockeys make a point of welcoming artists who visit Memphis, often appear on the stage of a theatre where the visitor is playing or help MC his show. It's a reciprocal arrangement that helps them both.

Negro disk jockeys, more often than not, are celebrities in their own right. Roy Loggins does a five-day stint on KALJ, Pasadena, yet finds time to visit Los Angeles veterans' hospitals, fan clubs, and he makes weekly theatre appearances. Joe Adams, busy d.j. on KOWL, Santa Monica, runs the annual Cavalcade of Jazz at Wigley Field in Los Angeles. The last one packed in 20,000 spectators. Ted Bryant was featured in a film by All American News, a Negro newsreel company, for his disk jockey efforts over WDXB, Chattanooga.

Here's what Bettelou Purvis, white d.j. of WPCH, Pittsburgh, has to say about outside appearances: "I appear at everything going. I was awarded a lovely scroll at the George Shearing concert, along with two other jockeys, which commended us on our promotion of racial relations through the medium of modern jazz. I attend the one-nighters when the bands pass through, local promotion projects, and charity balls. There is definitely a noticeable effect on my following because of this."

Jon Massey, WWDC's popular Negro d.j., backs this up: "My outside appearances include schools, churches, clubs, YMCA, nightclub, theatres, etc. I manage as many as 15 to 20 appearances per week. I find it's the best possible public relations, not for me alone but also for the station. As a result, my fans are the most loyal one could possibly wish for."

Nat Williams, veteran WDIA jockey, has planned, MC'd, and publicized nearly every Negro charity event in Memphis during the past 15 years. Says WDIA: "The entire staff prepared a benefit Christmas show in little more than a week's time, and staged it without a rehearsal, before a packed auditorium. WDIA plans to make it an annual event."

Another audience-builder used by some Negro disk jockeys is the gimmick. In the case of WWDC's Jon
Massey, this is the $100 Lucky Number craze which recently swept parts of the country. Listeners win by matching the numbers on their Social Security cards with a number read over the air. It was this gimmick which gave Massey the nickname Jon ($100) Massey.

Jack the Bellboy uses two quiz gimmicks on his WEAS, Decatur, Georgia show. Hollywood Clothiers asks a daily question, which listeners to Jack the Bellboy call in and answer at a given signal. First one to call in the correct answer wins. Macey’s Jewelers plays a well-known record by a Negro artist backwards for their quiz. Both sponsors post answers in their stores, report substantial sales.

Gimmicks are the exception on Negro disk jockey shows, but most d.j.’s use similar approaches to commercials. The friendly, conversational approach is usually most effective. Ad libbing, often with a personal endorsement, is common and aids sales.

WDIA, Memphis, a pioneer in programming especially for a Negro audience, comments on advertising methods: “It has been our experience that the most successful advertising is integrated into the program—is given in the mood and spirit of the show in the disk jockey’s own words. WDIA’s commercial copy tries to be down-to-earth, informal, with a direct relation to the Negro’s every-day life. The disk jockey is encouraged to add his own personal phrases to the copy, and change it to suit his show and listeners. But he must stick to the essential selling points, give the price clearly when a price is mentioned, and stress the brand name.”

On the question of brand names, stations which have carried Negro programs are emphatic: the Negro people are brand conscious. This stems from past and even some present exploitation of the Negro market by sub-standard products. WDIA reports that many Negroes have told them they are proud that well-known brands like Stokely’s Foods and Calumet Baking Powder buy time on the station. Further evidence of brand consciousness is contained in a report on the Negro market by the Research Company of America. This shows, for example, that in the Northeastern United States, most Negro automobile buyers prefer Buicks, Goodyear Tires, Esso Gasoline and Esso Motor Oil.

There is a difference of opinion as to whether certain specifically Negro products should be advertised on Negro disk jockey shows. Ted Bryant, WDXB d.j., in Chattanooga, is sponsored by Hadacol, Royal Crown Hair Dressing, Scall’s Indian River Medicine, Murray’s Products, Nix, and Silky Strait. Several of these products are of the “hair straightening” variety which many Negroes find embarrassing, except in strictly Negro publications. With sizable white audiences listening to Negro disk jockey programs, the risk of alienating Negro listeners is considerable.

Phil Gordon, WWRL, New York disk jockey, won’t plug this kind of product. He feels that the program is aimed at people who like blues, bop, calypso and so on. Besides, many of his loyal listeners are white teenagers. The majority of Negro disk jockeys, and white d.j.’s aiming at a Negro audience, agreed that this type of advertising was better suited to printed media.

Phil Gordon’s teen-age white audience in New York, Jon Massey’s in Washington, and Joe Adams’ white fans in Los Angeles all add up to an important fact. Music has a universal

---

**It’s in the cards**

Yes, here is buying power that will do a sales job for you when you invest in WBNS time because this station is the favorite in radio with 187,980 central Ohio families. Results are what you want and results are what you get... This has been proved again and again by WBNS advertisers.

**ASK JOHN BLAIR.**

**POWER WBNS 5000 - WELD 53,000 - CBS COLUMBUS, OHIO**

14 AUGUST 1950
appeal and a personable Negro disk jockey is just as apt to build a large white audience as a large colored one. Jon Massey has done this in Washington where 50% of his $100 Lucky Number winners have been white. Phil Gordon and Joe Adams have surprised many a young listener when pointed out at a personal appearance. The shift isn’t one-way either. There are a surprising number of white disk jockeys whose competent handling of record shows has built large and loyal Negro audiences.

The main point to be gained from this change in the caliber of Negro radio talent is to recognize the changes that have taken place generally. America’s 15,000,000 Negroes are a potent force, especially in the market place. Give them the first class selling job that a $12,000,000,000 annual income warrants and they’ll respond.

The experience of WPAL, Charleston, is a dramatic example. Disk jockey Bob Nichols has, in a little over a year, expanded his two shows from 1/2-hour to 16-hours a week. Mr. L. P. Moore, WPAL Station Manager, describes what happened: “It wasn’t easy to put Bob Nichols over. We pioneered in this field and naturally got a lot of ridicule. The smile is on the other side of the face now. We acknowledged the presence of an audience heretofore virtually ignored—and, believe me, it’s paid off and paid off BIG!”

CHILD’S INFLUENCE ON TV

(Continued from page 25)

homes with children than in homes without children (see chart accompanying this story).

(In evaluating the Columbus study, it must be remembered that Columbus may not be typical. Nor can we estimate the importance of the novelty factor of TV on children, who may be much more influenced by it than adults on a short-term basis.)

It was to be expected, as shown by a chart accompanying this story, that viewing in homes with children would be greater than in those without during the afternoon. A big surprise is the extent to which children influence sets-in-use right up to 8:00. After that adults-only homes lead slightly in this respect, but the votes of the youngsters still show up strongly in choice of programs right on up to 9:30.

Neither was it a surprise to note that programs broadcast in the late afternoon and early evening and aimed primarily at children—Lone Ranger, Captain Video, Howdy Doody, and others—get much better ratings in homes with children than in other homes.

But it’s something else again to discover that what the children think about the type of show intended primarily for adult viewers makes so big a difference in the number of prospects who dial a sponsor’s program.

This ties in with what samplers of agency fan mail have long suspected. They don’t have time, they say, to sort out the kids mail from all other mail: usually letters are merely stacked in “favorable” and “unfavorable” piles, but they know from spot checking that kids write in to performers on presumably adult shows.

For more direct evidence, here’s a letter a mailman wrote Look Hear, a TV fan column in the New York News: “When your kids keep plaguing you to buy something a TV star has been selling, it’s no use holding out—you might as well shell out the dough.”
And kids are the highest pressure salesmen of all when it comes to converting non-television families into set owners, according to a checkup by Jay & Graham, Chicago, Videodex TV ratings.

To return to the Ohio State study: Not surprisingly, it shows Western drama rated 46% higher in homes with children. Comedy-dramatic and Western were the only two types that rated consistently higher in homes with children than in adult-only homes.

Comparisons were made on the assumption that program ratings attained in a home including only adults is the “normal” rating of that program with adults, an index to the appeal of the program to adults.

Variations in rating of the same program in families with children was assumed to be largely the result of the influence of children on selection of the program. Ratings above and below “normal” are taken to measure the preferences of children for the program.

“Human interest” shows like We, the People, Candid Camera, and Black Robe averaged 15% lower ratings in homes with children. (That was in spite of the fact that Quiz Kids, a program in the same class, rated 31% higher in homes with children.) Black Robe rated 38% and What’s My Line 51% lower in households with children.

In the crime-thriller class Man Against Crime rated 39% and Inside Detective 11% higher in homes with children; but Hands of Murder (now titled Hands of Destiny) rated 42% lower and Escape 50% lower than in adult homes only. Lights Out did just a fraction better in “normal” or base, homes.

The third type of program averaging lower than “normal” ratings in the 7:30-9:30 p.m. period were musical programs. Of the seven shows available during the period measured, the average rating was 21% lower than in adult only homes. Fireside Concert was 71% below the rating in adults only homes.

Variety shows, on the average, rated about as well in both types of home. But certain programs in this class showed a strong variation from the average.

Toast of the Town rated 15% higher, Versatile Varieties 18%, and Stage Door 30% higher in kid homes than in others.

But Ed Wynn rated 33% and This Is Show Business 50% lower in homes with children.

Similar variations are found in ratings of straight dramatic shows. Average ratings of eight such programs were practically the same. But four programs rated lower and four higher in homes with children.

Any sponsor who wants to add adult listeners to his audience would do well, where possible, to consider what the kids like or don’t like about his show. Thirty-eight per cent of the homes in the Ohio sample had children between the ages of six and twelve. Twelve is the age at which program tastes begin to switch toward the adult, according to studies by Gilbert Youth Research Corp., New York. The evidence of children’s influence in selection of adult programs is even more striking on Sunday evening than during the week.

Competing programs in Columbus on Sunday evening from 7:30 to 8:00 were Aldrich Family, Front Row Center, and This Is Show Business. Front Row Center had practically the same rating in homes with children as in homes without children.
FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline, is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

WOC-AM 5,000 W.  WOC-FM 47 Kw.  WOC-TV 1420 Kc.  103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers... with 70 to 100% BMB penetration in the two-county Quad City area... 10 to 100% in adjacent counties.

WOC-TV Channel 5 22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 16,000 Quad Cities' sets... hundreds more in a 75 air-mile radius.

Basic NBC Affiliate
Col. B. J. Palmer, President
Ernest Sanders, General Manager

DAVENPORT, IOWA
FREE & PETERS, Inc.
Exclusive National Representatives

Spot time buying made easier...

"Suppose I go into a new market," says a well-known Time Buyer, "I turn first to STANDARD RATE to size up the stations in that market: their affiliations, their power, their rates. Then I want to know their coverage. I try to determine which would give us the most for our money."

The WIS Service-Ad shown here is an example of how many stations are helping buyers of time get information they want when they're deciding which stations to use.

Last year the monthly issues of SRDS carried the Service-Ads of 278 radio and TV stations, supplementing their regular SRDS station listings with much additional information that helps buyers buy: information about coverage, audience, programs, station services.

SO YOU'RE THINKING OF SOUTH CAROLINA?

If you're planning coverage in South Carolina, you may want to contact the stations of this coastland bastion, the Pine Belt of the Carolinas.

Eight March (1962) radio cities SRDS listings include: Charleston, Columbia, Greer, Greenville, Spartanburg, Myrtle Beach, Spartanburg and Florence. SRDS, produced in cooperation with Advertising Age, Radio 

Check the Service-Ads as well as the listings when you're using SRDS.

Note to Broadcasters: THE SPOT RADIO PROMOTION HANDBOOK describes the sort of station information that makes it easier for buyers of spot time to buy what they have to sell. Copies are available from us at $1.

JOE ADAMS REACHES ALL NEGROES IN LOS ANGELES
KOWL 5550 WATTS CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.

SPONSOR
least do not repel adults. These elements could be strengthened.

In many cases, elements which repel the interest of children might easily be sacrificed without losing anything of great importance to adult viewers, according to the Schwerin Research Corp., which has made qualitative studies of Miles Laboratories' Quiz Kids.

A CBS-Rutgers University study in 1948 on the social effects of television pointed out that "to children, television is not something intruding upon already established patterns, but is an accepted fact in their lives, present virtually from the beginning. Television at this point promises to be a part of their total experience far more significant than it can ever be for the great majesty of adults."

Not only advertisers now on the air, but those considering buying shows aimed primarily at adults (but broadcast in a period in which strong kids viewing is available) will want to know things about the program that may not have seemed important before. For example, the types of shows that kids like and dislike most strongly; the attractiveness of specific shows to kid viewers; and elements of the show that appeal to or repel them.

Only special qualitative studies can reveal the most important answers. But such studies can point the way in many cases to more adult viewers.

SHELL OIL ON THE AIR
(Continued from page 23) by a five-a-week basis.

Starting with KSTP, St. Paul-Minneapolis, they kept adding stations at the rate of about 10 a year until they reached the current 57 stations that now cover more than 90% of Shell direct distribution areas. Additional outlets will be added in 1951.

The dealers felt that the Shell news programs had an immediate effect on business. No controlled tests have yet been made. But radio recently was added in the Grand Rapids-Kalamazoo area, in which there had been no significant sales increases, and Shell will keep careful tab on what happens.

From 1945 through 1949 the company's net income looked like this:

<table>
<thead>
<tr>
<th>Year</th>
<th>Net Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>1945</td>
<td>$28,712,000</td>
</tr>
<tr>
<td>1946</td>
<td>32,830,000</td>
</tr>
<tr>
<td>1947</td>
<td>59,375,000</td>
</tr>
<tr>
<td>1948</td>
<td>111,396,000</td>
</tr>
<tr>
<td>1949</td>
<td>74,423,000</td>
</tr>
</tbody>
</table>

The decline from the 1948 all-time high was due to a decline in product prices, Shell officials say.

While the company feels that no member of the radio-newspaper-outdoor team could be sacrificed without seriously weakening the ad-program, it is the air-selling which makes possible the close identification of dealers with the company's advertising efforts to deliver new prospects to their driveways.

Neither the choice of spot radio nor the selection of newscasts was a haphazard matter. Shell had had experience with radio before, and had learned some lessons—the hard way.

They knew that men buy more gas and auto supplies than women, so as far back as 1932 they sponsored a football commentary with Dartmouth All-American Eddie Dooley over an Eastern CBS network; later they added a mid-Western CBS network with Dooley and the famous "Galloping Ghost" of the Illini, Red Grange. These were
seasonal shout and dealers felt they helped build trade.

But they lacked the continuity to do a long-range job and offered the Shell advertising officials no chance for a sustained campaign to weld dealers into a component part of the advertising effort.

Then, in the spring of 1935, somebody sold the idea of capitalizing on Al Johnson's musical comedy fame with a Saturday night show called Shell Chateau on NBC. This is one that officials today don't like to talk about. It folded after only a few broadcasts and

was followed by The Shell Show With Joe Cook. This show lasted on NBC through June 1937, and marked the end of Shell radio until 1944.

It was then that Shell strategists decided that news, which had reached its peak of popularity and was still riding the crest, was the best bet. And they wanted the extra flexibility that spot would give them in handling commercials in widely differing geographical areas.

A second reason favoring spot was the better opportunity it gave them to match their radio coverage with their own direct territories. (Shell is not national on the retail level. In some areas it sells to distributors who market the products under their own brands.)

Most important, local programs gave them the indispensable chance both to localize the show and to bring Shell dealers into the picture. This had been the missing element in their previous radio. Through the cooperation of each individual station the show could be merchandised to the hilt to every dealer in the territory.

When the new plans for radio were made known, dealers everywhere promptly besieged their divisional headquarters with requests that their territories be covered. Where the market division head (there are 16 in the field) felt that distribution warranted it, he made the recommendation for radio to the Shell advertising department headed by Marschner and his media-chief Stuigert, in New York. They analyze the situation and in consultation with the agency, J. Walter Thompson, make a final decision. This has been the process preceding every program buy since Shell started its news formula.

WINSTON-SALEM'S

First!

Station

IN LISTENING (Hooper)
IN NETWORK (NBC)
IN POWER (5000 WATTS)
ON THE DIAL (600)
ON THE AIR (1930)

Your FIRST and BEST Buy!

Affiliated with NBC

1930 TWENTIETH ANNIVERSARY YEAR

Represented by Headley-Reed Co.

WSJS AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

WSRS CLEVELAND

..."The Family Station" serving Clevelanders and all the local nationalities in the 3rd most densely populated metropolitan district in the U.S.A. covering 336 square miles.

...Ask For Joe for the power-packed selling facts about the effective WSRS domination and local impact. Hooper rating up...WSRS cost per thousand lowest in town, thus the best buy in...

CLEVELAND SPONSOR
Decisions on what markets to cover are made on the basis of distribution and business potential in relation to the budget for radio.

Radio gets about ⅔ of the total advertising budget, with the remainder divided between newspapers, outdoor posters, and point-of-sale material. The company will spend between a million and a million-and-a-half dollars for radio this year on 57 stations, including six of the Arrowhead network.

From the start, Shell never left its radio investment to chance. Shugert felt that it was the medium to boost dealer morale and enthusiasm for converting first-time drivers-in into customers.

As radio moved into the basic advertising plan, Shell replaced a man with part-time radio responsibility with another whose fulltime job, under media director Shugert, was radio.

This was E. W. Lier. switched from the Shell touring service. He'd been with the company about 11 years and knew its problems intimately.

Today, in the Shell scheme of things, radio stations are added in a well-defined program. Here's the pattern.

Lier, together with John Heinly of J. Walter Thompson, Shell agency, travel into the field to get things started properly. Heinly, himself an ex-station man and program producer, writes the commercials and insures hand-in-glove coordination with the agency.

"Merchandising suggestions can look pretty cold and peremptory if you just get them in a letter," Lier explained. "But it's different when the guy who's asking for the help shows up in person to explain why he thinks it's a good idea." Numerous devices are used to give the program a local feeling and to make the Shell franchise holders feel they own a direct stake in it, even though the company foots 100% of the bill.

One of the most successful is to record two-minute interviews with dealers; these are broadcast as part of the regular show. Heinly writes the script, doing a half-dozen on the spot to give station personnel an exact idea of what he wants in future interviews.

The dealer is allowed to talk about any phase of his business he chooses. But Heinly always insists on working

**WSM Silver Jubilee**

What About the Golden Jubilee?

As WSM begins its second quarter-century of broadcasting, and as WSM-TV makes its debut, we want to emphasize and re-emphasize these basic facts.

In the years to come, you can count on WSM to continue its policy of live programming to the tastes and needs of the Central South Audience of millions.

You can count on WSM for talent of such quality and quantity that its position as number one sales maker to the Central South will become even more firmly entrenched in the years to come.

**WSM**

14 AUGUST 1950
in plenty of personal references, something about home and family. Heiney does these interviews with the dealer, but future ones are done by the newscaster from scripts written by Heiney in New York, based on data forwarded from the field. Dealers are chosen for this honor on the basis of their all-around job for Shell products. In some cases, a division manager may use the air interview as bait to encourage a lagging dealer to get back on the ball.

The man to be interviewed always sends out postal cards ahead of time notifying his customers of the broadcast and asking them to be sure to listen in and let him know how he liked it. Besides being a good public relations gesture, it is another check on the program's impact.

Service station men love it when, following their broadcast, customers praise their air-manner or kid them good-naturedly. It's hard for a man to forget his company is backing him up when he gets responses like that.

The radio station doesn't allow the Shell service operators to forget that Shell news is their own baby. The company expects each station to come through with aid in keeping the operators sold on this idea.

Following notification from the district manager to the dealers about the program, the radio station writes each dealer a letter over the signature of the newscaster. The newscaster is in most cases a well-known personality in the area, rather than a staff announcer. This gives added punch to the letter.

Most stations, when first starting Shell news, present to each Shell dealer a poster which features the station call letters and the Shell news. It fits the swivel which is part of each station's equipment.

The radio station also supplies a number of cellophane tape window stickers which are placed in four or five spots around the service station calling attention to the program.

A station promotion which always makes a big hit with the Shell salesman and his wife is the gift of a pair of theater or sports event tickets with a letter written in longhand by the newscaster. Several dealers each month are chosen for this continuing promotion.

Each newscaster is expected to make an informal visit to three or four dealers every week. He chats about busi-
Ask your national representative

You’re on the verge of a decision, and a problem.
What business papers to pick for your station promotion?

It’s no problem to kiss off, for your choice can have
a telling effect on your national spot income.

But where to get the facts?
The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business
papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion.
Don’t overlook your national representative.
ness and the program.

The talent is also expected to attend public functions to which radio personalities are invited. This is another public relations gesture for the program, which also helps promote it in the eyes of dealers.

Shell requires some kind of merchandising mailing to go out regularly to dealers at least every two months, even if only a post card or letter.

Last year Lier and Heiney spent a week of each month visiting stations to confer and check on promotion to dealers. This year, with more than 90% of the territories already covered by radio, Lier and Heiney neither go out so often nor stay so long.

Most station managers carrying Shell news visit New York from time to time; and when Shugert is in the field, as he frequently is, he always calls on Shell stations.

There are two main yardsticks for selecting Shell stations. The first is coincidence of its coverage with the Shell distribution area. The second is the rating of available news shows. Shell tries to buy the top show in each case.

One factor which has undoubtedly worked in favor of Shell newscasts (which, incidentally, never include comment by the newscaster) is that they never use the full amount of commercial time normally allowed them under the NAB Code.

Shell believes that there is just so much to be said, without irritating repetition, on a theme such as the current "Activated" theme. Shell wisely refrains from overplaying it.

In late evening hours as much as three minutes is permitted by the NAB Code, but Heiney's pitch lasts from one to one and three-quarter minutes. For earlier news spots, he will write the commercial proportionately shorter.

About half the shows fall in the six to seven p.m. period, while about two-thirds of the remainder come around ten. There are a few 11:00 p.m. and early morning periods. Most shows are heard five times a week.

While concentrating on perfecting their news coverage, the Shell ad-men have been watching TV’s efforts to break out of the static rut in which most visual news programming falls. As an experiment, they will sponsor five minutes of news on WNBT, New York, starting 28 August. The show will be
on five nights a week from 6:25-6:30, with Don Goddard as newscaster.

Meanwhile, reports show listening to radio news (including Shell news) steadily rising since the war in Korea. Shell dealers know that they have a personal stake in the business of keeping their customers posted on local, national, and world events.

Messrs. Marschner, Stigert, Lier, and Heiney are seeing that they don't forget it. 

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RADIO IS GETTING BIGGER

(Continued from page 34)

1950, the percentage rose to 93.9%.

2. In 1945, 29.4% of all radio homes had two sets; in 1950, 35.6%.

3. In 1940, 9.1% of all homes had three or more receivers; in 1950, 13.2%. The 1950 survey showed one in every two homes with more than one set.

4. Of 9,100 respondents, 30% of the men and 72.7% of the women said they listened to sports or sports news.

Radio comparison with newspapers in Colorado and Wyoming. A KOA survey released 8 August 1950 shows the results of radio listening in Colorado and Wyoming. The Colorado-Wyoming Diary findings represent the first time that a survey of program audiences has been made in the two states. It was conducted April 1950 by Research Services, Inc., Denver.

Although this survey was made primarily to analyze two-state listening, the average time spent listening to radio programs as compared to reading newspapers and magazines also was uncovered. According to the research firm, the average person in Colorado and Wyoming spends two hours and 15 minutes daily at the radio. Newspapers get 39 minutes of his time; magazines, 18 minutes. The combined population of the two states is about 1,500,000. It was found that during the average morning quarter-hour 189,000 persons listen to the radio; in the afternoon, 177,000; in the evening, 307,500.

Individual stations report higher listenership. For example, WAGA in Atlanta reports a 43% increase in 1949-50 over 1945-46. KTUL, Tulsa, shows cost per 1,000 of $10.63 in 1943-44 as contrasted with $8.59 in 1949-50. Numerous network and independent stations report similar findings. 

To a Big City Ad Man

unaccustomed to 5 o'clock shadows

5 o'clock in the morning is either awfully early or mighty late. If you've approached it only from the tired city side you have probably missed its more invigorating aspects.

Iowans fare better, instead of barren asphalt jungles they see fruitful fields with dew glistening in the sunrise. In place of night-deserted buildings they see the shadows of fattening heaves whose composite market weight in 1949 was 2 billion 386 million pounds. Iowa grows more cattle—and makes more money at it—than any of the legendary range states.

They see the shadows of a fantastic "nest barrel" worth over $737 million in 1949. Iowa marketed one-fourth of all the pork in the country last year. They see the shadow of a gigantic egg which provides pin money for Iowa farm wives of $200 million annually. The egg and Iowa nestle cosily at the top of the nation's market basket.

The substance of all these shadows is $2 billion 11½ million for Iowa cash farm income in 1949—first for the nation according to Sales Management. Industrial Iowa adds another $2 billion to total individual income. It's a market worth reaching—and in Eastern Iowa WMT reaches.

Please ask the Katz man for additional data.

5000 WATTS, 600 KC

WMT

DAY AND NIGHT

BASIC COLUMBIA NETWORK

TOPEKA

A Metropolitan Market

WREN

"FIRST ALL DAY"

ABC

5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES

14 AUGUST 1950
(Continued from page 6)

All in all, it looks to me as though your FALL FACTS edition has immeasurably hurt WSAS-TV insomuch as it was eliminated as under construction with a network link, and to the same degree I would be inclined to believe that your magazine suffered by reason of inaccurate reporting.

Marshall Rosene
General Manager
WSAZ
Huntington, W. Va.

In your issue of 17 July, you show on page 103 the addresses of Film Equities, Nationwide Television and Standard Television Corporations at 1601 Broadway. This is incorrect. All three companies are located in the Paramount Building at 1501 Broadway.

Robert H. Wormhoudt
Film Equities Corporation
New York

In your television map for sponsors as of your issue of 17 July, you listed WLW-D, Dayton, Ohio, as having 59,000 sets in market.

This figure is incorrect. As of 1 July, there were 100,000 sets in the WLW-D 45-mile area. This figure comes from WLW-TV’s very accurate research department in Cincinnati. Don Miller is in charge of it. He handles research for the Crosley television chain.

Frank Hall Fraysur
Promotion-Publicity Manager WLW-D
Dayton

My congratulations to Sponsors for the excellent information it contained in the FALL FACTS issue. I am sure all of your readers must have found it informative and helpful as I did.

William B. Ogden
Manager, Radio-Television
LeyVal Incorporated
Chicago

On page 103 of the 17 July issue listing was made of various companies who specialize in films for TV. As we are in that category and are sold in over 30 markets, it was no doubt an oversight that we were not included. Atlas has 11 Western features and over 350 top comedy shorts available for TV at the present time.

Henry Brown
President
Atlas Television Corp.
New York

Congratulations on putting so many vital sales facts into your FALL FACTS issue.

Lee Hart
Assistant Director
BAB
New York

GOODMAN’S TELEPHONE GAME

We have been asked why our Radio Telephone Game was not included in your recent article.

Your editor, Mr. Norman Glenn, did request information on our program, and we advised sponsor that we would be happy to give the information if the

WAVE WON’T SETTLE IN REDWINE

(Ky.)!

Chilled, warmed or room temperature, the people of Redwine (Ky.) can’t pull our cork, pore things, ... Why, we’d be plumb musty before we arrived... Instead, we concentrate on the Louisville Trading Area—a fabulous territory fairly bubbling with money. For instance, people here saved $1139 more per family than neighbors in the more watered down portions of our State.

So we get all the effect we can from this potent market. For your proof, let us send you the facts on the eatin’ and drinkin’ folks around Louisville!

Louisville’s

Wave

WABC, 16004 W. 50,000 Watts.
Free & Peters, Inc.
National Representatives

Sponsor
article specified that the Goodman Telephone Game was the only one of the telephone gimmick programs that did not include the element of chance.

Presumably sponsor was fearful that they would be "stepping on somebody's toes"; thus we were excluded.

Our Radio Telephone Game has been broadcast by 160 AM stations during the last 14 years, and because it does not contain the element of chance could never be construed as a lottery.

While our program closely resembles Bingo, we developed a scientific method whereby everyone playing the game has an equal opportunity to win. It took 14 months to work out the mechanical perfection of this method.

Listeners play with the five figures of the telephone number or the last five figures of their social security number. Each and every telephone and social security number is exposed at least once, and in any case an equal number of times, every 13 weeks, thereby giving every player an equal opportunity to win.

Every winner, not just the first one who gets in, receives a duplicate prize.

Our telephone operators who receive the calls remain at their posts several hour after each program, or until the phones stop ringing. Listeners may, if they prefer, mail their entries. We have written permission from the Post Office Department to use the mails.

Listeners need not go to a store to pick up a chart with which to play. They can make their own.

Since the court injunction was granted stopping any action on the part of the FCC in conjunction with lotteries or games of chance, many telephone games clearly violating lottery laws have been accepted by stations.

A lottery consists of three elements: prize, consideration, and chance. Eliminate chance and you can't have a lottery. The big question at the present time is "What constitutes consideration?" Some lawyers contend that merely listening to the program is consideration. Some of the telephone games go so far as to make it necessary for participants to pick up a chart or a form at the sponsor's place of business.

According to page six of the 17 December, 1949, issue of Billboard Magazine, one of the programs mentioned in your article of 3 July was ruled a lottery by Attorney General James H. Anderson of Nebraska. A musical bingo game called Musico was restricted some 10 or 11 years ago. A brochure recently distributed by one of the companies mentioned in your article states in their circular "Play Radio can be used by broadcasters without contravening the Commission's rules, at least until such time as the Supreme Court finally decides the pending cases." If a broadcasting station were not worried about the Commission, there are still state laws and postal codes to be observed. Later on, if the injunction is removed, there is always the possibility that the FCC will frown on such programming.

Anyone can put Bingo on the air if they disregard the lottery laws. I contend that the day of reckoning will come, and as far as I'm concerned, I'd play safe—safe for the station, safe for the sponsor, and safe for myself. I want to stay in business.

HARRY S. GOODMAN
Harry S. Goodman Productions
New York

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To Cover the Greater Wheeling (W.Va.) Metropolitan Market you need... WTRF AM-FM

High Hoopers (Avg. 24.5)
Low Cost
The ECONOMICAL way to
SELL
The Wheeling Market
Check
THE WALKER CO.

"Know-How" Available

Experienced radio man, heavy on sales and promotion, seeks permanent location with pleasant firm. Aggressive, wife and two children, sober, worker not dreamer. Desires station or sales organization offer, will travel. Appreciate opportunity to discuss possibilities. Box No. 434.
Next issue we turn the tables with an article giving the sponsor's side of the picture. If you'd like to contribute a nugget or two, don't hesitate. And we promise not to mention your name.

**Standard TV rate card**

Agencies and advertisers will stand up and cheer the recommendations recently made by the Television Standardization Group, in collaboration with the Radio and Television Broadcasting Committee of the AAAAA, to help TV stations establish rate cards of greatest use to both buyers and sellers.

After numerous sessions, this all-industry committee, working under authority of the Broadcast Advertising Committee of the NAB, has come up with five model rate cards, each identical except for different model rate tables designed to incorporate variations in pricing practices within the industry. These are contained in an attractive spiral-bound booklet.

Besides the rate table, and facilities charges (film, studio, remotes), the recommendations include 20 specific points of general information: channel, power, time; production services; studio equipment and personnel; film projection equipment and personnel; film production equipment and personnel; remote pickup equipment and personnel; music performing rights; film library services; music library services; news services: length of commercial copy; foreign language broadcasts; product acceptability; program and copy acceptability; political broadcasts; station option time; commissions and payment schedules; rate protection; contract limits; discounts.

It is suggested that the standard rate card be 6 x 3½" folded, making it a convenient pocket piece. Spread out, it is easy to use. All vital data are on a single side.

Eugene S. Thomas, now director of operations of WOR-TV, was chairman of the 17-man Standardization Group. His executive committee included John E. Surriick, WFLIL-TV (now with WFBR); James V. McConnell, NBC; William H. Weldon, Blair TV; E. Y. Flanagan, WSPD-TV. Others on the committee were Edward Codel, Katz Agency; Russel Woodward, Free & Peters; E. K. Jett, WMAR-TV; Arthur Gerbel, Jr., KJR; George W. Harvey, WGN-TV; Henry W. Slavick, WMCT; James T. Milne, WNHC-TV; Louis Read, WDSU-TV; Henry I. Christal, Edward Petry & Co.; George Moskvich, CBS; Harold L. Morgan, Jr.: ABC; William B. Ryan, KFI-TV (now general manager of NAB). Charles A. Batson, NAB TV Director, served as committee secretary.

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**Guide to Iowa listening**

Until somebody presents a better case, our candidate for the station (or network) that knows its audience best is 50,000 watt WHO in Des Moines.

What started out 13 years ago to be a survey of WHO popularity has branched out into a full-fledged annual research project embracing 2,000 Iowa families from all sections and segments of the state. The 13th Consecutive Annual Study of Radio Listening Habits in the State of Iowa (March-April, 1950) is by all odds the most ambitious of the series. Previous studies gave answers to such questions as radio ownership, station preferences, types of programs best liked, economic facts about families. The newest analysis goes further. For example, an advertiser can now learn the comparative prestige standings in Iowa of radio, newspapers, local government, schools, and churches; attitude of adult Iowans toward beer advertising: ways in which radio can do a better job; ownership of electric dish washers, clothes dryers; TV sets and portable battery-operated radios.

A two-day diary study, embracing every set in every seventh home of the 9,215 interviewed, reveals meaning of "heard regularly" and "listened to most" ratings. It compares "recalled" listening with actual listening.

For several years this annual check of Iowa listening has thrown light on use of multiple sets within the homes; on radios located in barns; on radio receivers in automobiles.

A glimpse of the findings contained in the first 77 pages of the 1950 survey (the full report will be ready later) reveals such tidbits as these:

- one out of every two Iowa homes has more than one radio set; 14.2% of all farmers had radios in their barns (in 1949 it was 11.8%); 98.5% of all radio homes were electrified. Comparing radio and newspapers, 8% said newspapers were doing the best job, 19% said radio; 73% gave equal rank to both. News broadcast led in the "best liked type of program" category with both men and women, featured comedians were second, popular music was third with women, sports with men.

What's happening to radio throughout the U.S. is reflected in this one-state study. Sponsor commends Dr. Forrest Whan of Wichita University, who also does the annual WIBW, Topeka study, for his scientific and painstaking approach; the WHO ownership and management for sponsoring the survey.
the pied piper now rides a horse!

Philadelphia moppets follow "The Ghost Rider" in legions over WCAU-TV every day. "The Ghost Rider" has no off season — right on into summer there are more requests for membership than ever before.

"The Ghost Rider" westerns have more juvenile viewers than any western feature in Philadelphia.

As further evidence of "The Ghost Rider's" popularity (if more is needed) he was "mobbed" by 30,000 bowling, adoring youngsters at his first personal appearance at Fairmount Park in Philadelphia on July 4.

And for more documented facts, "The Ghost Rider" has tens of thousands of returned performance cards and letters from enthusiastic parents which bear witness to the fact that they watch his program — and that his good conduct code is followed in the letter.

This loyalty speaks for itself. And if you know anything about children, you know how demanding they can be for the product their hero endorses.

If you want a following for your product in Philadelphia, follow "The Ghost Rider."

WCAU-TV
CBS affiliate — Channel 10

Represented by Radio Sales
Big... big... BIG! That's the new audience WWDC delivers advertisers with its 5000 watts and its low rates. Only two big network stations have a larger share of audience. WWDC has more than the two other network outlets... more than all other independents. That's why WWDC is Washington's dominant independent. That's why WWDC is your best buy in Washington. Get the facts from your Forjoe man.

250,000 NEW LISTENERS

* Pulse, May-June, 1950. Share of Audience, 6:00 A.M. to midnight, Monday through Sunday.