

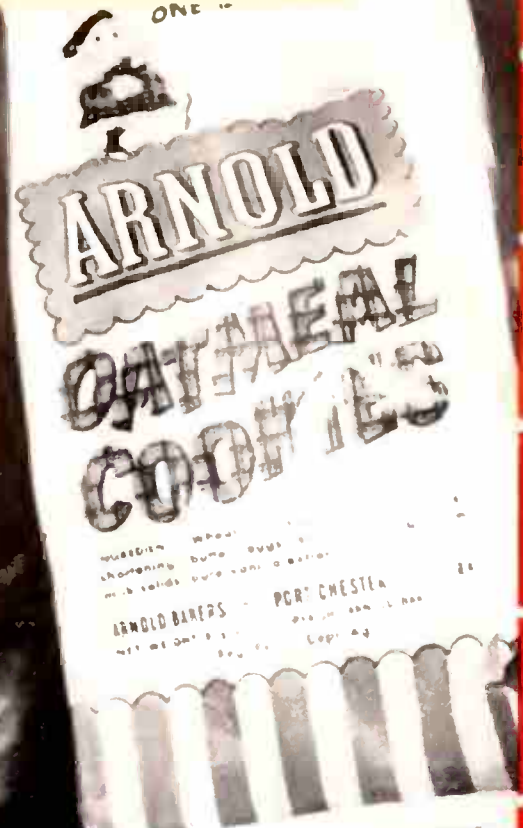
What advertisers think about spot radio—p. 30

Robert Q. Lewis is the meat in the Arnold sandwich—p. 23

**SPONSOR**  
*For buyers of broadcast advertising*

7 CENTS  
NO. 1  
UNITED STATES POSTAGE

SP 10-49 12220  
MISS FRANCES SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y



**ARNOLD**  
FINE WHITE BREAD

**ARNOLD**  
FINE WHITE BREAD

ENRICHED Thinly Sliced  
**ARNOLD**  
FINE WHITE BREAD

- Reports page
- Queries
- Outlook page
- Mr. Sponsor: Basil L. Emery
- Bakeries on the Air page 23
- When Is It Safe to Simulcast? page 26
- Western Programming on TV page 28
- Atlantic Refining's Sportscasts page 32
- How to Use BMB page 34
- Radio Results page 36
- Mr. Sponsor Asks page 38
- Roundup page 42
- Tools for Readers page 78
- Sponsor Speaks page 80

RECEIVED  
SEP 28 1950

ENRICHED Thinly Sliced

NET WEIGHT 1 LB.

# Look at

# TELEVISION IN THE WHAS TRADITION



## "The Abbott Show"

THE ABBOTT SHOW is a television disc jockey program . . . casual and unorthodox in format . . . built around the personality of colorful Bud Abbott. Sponsors are quick to appreciate Abbott's rare ability of making their participating commercials a part of his show. As top platter spinner in this area (*Radio Best*, 1949) Abbott was a well-known "character" even before his television show . . . one reason his show was a hit with Louisville viewers from the start. 30 minute format.



## "Good Living"

Two nights a week in the completely modern WHAS-TV kitchen with Marian and Sam Gifford, husband and wife team. Marian supplies the culinary know-how; Sam provides the lighter moments, dipping like Dagwood into the stew, fumbling awkwardly with the piping hot sauce pans. The other two nights of the show are spent in the attractive living room set where Marian and Sam dispense hints on household, family and parental problems. 30 minute format.



## "Square Dance"

Guitar-playing Randy Atcher sings and plays host for this, one of Louisville's most unique TV shows. Formed around the old-fashioned square dance now sweeping the country, the WHAS-TV version is good entertainment for the whole viewing family. Two supporting musicians complete the station talent—caller and dancers are selected from the many Kentucky and Indiana square dance groups. Striking camera coverage is given by a tower camera, with second camera for closeups. 30 minute format.

**3 WHAS-TV  
live talent productions  
especially for**

**PARTICIPATING SPONSORS**

A basic CBS  
Affiliate . . .

and the  
cable is  
coming  
September 30



VICTOR A. SHOLIS, Director • NEIL D. CLINE, Sales Director

# SPONSOR

510 MADISON AVENUE, NEW YORK



RECEIVED  
SEP 28 1950  
... GENERAL LIBRARY

**GILLETTE'S \$2,000,000 CALCULATED RISK**—Though gasps are many at Gillette's record investment in World Series' radio and TV rights, advertising men familiar with account say bid was high but not foolhardy. Wisdom of move based on two counts: (1) Gillette blade sales during and immediately after Series last year were enormously high, momentum was felt throughout year; (2) by now Series broadcasts are associated with Gillette, constitute invaluable company asset. Air success of Toni, Gillette subsidiary, hasn't lessened firm's ardor for putting so many eggs in radio-TV basket. All told, U.S. and foreign coverage of games, plus merchandising, runs close to a peak \$2,000,000 this year. . . . **HOOPER INCHING INTO NETWORK TV**—With C. E. Hooper extension of network TV rating service to 12 cities in New York and Ohio, industry looks for gradual reemergence to national status. Hooper limited to 2-state combine until 3/1/51 by contract with A. C. Nielsen, purchaser of his national and West Coast rating services early this year. After that look for plenty of Hooper activity.

**CUDAHY WINS NEW NEIGHBORS VIA SPORTS**—Growing ranks of community-relations-minded firms building good-will with air campaigns have avid exponent in Cudahy Packing. Meat packer, which recently reestablished national headquarters in Omaha, is saying "hello" to new neighbors with radio and TV broadcasts of all 1950 football games. Stations WOW and WOW-TV made big sale. Home games will be simulcast; away games filmed for TV in addition to radiocast. TV homemakers' program participation is part of deal. This marks Cudahy's first sports sponsorship. . . . **AIDED-RECALL VS. TELEPHONE COINCIDENTAL**—Expert test survey committee of researchers, agency men, advertisers organized by Stanley Breyer (KJBS, San Francisco) to clarify differences in Hooper and Pulse findings sees no easy job ahead. First 4 sessions convinced group that only approach is step-by-step analysis. Method comparable to isolating-of-elements technique used by scientists. Calibre of committee members, plus frequent, purposeful sessions, give hope to industry that here may be start of continuing investigating group capable of untangling and policing messy air-rating problems.

**OCTOBER IS "HENRY J" MONTH**—As Kaiser-Fraser and William Weintraub agency see it, by 11/1 every man, woman, child in U.S. should know there's a "Henry J" on auto market. Starting this week, one-month spot radio campaign will trumpet announcement of new car with revolutionary body in several hundred markets. About \$200,000 earmarked for spot. . . . **CHEVROLET'S 3-MINUTE PROGRAM**—Front-runner Chevy will use extensive list of radio stations this fall, featuring orchestra-backed name singers John Charles Thomas, Lauritz Melchior, Tony Martin, Dick

## **SPONSOR REPORT for 25 September 1950**

Powell, others in much-discussed 3-minute announcements. Years ago Chevrolet was biggest spot program user with 15-minute transcriptions. Reaction to cross between standard-length program and normal announcement will be eagerly watched.

**MUTUAL BENEFIT GOES FROM NETWORK TO P.I.**—Contrary to example of biggest per inquiry specialists (like Mail Order Network), who are now buying card rate, ex-Gabriel Heatter-sponsor Mutual Benefit Health and Accident Association of Omaha is taking stab at p.i. air effort. Reported offering \$1.25 per inquiry. Improving radio station business holding down takers. . . . **BIG EXHIBITORS EATING, SLEEPING THEATER TELEVISION**—At this stage big hope of movie exhibitors in TV age is large-screen showings of World Series, championship fights, major Presidential talks, other sports and special events. Activity is intense, houses in New York, Chicago, Minneapolis, Detroit and 6 other cities scheduled for service this fall. Special theater-television training program for projectionists being given at RCA plant in Camden by I.A.T.S.E. (projectionists' union) and RCA Service Co. Amid feverish interest, movie industry is anxiously watching Phonevision (home theater film showings) developments. Phonevision tests due to start in early October with Zenith ready to proceed on schedule.

**FM QUIETLY PICKING UP AUDIENCE**—Some experts are predicting that FM will come into own in '51. Unlike early ballyhoo, when medium couldn't make grade because advertisers weren't interested in meager circulation, true FM picture now generally deemphasized. Some areas have salable percentage FM homes, as indicated by WHO (Des Moines), WASH (Washington, D.C.) studies. . . . **SCHENLEY CRACKS ANTI-LIQUOR ARMOR IN ALASKA**—Whiskey advertising is on air in Alaska three a week, 15-minute sportscasts started 18 Sept. over 6 stations of Alaska Broadcasting System for Schenley Products. Scripts were carefully studied by Company lawyers; up til press time no report of public opposition. Move may be prelude to attempted cracking of stateside prohibition against whiskey advertising on air.

**COLOR: IT'S NOT SETTLED YET**—Muddled though the TV color situation was prior to FCC tentative ruling in favor of CBS, today it's utter confusion. Manufacturers protest they can't meet Commission's 10 November deadline for building all TV receivers with "brackets standards"; some vehemently say FCC acted beyond authority; others say realities of design and production were completely ignored. RTMA refuses to put itself on record, fearing anti-trust action, but attitude of members is clear. Meantime, CBS goes ahead with plans to broadcast color 20 hours weekly, as soon as the FCC decision is finalized, with test pattern already over WCBS-TV 10:00-11:00 a.m. daily.

**DYNAMIC "MITCH" COULDN'T SLOW DOWN**—Inside story of Maurice Mitchell's brief stop at NBC, and shift to Associated Program Service, boils down to this: (1) network pace too slow for Mitch, despite friendly assurances from McConnell, Denny, and other top echelon that it wouldn't continue to be, (2) assignment didn't shape up as he originally saw it, (3) Muzak's president never relaxed efforts to bring fast-moving ex-BAB head into fold, (4) Mitch likes close contact with broadcasters. Matters of internal NBC differences had bearing, too, but four mentioned are big reasons.

# "MIRANDY WANTS THE SHEEREST YOU'VE GOT!"



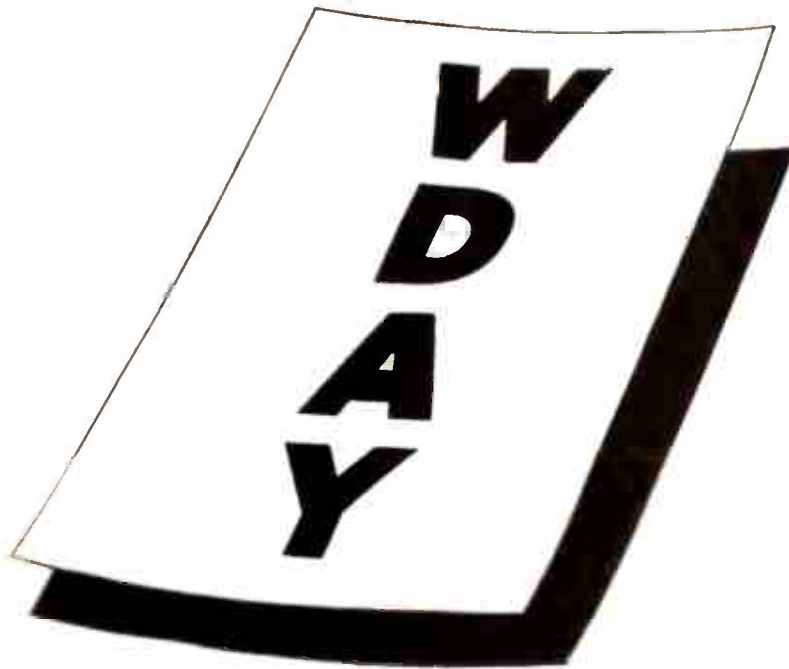
**I**F you think folks in the East live fancy, you oughta see our Red River Valley farmers indulge themselves! The sky's the limit because they're one of the nation's top income groups!

Hoopers and independent rural surveys prove that WDAY is also one of the nation's top *stations*.

For Dec. '49-Apr. '50, for example, WDAY got a 66.5% Share of Audience Weekday Afternoons, against 15.1% for Station B!

A new 22-county survey by students of North Dakota Agricultural College shows that 78.6% of the farmers in these 22 counties prefer WDAY, as against 4.4% for Station B!

Get all the facts today . . . from us or any Free & Peters "Colonel".



**FARGO, N. D.**

**NBC • 970 KILOCYCLES • 5000 WATTS**



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

# SPONSOR

DIGEST OF 25 SEPTEMBER 1950 ISSUE

VOLUME 4 NUMBER 20

## ARTICLES

### **Bakers on the air**

A well-organized, promotion-minded group, bakeries round the country give a large slice of their advertising loaf to radio and TV

23

### **When is it safe to simulcast?**

Most sponsors program separately since TV has come into its own, find it pays to give TV individual attention. But some shows can be simulcast

26

### **Wild-West fever: will it sell for you? (TV)**

TV can claim credit for the Western craze. When Hollywood "oldies" get worn out going round and round on video screens, there'll be more tailor-mades for TV

28

### **What sponsors think about spot radio**

Unique buyer-seller "clinics" find that advertisers are enthusiastic about sales results from national spot. A behind-the-scenes story

30

### **Atlantic's razzle-dazzle air strategy**

Catering to local interests in sports has been Atlantic Refining Company's highly effective formula, made it an outstanding air advertiser

32

### **Are you getting the most out of BMB?**

Buyers and sellers of radio time have found BMB invaluable. Some of the ingenious ways in which the data is being used are highlighted here

34

## COMING

### **TV film commercials**

SPONSOR is unearthing the latest techniques in film commercial productions, finding how the sponsor can cut costs

9 Oct.

### **Hormel's triple-threat girls**

Traveling network radio show is also hard-hitting sales and merchandising task force for meat company. It all grew out of a drum and bugle corps

9 Oct.

### **Mystery programing**

What's happening to the most prolific network program type? Article will report on latest ratings, results, costs, commercial techniques

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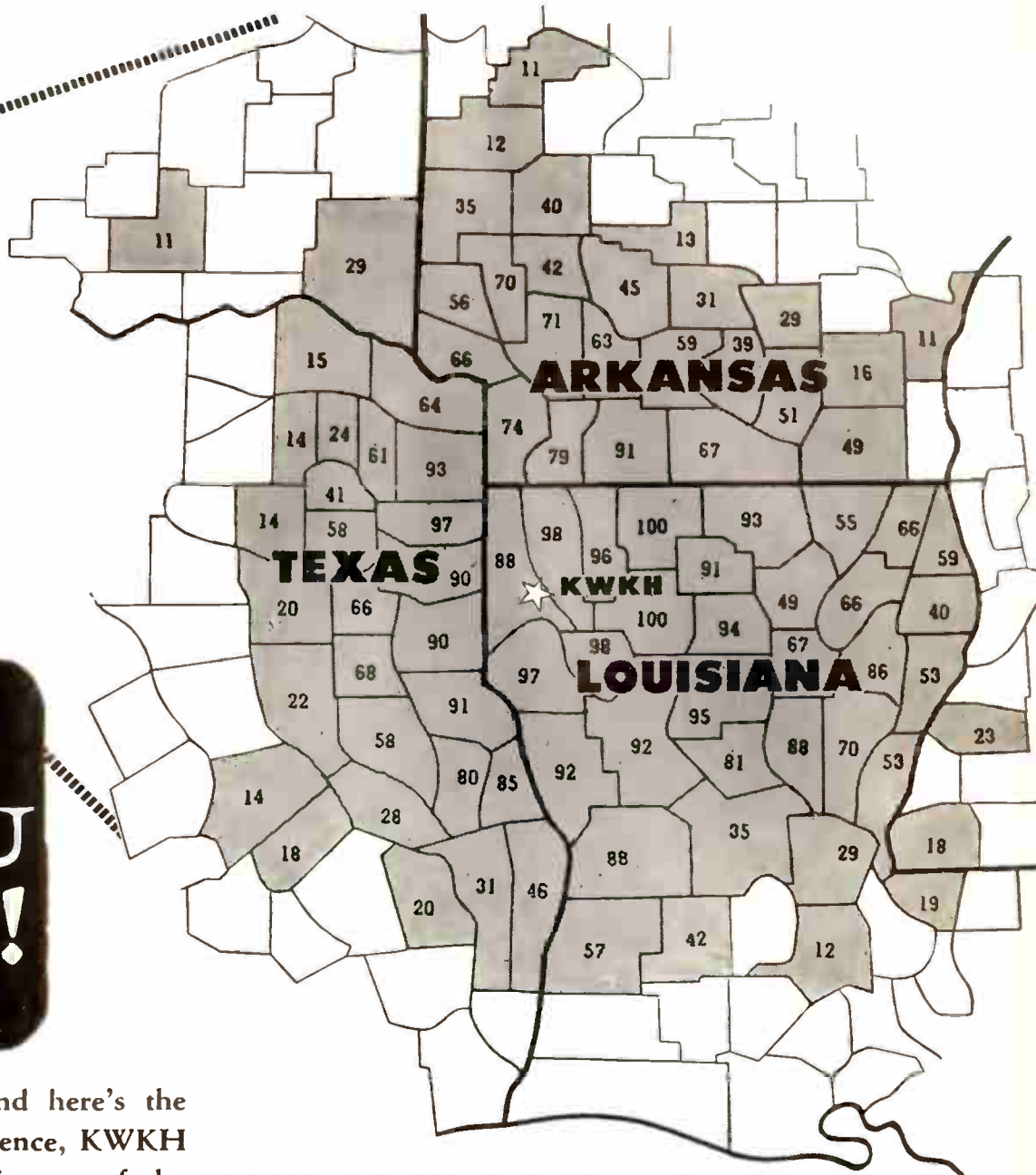
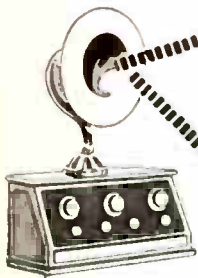
COVER: Puckish Robert Q. Lewis sells for Arnold Bakers, CBS-TV. (See page 23.)

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# 1950

1925



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

### KWKH DAYTIME BMB COUNTIES

Study No. 2

Spring, 1949

This is KWKH's *twenty-fifth anniversary* — and here's the proof of that in these 25 years of broadcasting experience, KWKH has built an incomparable radio Know-How in this part of the South:

The 1949 BMB Report credits KWKH with more than 300,000 daytime radio families in 87 Louisiana, Texas and Arkansas counties. 64% of these families listen "6 or 7 days weekly". 75% are "average daily listeners"!

Month after month, year after year, KWKH ranks among the nation's top CBS stations in Hooper City Audience Indexes. The latest report (Feb.-Mar., 1950) shows KWKH as *fifth* in the morning, *sixth* in the afternoon, *third* at night.

Know-How makes a difference! Let us or The Branham Company show you just how *much* difference it makes!

# KWKH

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

The Branham Company  
Representatives

Henry Clay, General Manager

10,000 Watts • CBS •

# HALE

## of Montreal is Not Enough!

Montreal's city limits don't limit the Montreal market. Almost half of Montreal's rich retail trading zone exists *outside* of the city — within a limit of 50 to 75 miles of Canada's metropolis. The first survey just completed in this vital area indicates one fact\* — CKAC rates *tops* among the 185,000 French radio homes immediately surrounding Montreal. When you set your advertising sights on Montreal, make sure you use both barrels—select CKAC for most intensive coverage of the entire Montreal market — both inside and out.

*\*Write CKAC for additional information based on the new Elliott-Haynes survey of Montreal's second market.*

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



# CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago  
William Wright - Toronto

## 510, Madison

### AGENCIES ENJOY SERIES

Just want to tell you that I thought the man who wrote the twin articles "What agencies would tell clients if they dared" (14 August SPONSOR) and "What sponsors think of agencies (28 August SPONSOR) did an excellent job. It was very fine reading and greatly enjoyed.

TOM SLATER  
Vice President  
Ruthrauff & Ryan  
New York

I am enjoying your article "What agencies would tell clients, if they dared. . . ."

Could you send me a couple of copies or reprints of this article?

EMIL REINHARDT  
Emil Reinhardt Advertising  
Oakland

In my opinion, SPONSOR grows better with each issue. The lead story in your 14 August issue serves as a fine case in point. It's timely, intelligent, provocative, and well-written. As an agency man, I've done a great deal of thinking about "What agencies would tell clients . . . if they dared."

WILLIAM CALLENDER  
Lamport, Fox, Prell & Dolk Inc.  
South Bend

### GOODMAN ON 53RD ST.

Could you supply us with the address of Mr. Goodman whom, we understand owns the TV Telephone Game described on page 27 of your 31 July issue. We would like to contact him in reference to this show.

JOSEPH WEINSTEIN  
J. W. Shepard Co., Advertising  
New Haven, Conn.

• Harry S. Goodman is located at 19 E. 53rd St., New York 22.

### FURRIER ON VIDEO

The Evans Fur account in Chicago is one of our clients. I've noticed your story on furs. Perhaps you're not aware that since taking the account six months ago, we have moved 70% of the Evans budget into television. We have four TV shows a week for Evans

and have given them a dominant leadership position in TV advertising in Chicago.

E. JONNY GRAFF  
Vice President  
Radio & Television  
Kaufman & Associates Inc.  
Chicago

### MOPPETS PICK TV SHOWS

Your article entitled, "How mop-pets hypo adult viewing" fell right in line with my clan.

My two youngsters raise quite a fuss if I try to get Ransom Sherman or Garry Moore. They uncannily know when Captain Video comes on and I have to throw in the towel. Two TV sets will be my only out, I'm afraid.

DAN SCHMIDT III  
George P. Hollingbery Co.  
New York

I have just been reading the current issue of SPONSOR and note the very attractive treatment given the study of the effect of children on television program selection. I don't know how the information could have been better or more attractively handled.

DR. HARRISON B. SUMMERS  
Department of Speech  
Ohio State University  
Columbus

### FARM FACTS

As I recall, within the last few months you have run some articles regarding radio listenership on the farms. We can't seem to find the issues in our office. Would you be good enough to advise us the dates the articles ran or send us duplicate copies of issues.

JAN GILBERT  
Radio-Television Director  
Harold Cabot & Co., Inc.  
Boston

• SPONSOR's Farm Facts Handbook contains a number of articles regarding the farm market. Each subscriber is entitled to a free copy on request. Additional copies are \$1 each.

### DIAMONDS ON THE AIR

In the 5 June SPONSOR, "510 Madison" column, a letter from Arthur Grunewald of Tucson is answered directing the writer to an article entitled, "Davison's couldn't sell diamonds"

(Please turn to page 79)



# Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

**Q.** Do you have a listing of special transcribed Christmas programs that are available?  
*Radio station, Louisiana*

**A.** We don't have a listing, but here are some shows that might be appropriate: RCA—*Magic Christmas Window, Happy The Humbug* and *The Cinnamon Bear* available for 26 quarter hours from Bruce Eells & Associates, 2217 Maravilla Drive, Hollywood. Teleways, 8949 Sunset Boulevard, Hollywood, has 15-minute hymn programs by John Charles Thomas. Kasper-Gordon, 140 Boylston Street, Boston, may have some Christmas transcriptions.

**Q.** Who can give us the audience impact measurements of radio vs. television?  
*Advertising agency, New York*

**A.** Among the research companies on our list, the following may be able to help: Advertest Research, New Brunswick, N. J.; Audience Surveys, Inc., 347 Madison Avenue, N. Y.; Psychological Corp., 522 Fifth Avenue, N. Y., and Schwerin Research 2 West 46th Street, N. Y.

**Q.** Do you have any television set ownership studies broken down according to income?  
*Advertising agency, New York*

**A.** Not by income, but by rentals. In August 1950, Pulse made a study of 1,950 homes with television in New York City. The figures showed 19.6% of sample paid a monthly rent of \$75 or more; 28.0% of sample paid \$55 to \$74 rent; 35.5% of sample paid \$40 to \$50 rent and 16.9% paid under \$40 rent.

**Q.** Have you done any stories on municipally-owned bus lines and transportation systems that have used radio to benefit their business?  
*Radio station, California*

**A.** See "Selling an industry the transit way" in the April 1947 issue, page 17.

**Q.** Has SPONSOR done anything on Kinescope vs. TV?  
*Advertising agency, New York*

**A.** See the FALL FACTS issue, 17 July, for a brief article on TV transcriptions.

**Q.** Who sells the Hopalong Cassidy transcribed shows?  
*Radio station, Georgia*

**A.** Hopalong Cassidy radio transcriptions are produced and distributed by Commodore Productions and Artists Inc., 1350 North Highland Avenue, Hollywood.

**Q.** Have you done any articles on TV costs?  
*Free-lance researcher, New York*

**A.** "Television program costs" in the 22 May 1950 SPONSOR, page 25, will give you average costs of the following type shows: local night sport remote, drama, comedy-variety, musical program, kid's show, situation comedy, and audience participation.

\*from 1950 Sales Management

RETAIL SALES* IN KTLN PRIMARY AREA FOR 1949	
Food	\$241,000,000
Drugs	\$ 35,500,000
Merchandise	\$101,000,000
Automotive	\$216,385,000
Furniture, radio and household	\$ 63,000,000

ash  
tille  
mak  
cines  
retul  
bottl  
ing  
was  
a  
wa  
tho

Ind. 1st vice-pres

# KTLN

1000 Watts

**DENVER**

# DELIVERS

the cream of the  
Rocky Mountain Area

FOR 16¢ per

# THOUSAND LISTENERS

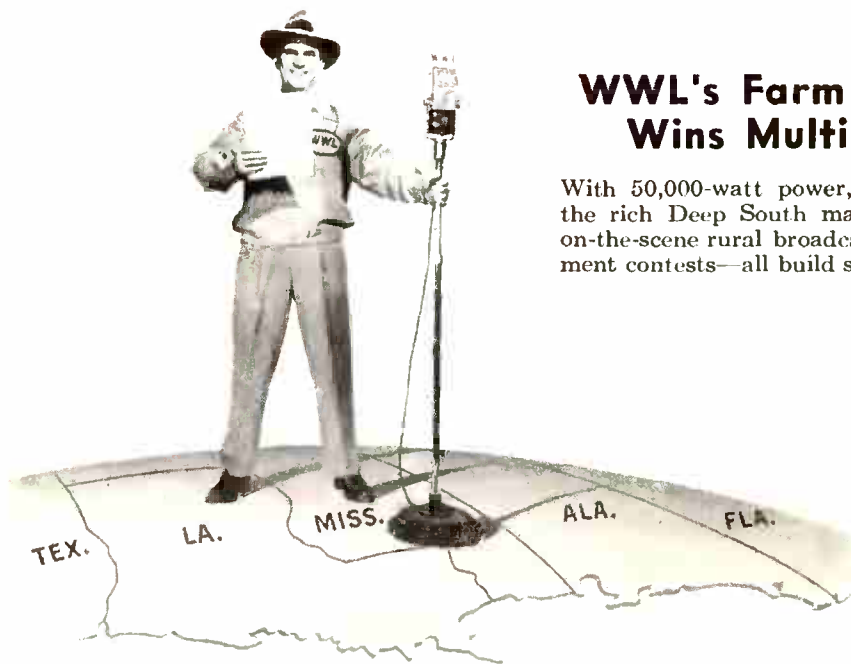
KTLN serves more Colorado  
Radio Families than any other  
Independent station.

April thru July 1950 average  
Hooper (share of audience) 10.

for availabilities  
phone, write or wire

John Buchanan, KTLN  
Park Lane Hotel, Denver  
Radio Representatives, Inc.  
Peg Stone, New York  
John North, Chicago  
Tracy Moore, Los Angeles  
and San Francisco





### **WWL's Farm and Rural Appeal Wins Multi-State Audience**

With 50,000-watt power, WWL beams varied rural fare to the rich Deep South market. Weather and market reports, on-the-scene rural broadcasts, 4-H programs, herd improvement contests—all build strong listener loyalty.

# In the City—on the Farm—They love the South's Greatest Salesman

WWL proves you *can* please everybody. WWL does it by giving folks *what* they want—the *best* of it—*when* they want it.

WWL wins preference with the CBS parade of stars—with special services, such as intimate on-the-scene reporting of local news and events . . . with New Orleans talent that Southerners *love*.

In New Orleans, WWL's evening share-of-audience equals that of next two stations combined.



## WWL's Advertisers get ear-round Listener Promotion

L's newspaper campaign includes full pages—in color. r program benefits from colorful 24-sheet posters, street- and bus dash-signs, store posters, stack signs, special days, personal and mail promotion to key jobber and er accounts. WWL gives you more of *everything*.

**South's Greatest Salesman**

# WWL

NEW ORLEANS

50,000 WATTS

CLEAR CHANNEL

CBS AFFILIATE

DEPARTMENT OF LOYOLA UNIVERSITY  
REPRESENTED NATIONALLY BY THE KATZ AGENCY

# Outlook

## **Magazines begin to appreciate TV as circulation aid**

Consumer magazines have long relied on radio advertising to spur circulation. They still do, but they've added video to their media plan. Typical of the publications on video now are *TV Guide*. This consumer publication is using video in New York, New Jersey, and Connecticut with success (announcements and an occasional participation). *Life* is testing TV advertising in Baltimore, Richmond, Schenectady, and Wilmington on a 20-week basis to see if the medium will spur circulation. If video advertising proves successful for these publications, look for other magazines to enter the medium.

## **Frozen juice concentrates snare major portion of citrus crops; competition keen**

The frozen juice concentrate manufacturers continue with their liquid bonanza. They have taken 40% of the orange crop and have frozen twice as much juice as in the 1948-49 season. Freezers are expected to take even more of the 1950-51 crop. Broadcast advertisers like Libby, McNeill and Libby, Minute Maid, and Snow Crop plan to increase their freezing capacity. The Florida Citrus Commission will increase its tempo adwise, along with the others; large part of its \$2,000,000 budget may go to air advertising.

## **Radio and video share increasing importance in national economy**

The increasing importance of radio and TV in the national economy cannot be overlooked. Radio and television accounted for \$107,000,000 in 1942. In 1948 it accounted for \$257,000,000 of the national income. Now, according to the Department of Commerce, radio and TV accounted for \$276,000,000 of a national income of \$216.8 billion of industrial origin in 1949. With the Korean situation stimulating industry, figures for 1950 should reach new heights.

## **Politicians take to airwaves to get voters' attention**

The Democrats and Republicans are agreed on one thing. That is, both radio and TV can do a selling job for them in their campaign for votes. While budgets haven't been definitely decided upon, both parties will use statewide nets to elect a governor and senators. Radio and TV will also figure prominently in New York's Mayoralty race. (See 22 May 1950 SPONSOR, "How to 'sell' a candidate.") One of the many air campaigns being waged is the current broadcast of the Connecticut Democratic State Central Committee on seven stations. Torrid radio and TV campaigns will be aired all over the country as election time approaches in states like California, Ohio, Pennsylvania,

## **Radio doing harder selling job than ever before**

TV has loomed large on the broadcast advertising scene but the networks are looking ahead, too, in radio. Their latest promotions augurs well for the AM advertiser. NBC and CBS have given their advertisers that something "extra" in their promotional campaigns. NBC with its trade mark registered chimes: CBS with its "This is CBS—the stars' address!" Mutual looking to the future for its advertisers is publicizing the Western craze and aiding MBS sponsors with merchandising tie-ins. MBS will hold a Western Week from 15-21 October. Shows like *Mark Trail* (Kellogg Company); *Straight Arrow* (Nabisco); *Challenge of the Yukon* and *Roy Rogers* (Quaker Oats) plus several sustainers and Western participations will be benefited by merchandising tie-ins. (See 22 May 1950 SPONSOR, "Not sponsored but big business.")

## **Jewelers anticipate banner sales year thanks to radio-TV advertising**

Jewelers had a record sales year in 1947 of \$1,300,000,000 while 1949's volume hit \$1,100,000,000. Now the Korean war has perked up the jewelry trade. But most of the credit for the improved business outlook for jewelers goes to advertising, much of it broadcast advertising. Some of the jewelry firms on the air this fall include: Gruen Watch Company (*Blind Date*, ABC-TV); Benrus Watch Company (*Saturday Night Review*, NBC-TV). Gruen, Benrus, and Bulova are heavy users of spot radio and TV. With the Waltham Watch Company going back into business in October, and an ad campaign by the Watchmakers of Switzerland the same month, look for increased advertising and competition for the upcoming holiday trade.

## **Increased costs of TV sets plus future rises not affecting sales or production**

Most of the television set manufacturers have increased their sales prices because of material cost increases. Two future factors will add to the increase: the impending 10% Federal excise tax and the added cost of converters and adapters for color video. Nevertheless, set sales, spurred on by the return of video's fall programming, have been excellent. Current TV and radio set production also continues at a blistering pace. Radio-Television Manufacturers Association figures for the first three weeks in August show 514,396 television, 906,507 radio sets produced.

## **Newspaper and magazine ad hikes give radio time sales a boost**

An increase in newspaper and magazine space rates has created an upsurge in radio time sales. This, plus increased listenership because of the Korean war, has upped radio time sales. A brief SPONSOR survey reveals: ABC has 14 new accounts including ones like Theodore Hamm Brewing; Bymart; Reddi-Wip. CBS billings show a third-quarter gain, 14% over 1949. NBC spokesmen say, "there are increased inquiries coming from advertisers." On Mutual, the Pal Blade Company signed for *The Rod & Gun Club of the Air* (Thursdays, 8:30-55 p.m.). The clincher: Pal cancelled a half dozen newspaper ads in some 60 papers on its 1950 schedule in addition to some remaining ads on their magazine schedule.

**CHET RANDOLPH**  
*Prairie Farmer Livestock Editor. Associate WLS Form Editor. Handles all agricultural remote broadcasts.*



**ART PAGE**  
*WLS Farm Editor. Conductor of DINNERBELL TIME, oldest farm service program in radio.*



**LARRY MC DONALD**  
*Agricultural specialist on the early morning FARM BULLETIN BOARD program—served by WLS Field Staff and special wire services.*



**AL TIFFANY**  
*Ace farm specialist—comments on all news affecting agriculture on the daily FARM WORLD TODAY program—served by WLS Field Staff and special wire services.*



**GLADYS SKELLY**  
*Prairie Farmer Homemaking Editor. Appears regularly on PRAIRIE FARMER AIR EDITION.*



**DAVE SWANSON**  
*Agricultural market specialist. Broadcasts market summaries from U.S. Stock Yards.*



# Agricultural Leadership is no Mere Accident

SPONSOR magazine has done an excellent job of bringing to readers the importance of the farm market, and farm programs serving that market. WLS is complimented that it has had its full share of prominence in these SPONSOR presentations. To us at WLS this is not surprising nor, do we think, unjustified.

WLS was established by the Sears Roebuck Agricultural Foundation for the sole purpose of serving agriculture. Owned since 1928 by Prairie Farmer, America's oldest farm publication, it is only natural that the station's interest should be toward agriculture.

WLS farm programs are planned and presented by men and women who have spent a lifetime studying the problems of agriculture—know just what times are best for reaching the market—know just what types of programs are wanted and needed. A few of these specialists are pictured on this page—all exclusively WLS broadcasters.

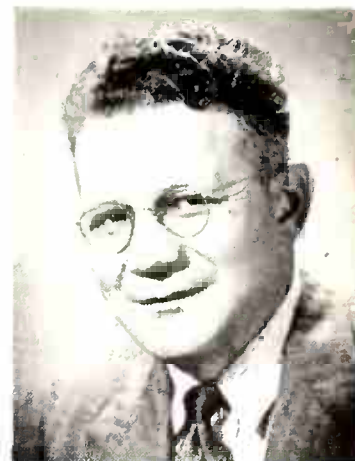
Thru years of service to the vast agricultural industry by these and other station specialists, WLS has emerged as the undisputed agricultural leader in the Midwest. No mere accident—but the result of planned programming and service by the largest informed agricultural staff in radio.



**BILL MORRISSEY**  
*Livestock market expert. Broadcasts daily market reports.*



**F. C. BISSON**  
*Grain market specialist. Broadcasts daily from the Chicago Board of Trade.*



**PAUL JOHNSON**  
*Prairie Farmer Editor. Commentator on PRAIRIE FARMER AIR EDITION.*

## ... and in terms of Sales Results

This agricultural leadership has solid commercial value, too. The nearly 5½ billion dollar effective gross farm income in the WLS coverage area (\*) can be most effectively tapped by the 50,000 watt voice of WLS. That is why leading national and regional advertisers have consistently used WLS to sell the 1,738,370 (\*) radio families whose economy is so greatly dependent upon agriculture.

When thinking of the Midwest, think of WLS for effective coverage of this important agricultural market. Your John Blair man has details—or write WLS direct for additional proof.

\*

1950 SURVEY OF BUYING POWER  
 WLS-BMB, 1949, 10-100% daytime coverage Radio families in towns 25,000 and under, within WLS-BMB area.



CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY

*Your best radio buy  
in Baltimore boomtown!*

# WCAO

*"The Voice of Baltimore"*



### July 1950 Baltimore Index Figures at a Glance

*(Corresponding Month of Preceding Year = 100)*

Industrial Employment (Maryland) . . . . .	101.0
Building Permits, Baltimore City (Dollars) . . . . .	176.3
Building Permits, Baltimore County (Dollars) . . . . .	197.8
Department Store Sales (Dollars) . . . . .	121.3
New Passenger Car Sales, Baltimore City and County	138.7
Freight Car Loadings . . . . .	113.4

*ask about availabilities!*

**CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER**

# New and renew

# SPONSOR

25 September 1950

These reports appear in alternate issues

## New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Animal Foundation Corp	Moser & Cotins	CBS 64	Bill Shadell; Sun 11:30-35 am; 12 Sep; 26 wks
Brown & Williamson Tobacco Corp	Russel M. Seeds	NBC 72	People Are Funny; Sat 7:30-8 pm; 23 Sep; 52 wks
Chrysler Corp (De Soto division)	BBD&O	NBC 166	You Bet Your Life; W 9-9:30 pm; 4 Oct; 52 wks
Dawn Bible Students Association	William Gleason	MBS	Frank & Ernest; Sun 12:45-1 pm; 15 Oct
Ludens Inc	J. M. Mathes	CBS 151	Sing It Again; Sat 10:15-30 pm; 4 Nov; 26 wks
R. J. Reynolds Tobacco Co	William Esty	MBS 300	Five minutes before and after MBS Football Game of the Week; Sat; 23 Sep-end of football season
Sterling Drug Inc	Dancer, Fitzgerald & Sample	ABC 282	John B. Kennedy; M-Th 10:30-10:35 pm; 18 Sep; 52 wks

## Renewals on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Cigarette & Cigar Co	SSC&B	NBC 171	The Big Story; W 10-10:30 pm; 27 Sep; 52 wks
American Home Products Corp	J. F. Murray	CBS 174	Romance of Helen Trent; M-F 12:30-45 am; 18 Sep; 52 wks
Armstrong Cork Co	BBD&O	CBS 174	Our Gal Sunday; M-F 12:45-1 pm; 18 Sep; 52 wks
Association of American Railroads	Benton & Bowles	NBC 165	Theatre of Today; Sat 12-12:30 pm; 23 Sep; 52 wks
Belstol-Myers Co	Doherty, Clifford & Shenfield	NBC 166	Railroad Hour; M 8-8:30 pm; 2 Oct; 52 wks
The Champion Spark Plug Co	MacManus, John & Adams	ABC 282	Break the Bank; M, W, F 11-11:30 am; 25 Sep; 52 wks
Cudahy Packing Co	Grant	MBS 450	Champion Roll Call; F 9:55-10 pm; 29 Sep; 52 wks
Electric Autolite Co	Cecil & Presbrey	CBS 176	Nick Carter; Sun 6:30-7 pm; 10 Sep; 52 wks
Electric Companies Advertising Program	N. W. Ayer	CBS 164	Suspense; Th 9-9:30 pm; 5 Oct; 52 wks
Faultless Starch Co	Bruce B. Brewer	NBC 54	Meet Corliss Archer; Sun 9-9:30 pm; 1 Oct; 52 wks
General Foods Corp	Benton & Bowles	CBS 154	Faultless Starch Time; Sun 11-11:15 am; 8 Oct; 52 wks
The Gillette Safety Razor Co	Maxon	ABC 281	Wendy Warren & The News; M-F 12-1:15 pm; 18 Sep; 52 wks
Hudson Coal Co	Clements Co	NBC 14	Cavalcade of Sports; F 10-11 pm; 15 Sep; 40 wks
Frank H. Lee Co	Grey	ABC 269	Hudson Coal Miners; Sun 9:45-10 am; 8 Oct; 52 wks
Lewis-Howe Co	Dancer-Fitzgerald-Sample	NBC 165	Robert Montgomery Speaking; Th 9:45-10 pm; 24 Aug; 52 wks
Liggett & Myers Tobacco Co	Gunningham & Walsh	NBC 145	Fanny Brice-Baby Snooks; T 8:30-9 pm; 10 Oct; 52 wks
Miles Laboratories Inc	Wade	CBS 144	Dragnet; Th-9-9:30 pm; 5 Oct; 52 wks
National Biscuit Co	McCann-Erickson	CBS 146	Hilltop House; M-F 3:15-30 pm; 2 Oct; 52 wks
Pacific Coast Borax Co	McCann-Erickson	MBS 436	Curt Massey Time; M-F 5:45-6 pm; 2 Oct; 52 wks
Pet Milk Sales Corp	Gardner	ABC	Straight Arrow; T, Th 5-5:30 pm; 26 Sep; 52 wks
Procter & Gamble Co	Benton & Bowles	NBC 150	The Sheriff; F 9:30-10 pm; 29 Sep; 52 wks
Prudential Insurance Co of America	Calkins & Holden, Carlock, McClinton & Smith	CBS 152	Mary Lee Taylor; Sat 10:30-11 am; 21 Oct; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC 140	Red Skelton; Sun 8:30-9 pm; 1 Oct; 52 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	CBS 163	Jack Berch Show; M-F 11:30-11:45 am; 23 Sep; 52 wks
Whitehall Pharmaceutical Co	J. F. Murray	NBC 152	Vaughn Monroe; Sat 7:30-8 pm; 7 Oct; 52 wks
Whitehall Pharmaceutical Co	John F. Murray	CBS 156	American Album of Familiar Music; Sun 9:30-10 pm; 24 Sep; 52 wks
Wildroot Co.	BBD&O	NBC 100	Mr. Keen, Tracer of Lost Persons; Th 8:30-9 pm; 19 Oct; 52 wks
Williamson Candy Co	Aubrey, Moore & Wallace	NBC 100	Front Page Farrell; M-F 5:45-6 pm; 25 Sep; 52 wks
		CBS 176	Just Plain Bill; M-F 5:30-45 pm; 25 Sep; 52 wks
		MBS 512	Arthur Godfrey; M-F 10:15-10:30 am (alternate wks); 26 Sep; 52 wks
			True Detective Mysteries; Sun 5:30-6 pm; 10 Sep; 52 wks

## New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
American Medical Association	Institutional	Russel M. Seeds (Chi)	1,000 stns; U.S., Hawaii, Alaska	Annents; 8 Oct; 2 wks
Campbell Soup Co	Canned soups	Cockfield Brown & Co (Toronto)	12 Canadian stns	Half-hour transcribed programs; 39 wks
Chattanooga Medicine Co	Black Draught	Nelson Chesmar (Chattanooga)	Southern and mid-South mkt	Annents; 18 Sep; Fall and Winter
Circus Corp	"Circus Punch" soft drinks	H. W. Kastor & Sons (Chi)	Test campaigns in Indianapolis, Columbus, Grand Rapids, Detroit	Annents; current (natl campaign in 1951)

● In next issue: **New and Renew on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes**

## New National Spot Radio Business (Continued)

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
Curtis Publishing Co Milwaukee Road	Ladies Home Journal Railroad	BBD&O (N.Y.) Roche, Williams & Cleary (Chi)	18 mkts KFAR, Fairbanks; KENI, Anchorage	Annemts; 27 Sep Annemts; 26 Sep
Motorola Inc National Carbon Co Inc Park & Tifford	TV receiver div "Prestone" Anti-freeze Tintex	Ruthraff & Ryan (N.Y.) William Esty (N.Y.) 100 Storm & Klein (N.Y.)	all TV mkts 100 mkts selected mkts	Annemts; 25 Sep; 6 wks Annemts; late Sep, early Oct; 6 wks Annemts; 25 Sep; 7-13 wks (varies in different mkts)
Vick Chemical Co	Vatronol	Morse International (N.Y.)	125 major mkts	Annemts; 25 Sep; 24 wks

## National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John Bradley	KFI-TV, L.A., acct exec	Earle C. Anthony Inc L.A., asst sls mgr of radio div
Ken Carey	KWKW, Pasadena, sls rep	KFAC, L.A., sls
Edwin H. Estes	WGWD, Gadsden, Ala., gen mgr	WETO, Gadsden, gen mgr
James M. Gaines	NBC, N.Y., dir of O & O stns	Same, vp
U. A. Latham	WKRC-TV, Cincinnati, gen sls mgr	Same, gen mgr
Edward Madden	NBC, N.Y., asst to pres	Same, vp
Rudolph R. Picarelli	Prudential Insurance Co, special agent	KTTV, L.A., sls svc coordinator
William S. Pirie Jr	WFBR, Balto., natl sls dir	Same, dir of sls
Warren F. Redden	Republic Aviation Corp, N.Y., motion picture dir	CBS, N.Y., asst mgr film svc operations dept
Charles Sinclair	Today's Advertising, N.Y., radio, tv editor	WPIX, N.Y., member of pub staff
Kevin B. Sweeney	KFI, KFI-TV, L.A., sls, promo superv	Earle C. Anthony Inc, L.A. (KFI, KFI-TV), gen sls mgr of radio div
Edgar Twamley	NBC, Buffalo, mgr	Progressive Broadcasting System, stn consultant

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward Bilek	Lux Clock Mfg Co, Waterbury, asst sls mgr	Same, sls mgr
W. K. Bruguier	S. C. Johnson & Son, Racine, Wis., Detroit district sls mgr	Same, Boston district sls mgr
J. W. Cooley	Osborn Barlett & Assoc, Cleve., prod mgr	Wooster Rubber Co, Wooster, O., asst adv mgr
Charles B. Denton	Weston Electrical Instrument Corp, Newark, pub rel mgr	Same, adv mgr
Phil Kalech	Toni Co, N.Y., exec vp	Bymart Inc, N.Y., dir of sls
Walter Kiehn	J. J. Gibbons Ltd, Toronto, vp	National Hosiery Mills Ltd, Hamilton, Ont., sls mgr
Clifford H. Shirley		United States Rubber Co, N.Y. (U.S. Tires division), adv, sls prom mgr
W. H. Woodring	S. C. Johnson & Son, Racine, Wis., automotive prods merchandiser	Same, Detroit district sls mgr

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Eli E. Albert Inc, N.Y.	"Albert Fifth Avenue" boyswear	Stevens Inc, N. Y.
Avery-Knodel Inc, N.Y.	Station representative	O'Brien & Dorrance, N.Y.
American Television Inc, Chi.	TV sets	Turner, Chi.
Bullseye Corp, New Haven	"Plasticote" ear polish	Ted Sommers, Bridgeport
Charles Nursery, Belleville, Ill.	Vegetable plants	Shaffer-Brennan-Margulis, St. L.
Citizen's Auto Insurance, Salt Lake City	Auto insurance	Ross Journey & Assoc, Salt Lake City
Citrus Products Co, Chi.	"Kist" heverage concentrate	Schwimmer & Scott, Chi.
Comal Hosiery Mills Inc, New Braunfels, Texas	"Comette" nylons	Thomas F. Conroy Inc, San Antonio
De Pree Co, Holland, Mich.	"Nullo" deodorant tablet	Casler, Hempstead & Hanford, Chi.
Economy Gas Furnace Mfg. Co, Chi.	"Econflo" gas furnaces	Morris F. Swancy Inc, Chi.
Frenzola Co, Salt Lake City	"Lix-M-Ade"	Ross Journey & Assoc, Salt Lake City
Ingher Inc, Phila.	Handbag manufacturer	Leonard F. Fellman & Assoc, Phila.
J. A. Maurer Inc, Long Island City	16mm cameras, recording equipment	Buchanan & Co, N.Y.
Maier Beer Co, L.A.	Brewery	Biow Co, Hlywd.
John W. Masury & Son Inc, Balto.	Paints	H. W. Buddenmeier Co, Balto.
Mrs. Alison's Cookie Co, South S.F.	Cookie manufacturer	Ley & Livingston, S.F.
Old English Co, San Jose	Dog and cat food	Botsford, Constantine & Gardner, S.F.
Pen Corporation of America, N.Y.	"Van Orman" pen	Lester Harrison, N.Y.
Silicone Products Co of America, Cleve.	Furniture and auto polish	Palm & Patterson, Cleve.
Skinner Mfg Co, Omaha	Macaroni products	Bozell & Jacobs, Omaha
Skinner & Pelton Inc, Chi.	"Silavox" earphone attachment	Gourfain-Cobb, Chi.
Tasty Tooth Paste Corp, N.Y.	Dentifrice	Victor van der Linde Co, N.Y.
Vaisey-Bristol Shoe Co Inc, Rochester, N.Y.	Shoes	Storm, Rochester
Joseph Wiesner Originals	Costume jewelry	E. T. Howard Co, N.Y.



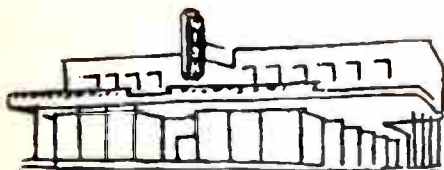


*they all turn out  
(and tune in)  
for willie wish*

It seemed that all of Indiana turned out to meet WILLIE WISH when he made his yearly visit to the Indiana State Fair Radio Center. As usual WILLIE greeted his many fans with plenty of good live programs, and this year he treated them to a beautiful color movie of a typical broadcast day at WISH.

Yes — it happens every year at the State Fair. WILLIE WISH greets 'em and treats 'em.

***that powerful puller in Indianapolis . . .***



***wish***

OF INDIANAPOLIS  
affiliated with AMERICAN BROADCASTING COMPANY  
GEORGE J. HIGGINS, General Manager

## Television's TOP Sales Opportunity

### WILMINGTON

—first in income per family among all U.S. metropolitan centers of 100,000 or over.

Sales Management  
1950 Survey of Buying Power.

### DELAWARE

—first in retail store purchases; has highest per capita expenditure of any state.

U. S. Census Bureau  
figures released 7/2/50.



The only  
Television station in  
Delaware — it delivers  
you this buying  
audience.

If you're on Television —

## WDEL-TV

is a must.

Represented by  
**ROBERT MEEKER**  
Associates

New York      San Francisco  
Los Angeles    Chicago



### Mr. Sponsor

### Basil L. Emery

Vice president, sales and advertising  
Chesebrough Manufacturing Company, N. Y.

"Our appeal in advertising is directed toward men and women in, so far as possible, a home setting."

In this one sentence, Basil Emery, vice president in charge of sales and advertising, sums up the advertising philosophy of the Chesebrough Manufacturing Company. "Radio, our *Dr. Christian* show for example, and now television, have done a fine job for us," says Emery. He has handled the advertising of Chesebrough for over 25 years, has been with the company more than 30.

Emery works with an ad budget of approximately \$2,500,000, devotes about two-thirds of it to radio and television. The company has been in radio on and off since 1928. They spend over \$1,000,000 yearly for the popular *Dr. Christian* show alone, which is aired Wednesday nights at 8:30 over the CBS network. Scripts for the show are written by the audience, have been for the past nine years of the show's twelve. More than 70,000 scripts have been submitted with prize money totalling over \$115,000.

"We feel that this audience response is a good measurement of the show's success," says Emery. His own success is tied in with that of the company, which he joined in 1920 while living in England. He came to America in 1923 and became advertising manager for the parent company in this country. In 1936, he was promoted to sales and advertising manager; later was made a director and secretary of the company. In 1947, he became vice president in charge of sales and advertising.

Following Emery's recommendation, the company picked up and currently sponsors *Greatest Fights of the Century* over the NBC-TV network, 41 stations. It is a 15-minute film telecast Friday nights some time between 10:00 and 11:00, costs the company from \$5,000 to \$7,500 weekly. (It is rumored that the company also plans to sponsor *Doug Edwards and the News* over CBS-TV).

The company covers a vast territory with its Vaseline products, over 100 countries. In America, its Vaseline Petroleum Jelly alone has almost complete saturation, is used in about 90% of all homes. Net income grew from \$1,661,798 in 1948 to \$2,076,462 in 1949.

Emery is used to covering a lot of ground himself, even at home. He has seven acres in New Jersey; and you're apt to find him any week-end working in one of his several gardens.

another first for WWJ—The Detroit News

...**TV** goes to college!



**WWJ-TV** and the University of Michigan have announced completion of plans for a series of televised home-study courses this fall . . . the first venture into the field of university education by any TV station.

The entire academic resources of the university and the production and transmission facilities of the station were pledged to its success. Initial plans call for lectures on history, fine arts, music and the fundamentals of the natural sciences to be illustrated with all the visual aids employed in undergraduate instruction. The television "classes" will even be taken into research laboratories, workshops and rare book vaults usually barred to all but a few accredited students.

Those who enroll by the payment of a nominal fee to the university will be eligible for examinations and "certificates of recognition."

Mark this up as another in the long list of "firsts" credited to WWJ during its 30 years' existence. It adds immeasurably to the prestige and community confidence which WWJ has always enjoyed, and which has always proved so beneficial to its advertisers.

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

**WWJ-TV**

NBC Television Network

# The leading station in the

**KNX** is the most-listened-to station in Los Angeles. Says Pulse: KNX is first in twelve out of eighteen one-hour time periods, Monday through Friday... and first in total rated time periods.

## KNX

**LOS ANGELES**

**50,000 WATTS**

**COLUMBIA OWNED**

for food sales:

Los Angeles County's food sales exceed those of any other county in the nation... totalling \$1,172,609,000 per year.

FIRST

# Leading market...

## for household equipment:

More household equipment, radio sets and furniture (\$308,699,000 per year) are sold in Los Angeles County than in any other county in the nation.

FIRST

## for automotive purchases:

More automobiles are registered in Los Angeles County than in any other county in the nation. More than in New York's five boroughs combined. More than in any one of 41 states.

FIRST

SOURCES: Sales Management  
Survey of Buying Power, May 1950.  
Automobile Manufacturers Association.  
Pulse of Los Angeles, July-August 1950.

**New developments on SPONSOR stories**



**In This Prosperous Carolina Piedmont (Spartanburg-Greenville) Area That Makes This Station Your Most Potent Mass Salesman!**

**BMB Report No. 2 Shows WSPA With The Largest Audience Of Any Station In The Area!**

**AND...This Hooper Report Shows How WSPA Dominates This Area!**

<b>HOOPER RATING -- Winter 1949</b>	
8:00 AM -- 12:00 N . . . . .	63.2
12:00 N -- 6:00 PM . . . . .	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM . . . . .	67.6
(Sunday thru Saturday)	

**GIVE YOUR SALES A POTENT PERMANENT HYPO AIR YOUR WARES OVER**

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

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

**5,000 Watts -- 950 On Your Dial**

**p.s.**

**See:** "Mr. Sponsor"  
**Issue:** 8 May 1950, p. 20  
**Subject:** I. Rosenthal, Maiden Form Brassiere Co.

A brassiere, after all, is only a legitimate item of clothing. And at least one network seems to have recognized this fact of life.

In its "Mr. Sponsor" of 8 May 1950, SPONSOR described the typical brassiere company TV pitch—brassieres to be shown on dummies. There was some talk at the time that live models might be permitted by the networks, which had banned them.

ABC recently lifted the ban with its 15-minute program, *The Robbins Nest*, to be aired 11:00 p.m. Fridays beginning 29 September. It will be sponsored by the Exquisite Form Brassiere, Inc. Commercials will present a live girl modeling a bra.

A one-shot test show, *Dear Diary*, was telecast by the company early in August on ABC. The model in the commercial was dressed in a dancer's skirt; her face was deeply shadowed. Her bra was not exposed directly, but it was covered by a transparent stole of a net fabric. The same manner of presentation will be used on *The Robbins Nest*.

Magazines and newspapers have for a long time used pictures of live bra models. Perhaps ABC is establishing the trend for TV.

**p.s.**

**See:** "Play ball: 1950"  
**Issue:** 10 April 1950, p. 30  
**Subject:** Baseball on the air

Forecast for your alma mater football eleven: most will take to the air for the 1950 season.

SPONSOR predicted in its "Play ball: 1950," 10 April issue, that this past summer was destined to be the biggest season for baseball broadcasting. It was.

Now, the ball has been passed to the gridirous throughout the country. Agile advertisers are picking it up on both radio and TV.

Mutual plans a coverage similar to its baseball "Game of the Day" series. For the football season, Mutual will broadcast the "Game of the Week," starting 23 September. Each week the network will air one outstanding and traditional college game. Ten Saturday games will be broadcast on over 300 stations. Mutual expects most of its 3,200 baseball sponsors to pick up the games.

The R. J. Reynolds Tobacco Company (Camels) has stayed on the bandwagon. During the baseball season, Camels sponsored a five-minute baseball summary following the daily broadcasts of the "Game of the Day." The company will sponsor a similar football summary before and after each football "Game of the Week."

For the first time in football history, a New York station will broadcast the complete schedule of the Notre Dame games. The General Electric Supply Corporation will sponsor the broadcasts over WMCA in New York, directly from the stadiums.

*The Gridiron Press Box*, sponsored by the Gridiron Club of San Francisco, is being aired twice weekly.

The Miller Brewing Company is solidly behind the professional Green Bay Packers. In addition to sponsoring the games over a network of nearly 20 stations in Wisconsin and Michigan, the company promotes the team with a number of spot announcements.

Chevrolet will sponsor the telecasting of five Notre Dame games over DuMont. The network expects to reach 20,000,000 viewers in a hook-up linking 43 cities.

These are but a few of many football season air activities.

# "MARTHA'S CUPBOARD"

**(FEATURING MARTHA BOHLSSEN)**



**with the Hard-selling 4-way**

## **WOW FEATURE FOODS**

### ***Merchandising Plan***

**Now is available to advertisers of acceptable  
non-competing Products sold  
in Foods stores**

- **Minimum Contract two participations  
per week for 13 weeks.**

**Rate per participation — \$46.75  
(with 5% off for 4 or 5, and 10% off  
for 6 participations, per week).**

***DON'T DELAY...Get Full Information NOW***

**R A D I O**

**W O W S A L E S**

**Insurance Bldg., Omaha, Telephone WEBster 3400**

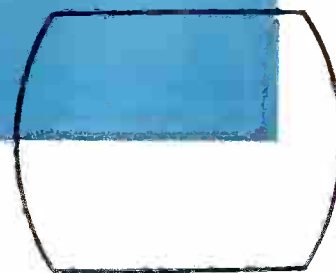
**FRANK P. FOGARTY, General Manager**

**LYLE DeMOSS, Ass't. General Manager.**

**Any John Blair Office**



**WEED**  
**A N D C O M P A N Y**



**RADIO AND TELEVISION STATION REPRESENTATIVES**

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD



**A SPONSOR roundup**

# Bakers on the air

**The big boys and local firms bet their dough on radio/TV. Promotion swept store-bread to 98% in cities**



1. LOCAL RADIO: Nissen Bakery, Worcester, WTAG news



2. NETWORK RADIO: Continental's CBS show is big hit

**over-all** The bakers of America are kneading more dough than ever, in more ways than one. Rising prices have brought about a cost squeeze. Yet the industry remains healthy, sales volume continues high.

Baking is big business. The art on an organized basis is as old as the Egyptians, perhaps older. Yet in 1900 only 5% of the bread consumed was bought from bakeries. Today, 85% of all the bread we eat is bakery-produced. In metropolitan areas, this figure rises to about 98%, with only 2% of the bread classified as home-baked. This spectacular rise is due to something more than an economic trend.

You can chalk up as reason number one the high promotional pitch at which the baking industry operates. Other food industries, in fact any industry which turns out low-priced consumer items, can take note of a job well done. There is nothing the baking industry does promotionwise that can't be duplicated by other fields.

America's bakers are a closely-knit and cooperative group with, of course, the usual amount of normal competition. In addition to organized industry-wide promotions, they have actively engaged in competitive advertising. According to a recent report from the Broadcast Advertising Bureau of the National Association of Broadcasters, about 65% of all bakers advertise regularly. A recent SPONSOR survey revealed an accelerated trend toward the use of the air, with this winter destined to be the banner radio season of all times.

There are several reasons for this spiraling use of the air. Most important are: (1) co-op advertising like that of the Quality Bakers of America; (2) an increased use of national promotions by such organizations as the American Bakers Association and the Associated Retail Bakers of America; (3) leadership of the big boys like Continental, General, Ward, and Purity; (4) the necessity for repetitive plugging of brand names to a specific audience at a relatively low cost; (5) swift advance in the use of TV.

Because of the perishability of baking products, baking as a business is primarily local. So, too, is its advertis-


**BIG NEWS**  
for the whole family

America's Favorite  
right here  
on Television  
every Sunday!

**Hopalong Cassidy**

OVER STATION WOC-TV  
STARTING SUNDAY, JUNE 4  
6:30-7:30 P.M.

PRESENTED BY  
THE BAKERS OF **WONDER BREAD**  
The Bread That Helps Build Strong Bodies 8 Ways!



3. LOCAL TV: Continental uses TV. Is one of top bakers



4. NATIONAL SPOT: QUALITY BAKERS IS CENTRALLY RUN GROUP OF LOCAL BAKERS. HEAVY USER OF SINGING COMMERCIALS

ing. Here's the way costs break down, according to the recent Broadcast Advertising Bureau report: "Advertising expenditures . . . range from .1% to 3.8% of net sales . . . the average being about .8%. For most locations and types of shops an expenditure of 1.5% is considered good. Among wholesale bakeries, the average advertising expenditure runs 2.68% of gross sales."

Perhaps the greatest advertising punch on a local level is that delivered by the Quality Bakers of America. This cooperative organization of 104 manufacturing bakers throughout the country (39 states) will spend more than \$4,500,000 this year for local advertising. It will use all media except magazines and business papers, will devote nearly half its ad budget to radio and television. The organization

currently uses 307 radio stations alone, will increase this to over 400 in the fall.

The Quality Bakers group supervises, recommends, and steers the member bakers in all their activities from production to promotion. Most members use the brand name of Sunbeam on their products, accompanied with the trademark picture of little "Miss Sunbeam." Each baker retains his business entity, but submits to the production formulas and the merchandising and advertising policies of the organization. Each agrees to spend a minimum of 4% of his sales for advertising.

"With few exceptions, all advertising for our 104 members is handled through our headquarters here in New York City," says Jack Coffey, director

of radio and television for Quality Bakers. "We make our own transcriptions and TV films, have our own writers, and use such talent as Four Chicks and a Chuck of the Glenn Miller band, Charles Paul and Trigger, Alpert and Andre Baruch."

The films and transcriptions are sent out periodically to each member, based on his previous requisitions. The baker submits his advertising requisition in October for the advertising year, April to April. The member pays the organization for the amount of advertising he requisitions.

This centralization covers all media used. Field men from New York contact each baker prior to the submission of his requisition, aid him and advise him in the setting-up of his ad budget. In the case of radio and TV, the

organization finds the stations and spots for the member baker, actually picks the times for him. Members themselves cooperate fully with the parent organization, and usually will not buy any local advertising until it has had the nod from the New York office.

For the most part, Quality Bakers uses radio and TV musical jingles. It does use local shows or programs for member bakers, depending on the baker and his particular locality. The Huber Baking Company in Wilmington, Delaware, for example, a member baker, currently sponsors the transcribed *Boston Blackie* over WDEL in Wilmington. Tuesdays and Thursdays at 7:30 p.m. In addition, the company uses spot announcements on WDEL, also on WAMS in Wilmington, WILM in Wilmington, and WPWA in Chester. It airs from three to five announcements a day on each station. A short live show, *Radio*, is aired over WPWA. For TV activity, the company has four announcements a week over WDEL-TV; and three a week over WPTZ in Philadelphia, with two other member bakeries. Huber's radio and TV activity is coordinated through the New York offices of the Quality Bakers of America.

"We are trying to reach the housewife," Jack Coffey explains, "and radio affords us one of the best means to do this; we get her at her place of work. We believe that the terrific number of musical spots we run will result in a desirous subconscious effect on the housewife, one of familiarity with our brand."

As a co-op organization actually

taking care of the advertising for its members, the Quality Bakers of America stands alone in the field. But behind all bakers, in the garb of industry promoters, is the powerful American Bakers Association. Competitors have united in this organization to promote their industry. Of about 30,000 bakers in the country, 1,100 are members; the others can be if they wish, and are constantly urged to subscribe by the Association. The Association's promotion budget will total \$2,000,000 for the 1950-51 campaign, comes from the subscribers' fees (1/10 of 1% of gross sales).

The Association is responsible for Bakers of America activities, like the "Sandwich and Soup" and "Pass the Donuts" promotions. Most of the program is now confined to magazines, although the organization creates and releases radio commercials for local bakery use. It's expected that radio will come in for widespread use as new members are added, and the budget squeeze diminishes.

One of the chief supporters of the Association is the Continental Baking Company, Inc., New York. Under practically the same leadership, both have surged ahead. The late M. Lee Marshall served at the same time as chairman of the board of the Continental Baking Company and of the American Bakers Association. His death last month was a great loss to the baking industry.

Continental is the leader of what the industry terms "the big four"; others are General, Ward, and Purity. These four, together with the Quality Bakers of America, and two other large na-

tional bakers (Campbell-Taggart and Interstate), reportedly did a business last year of over \$670,000,000. That's cooking with gas.

Continental found out that when you mix your gas with plenty of air, you're going to build a hot fire. They did. Over half the company's ad budget of more than \$4,000,000 goes for radio and TV. And their sales last year amounted to nearly \$140,000,000.

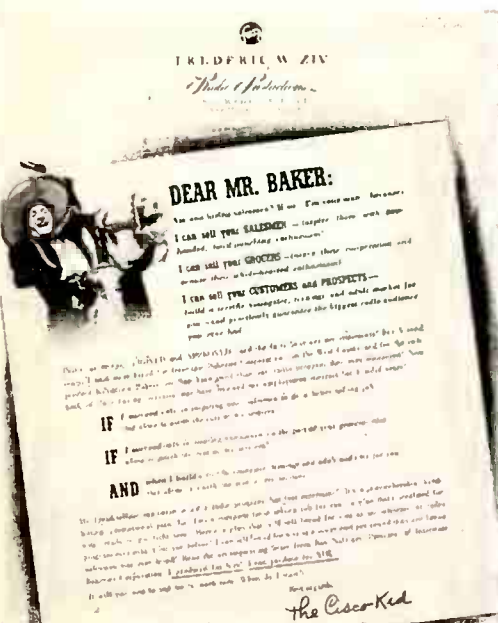
"Our ad budget shows what we think of radio," says advertising manager Lee Mack Marshall. Marshall is the son of the late M. Lee Marshall, and is well-steeped in the savvy of the baking business. "With a network show and a concentrated usage of spots, we are able to reach our market successfully.

"The woman, the housewife, is our big audience. Our programming is set-up to reach her during the daytime. We know that radio gives us a better opportunity for audience selection; other media overlap too much."

The company spends close to \$1,000,000 for its morning CBS network musical quiz show, *Grand Slam*, aired over 47 stations. Right from the start four years ago the show was a whopping success. The proof was in the pudding.

When the company signed the contract for the show with Irene Beasley, producer, director and MC, it expected about 5,000 letters a week (questions used on the show are sent in by the listeners). Within a few weeks, they were receiving from 10,000 to 12,000; six weeks later, 50,000 to 60,000. At this point, swamped with mail, the

(Please turn to page 66)



Sales pitch: F. W. Ziv concentrates on bakers Sale: Interstate Baking signs for "Kid" on WOW Merchandising: This message is on wrapper



I. WAS SIMULCAST, NOW SEPARATE: BIG TREND IS TO SPLIT UP SIMULCASTS. MOST SHOWS DO BETTER WHEN THEY'RE AIMED AT C

# When is it safe to simulcast?

**It's the rare show that can successfully meet the demands of two media at once, so most sponsors program separately for radio, TV**



To simulcast or not to simulcast?

Actually this question isn't half as hard to answer as it is to say without tongue-twisting. All a sponsor need do is look at the simulcast record over the past few years: recognize that TV has matured as a medium; and, in the light of the experiences of others and the peculiar requirements of both media, study his own show. He now has facts to help him decide whether it can satisfactorily meet the demands of radio and

TV at the same time.

About two years ago, there were indications that there would be a fairly widespread use of simulcasting (see "Is your radio show right for TV?" SPONSOR, September 1948, p. 34). Many national sponsors were enthusiastic about it, since it cut the vastly increased cost that putting on separate shows for radio and TV necessitated. It offered the additional coverage of TV program wise at only 10-15% above the cost of the straight radio show. Gulf Oil Corp. launched its fa-

mous *We the People* simulcast over CBS-TV in June 1948. Bristol-Myers programed *Break the Bank* simultaneously on AM and TV over ABC in the fall of 1948. *America's Town Meeting of the Air*, cooperatively sponsored on ABC, entered simulcasting in October that year; *Arthur Godfrey's Talent Scouts* (Thomas J. Lipton, Inc.) did ditto on CBS and CBS-TV in December. Simulcasting was the popular, economical approach to a young medium, not expected to sprout as fast as it has.



EDIUM. "BREAK THE BANK" MADE SPLIT WHEN COULDN'T CLEAR SAME AM, TV TIME SLOTS

What has happened to simulcasting since then? Here are some of the findings:

(1) The majority of radio shows could never make good TV. Sponsors of dramatic shows, mysteries, soap operas, situation comedies saw the almost insuperable difficulties of simulcasting, took steps to program separately. General Foods, for example, launched its TV version of *The Aldrich Family* NBC-TV in the fall of 1948.

(2) Sponsors who wanted to simulcast sometimes couldn't get the same TV time slot opposite their AM show. *Break the Bank* when it switched from ABC to NBC in September 1949 could not get identical times on that network, took separate segments. This type of difficulty is on the increase.

(3) Some sponsors who tried simulcasting tended to lose audience in one medium or the other. Even the oldest-established major simulcast, *We the People*, when it found its radio ratings were slipping (though it was doing quite well on TV) decided to split its

AM and TV operations last July to improve the quality of both shows and standing of the radio component.

Television has grown much faster than was anticipated in 1947 and 1948. It is no longer a novelty on which any calibre of picture will be watched. Highly successful entertainment has been evolved designed strictly for TV, and the sponsor's TV show must be good enough to compete. The trend is to recognize this, to give TV the specialized attention and care it deserves as a full-blown medium. Too often it can't be done in combination.

Most sponsors today are programming their AM and TV shows separately.  
(Please turn to page 72)

**2. SIMULCAST:** "50 Club" is participation program, on WLW AM, TV stations daily

**3. SEPARATE SHOWS:** "Breakfast Club," now on ABC-TV, won't coincide with AM show

**4. AM SHOW DROPPED:** "Goldbergs" on CBS-TV, also had radio show; latter off air

**5. TV VERSION OFF:** "Band of America" was on NBC-TV, AM. Currently AM show only



# Wild-West fever:

**PART TWO**  
OF A 2-PART STORY



Western flavor extends even to station slides

## will it sell for you?

**TV has revived six-shooter and chaps on every city block, to delight of countless sponsors**



In this, the era of nuclear fission, wonder drugs, and super-complicated political ideology, the simple, salty, and down-to-earth legend of the American cowboy thrives as it never has before. That, for anybody's money, is the greatest single tribute imaginable to the power of the broadcast media.

For it was television (aided by radio) that bucked the tide of sophistication and turned the nation's kids into one mad posse of ten-gallon hat wearing, cap-gun packing plainsmen.

As sponsor indicated in the first

article of this series on the commercial effectiveness of Wild-West programming, radio is thronged with cowboy heroes in unprecedented numbers. And TV, with which this article is concerned, has literally grown on a foundation of Western programming. But the craze has gone far beyond broadcasting precincts. The movies are doing it. The comic books are on the band wagon. Clothing manufacturers are riding the wave.

In Hollywood, every major studio has outfitted one or more of its gold-plated leading men in chaps and boots.

Gregory Peck, John Hodiak, James Stewart, Gary Cooper, Joel McCrea, Montgomery Clift, John Wayne, and other lesser-knowns have taken up six-guns and rifles either for the first time or in return engagements.

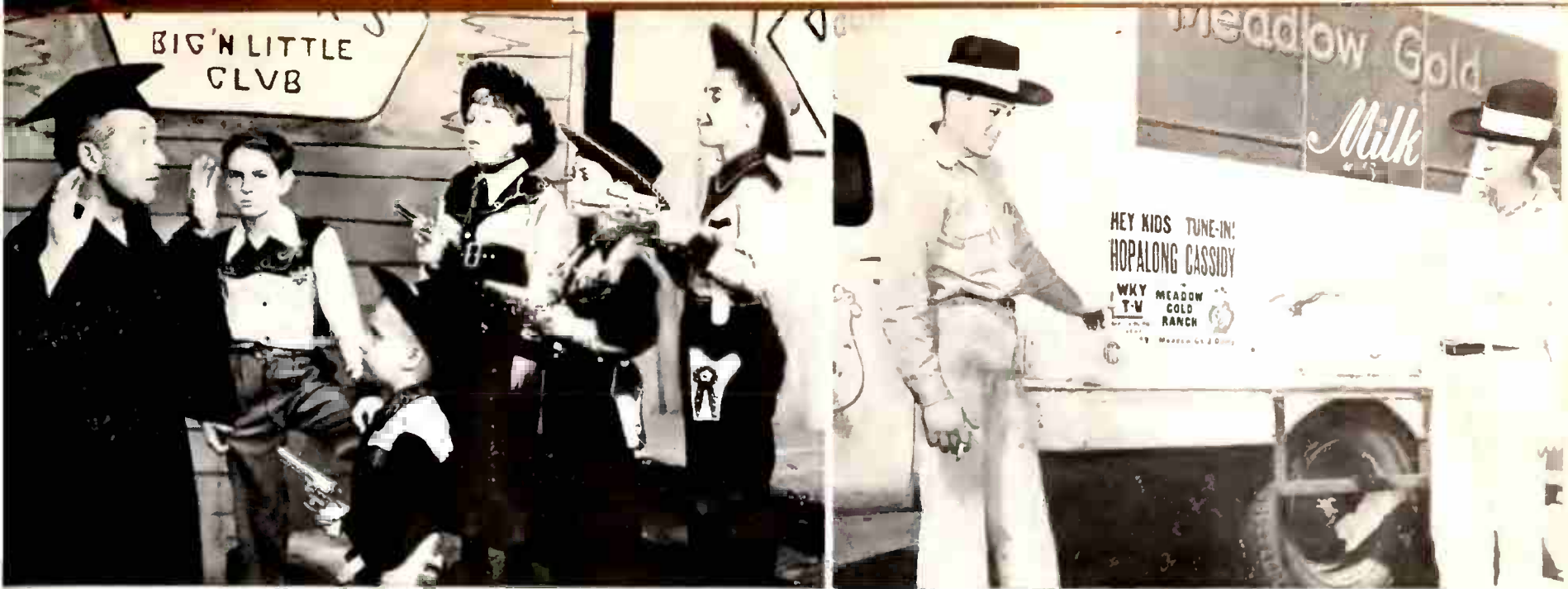
Only some recording genius of the publishing industry knows just how many hundreds of different Western comic books and pulp magazines are on today's newsstands. But manufacturers of cowboy clothing and accessories can pin the craze down more explicitly. They estimate that they will sell more than \$200,000,000 worth of



HOLLYWOOD oldies started TV gold-rush, still have many replays to go

### **Where to get those Western films**

Associated Artists Productions, Ltd. 444 Madison Avenue, N. Y. C.	98 features
Atlas Television Corp. 1619 Broadway, N. Y. C.	12 features
Commonwealth Film & Television, Inc. 723 Seventh Avenue, N. Y. C.	33 features
Film Equities Corp. 1501 Broadway, N. Y. C.	30 features
Film-Vision Corp. 1501 Broadway, N. Y. C.	36 features
Flamingo Films, Inc. 538 Fifth Avenue, N. Y. C.	10 features
Ziv Television Programs, Inc. 488 Madison Avenue, N. Y. C.	75 features



Live commercial on WPIX, New York, film show stars this "living trademark" Promotion boosted Hoppy on WKY-TV for this firm

goods before New Year's Eve, 1951. That's \$50,000,000 more than last year.

For advertisers interested in television, the country's Wild-West fever suggests two basic questions: (1) Is there enough Western film available to keep the trend going? (2) Does all this Western enthusiasm really sell?

The answer to the first question is "no"—with an optimistic qualification. The answer to the second is "yes"—with no qualification.

The film situation is this. Dust-covered Hollywood Westerns have been shown and reshowed until there is hardly one of the 107 TV stations that hasn't gone full-circuit. Many stations have had to relax their "no replay in less than six months" policies. Though kids seem to enjoy seeing movies over and over again, obviously the process can't go on indefinitely.

Fortunately, reinforcements are on

the way. They are the Western films made especially for TV which were described in the 19 June issue of SPONSOR.

Eventually, the indications are, these tailor-made films will dominate cowboy programming for television.

The Lone Ranger and the Cisco Kid were the first heroes of specially made half-hour TV films. Since then, Gene Autry has mounted Champion and ridden through his own series of TV adventure stories; is financing films featuring lesser known cowpokes. Other heroes will soon be saddling up in hot pursuit of the stage coach robbers and that TV gold.

Just how much gold there is in cowboy programming over television is clearly delineated by a recent University of Oklahoma study of a Hopalong Cassidy film program called *Meadow Gold Ranch* (on WKY-TV, Oklahoma City). You couldn't ask for more con-

clusive evidence. Of the grocers queried, 91% reported *more* requests for Meadow Gold milk three months after initial sponsorship of the program. When parents were asked why they bought Meadow Gold milk, the TV show was mentioned 10 times as frequently by customers who started buying the milk after the program began as by customers who'd been using the milk for some time. And 22.8% of adults queried gave the name of the TV program when the product was mentioned. Among the kids, 53% associated Meadow Gold milk with Hopalong.

Part of the show's impact is probably explained by the fact that it was heavily promoted. But, then again, cowboy shows lend themselves to promotion. Air plugs, newspaper ads, TV newspaper columns, and cowboy clothes for the company's drivers were

(Please turn to page 50)



LIVE telecast on WOR-TV, Bobby Benson's "B-Bar-B Ranch" TAILOR-MADE films, like Lone Ranger, may take over from Hollywood oldies

# What sponsors think about spot radio

**When buyer and seller meet at  
Spot Clinics, it's seller who does  
talking—most of it favorable**



Sponsors like to play their cards close to their vests. What the opposition doesn't know won't hurt us, is the maxim advertising managers live by. But, quietly, the National Association of Radio Station Representatives has been doing a remarkable job of fact-finding about the attitude of sponsors toward national spot.

NARSR has been feeling the pulse of advertisers ever since the spring of 1949 when it inaugurated a series of monthly Spot Radio Clinics. Though exact details of what advertisers told the representatives are being kept confidential, SPONSOR has been able to gather some of the key clinic findings.

*The over-all diagnosis:* with few exceptions, advertisers reported that they were enthusiastic about sales results directly attributable to national spot.

*Some of the specifics:* (1) Sponsors complain that there aren't enough top agencies to go around; (2) early morning time is in the spotlight nowadays; (3) advertisers want more facts on which to base buying decisions.

The Spot Clinics are a refreshing departure from routine salesmanship. They are meetings of salesmen and buyers in which the *buyers* do most of the talking. Their purpose is to help NARSR uncover obstacles to the growth of national spot business. At the same time, they serve as practically unprecedented forums for the exchange of advertising ideas.

Here's the way the clinics work. Each month, the Sales Strategy Committee of NARSR invites one firm to attend a luncheon meeting at New York City's Hotel Biltmore. Often the sponsor-firm executive who attends brings along someone from his agency.

The representatives want to know two things: "What's your experience been with national spots?" "Do you have any suggestions for the improvement of the medium?"

For the names of those who've attended and a digest of some of their answers, see the page opposite.

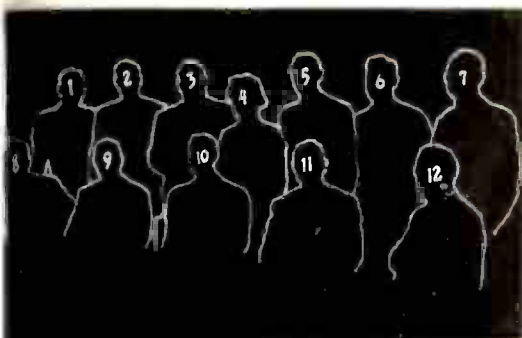






**Spot Radio Clinic: 1 August 1950**

- |                            |                          |
|----------------------------|--------------------------|
| 1 N. Madonna, Avery-Knodel | 7 J. LeBaron, RA-TEL     |
| 2 T. White, Avery-Knodel   | 8 L. Pierce, KWFT        |
| 3 J. McManus, Branham      | 9 R. Litteral, KLYN      |
| 4 T. Campbell, Branham     | 10 T. Flanagan, NARSR    |
| 5 R. Meeker, Meeker        | 11 E. Johnstone, DR&J    |
| 6 K. LaRue, Hollingbery    | 12 F. Hague, Hollingbery |
|                            | 13 G. Abrams, Block Drug |
|                            | 14 M. Bassett, Blair     |
|                            | 15 B. Eastman, Blair     |



**Spot Radio Clinic: 11 July 1950**

- |                                |                                |
|--------------------------------|--------------------------------|
| 1 P. Ensign, Everett-McKinney  | 7 C. Hammerstrom, Raymer       |
| 2 B. Somerville, Free & Peters | 8 F. Hague, Hollingbery        |
| 3 M. McGuire, Petry            | 9 J. Hoagland, Campbell Soup   |
| 4 M. Donado, NARSR             | 10 T. Campbell, Branham        |
| 5 L. Avery, Avery-Knodel       | 11 B. Alexander, Ward-Wheeluck |
| 6 T. White, Avery-Knodel       | 12 T. Flanagan, NARSR          |



**Spot TV Clinic: 18 July 1950**

- |                          |                           |
|--------------------------|---------------------------|
| 1 N. Farrell, Weed       | 6 K. Dare, Headley-Reed   |
| 2 R. McKinnie, Raymer    | 7 D. Campbell, Petry      |
| 3 E. Reed, Free & Peters | 8 R. Meeker, Meeker       |
| 4 D. Stewart, Texas Co.  | 9 D. Kearney, Katz        |
| 5 T. Flanagan, NARSR     | 10 J. Porterfield, Raymer |

**Top advertisers share secrets with representatives**

The executives appearing in the photographs to the left indicate the calibre of those who have taken part in the Spot Radio Clinics. In addition to those shown, the following top men from top companies have participated:

31 March 1949, Seymour Ellis, advertising manager Philip Morris, and Wallace T. Drew, divisional advertising manager Bristol-Meyers; 16 June 1949, R. Stewart Boyd, divisional advertising manager National Biscuit, and C. A. (Fritz) Snyder, advertising director Bulova Watch Company; 14 July 1949, Ralph C. Robertson, advertising manager Colgate-Palmolive-Peet, and Albert R. Stevens, director of advertising National Dairy Products; 10 November 1949, William D. Howard, assistant to advertising manager Vick Chemical, and Henry M. Schachte, national advertising manager Borden's; 8 December 1949, A. R. Partridge, advertising director United Fruit, and Albert Brown, vice president Best Foods; 26 January 1950, Russell Harris, advertising manager American Chicle; 7 February 1950, Mary Brown, advertising manager Grand Union Stores; 7 March 1950, C. W. (Chuck) Shugert, media director, and E. W. Lier, media representative, both Shell Oil; 11 April 1950, Patrick R. Gorman, advertising manager Philip Morris; 2 May 1950, Richard C. Grahl, spot radio buyer William Esty (the one agency man thus far to attend as the primary speaker).

These advertisers agreed to tell their stimulating stories to NARSR with the understanding that everything said was to be held confidential. For that reason, SPONSOR cannot attribute statements and opinions in this article to particular companies or their executives. But over-all impressions have been gathered from several representatives who have attended clinics consistently.

The representatives say that 75 to 80% of the advertisers queried gave national spot unqualified approval as an inexpensive and sales-effective medium. One advertiser made a statement which went something like this: "At a series of company meetings recently (spring 1950), territory managers, sales managers, and managers of our retail outlets were asked to rate media. The criterion was media effectiveness in pulling new customers into the retail outlets. Of the 33 men vot-

ing, all voted spot radio first; newspapers were in second place; outdoor was third choice; and magazines were last."

Said another advertiser: "Our product was in short supply during the war. But jingles on a spot-radio basis kept telling people about it during the scarcity. When the war was over, we pulled ahead of the rival brand. . . . You can get more people to know what you are trying to sell them through spot radio than newspapers."

A third advertiser's remarks were so laudatory and informative that they deserve lengthy quotation. The following statement was taken from transcribed notes of one of the clinics. It's been modified only slightly to hide the identity of the company involved.

"We are firm believers in radio, and even more so in spot. . . . We operate five days a week in as many markets as we can buy. It always pays off. It was always profitable for us. In 1947, we were only buying spot for one product. Since then we have bought spot for everything in our line and we have found nothing better. It gives maximum audience, sales stimulus where and when we want it. I think it is greatly underestimated by many manufacturers. Most of them credit spot only with the sales in the city of origin and not for the coverage area. . . . We try to do as thorough an analysis job on spot buying as we can and the reason we buy more and more spot is because it pays off. We are besieged day after day with representatives trying to sell us outdoor, car cards, etc., but regardless of what we buy, we always come back to spot. We have doubled our business in 1949 over 1948 and are doubling it again this year. . . ."

Enthusiasm for spot radio, like that expressed in the statement above, has resulted in a scarcity of adjacencies to top-rated programs. Particularly new advertisers commented on this scarcity. As one representative put it, "They all want two tickets on the aisle to 'South Pacific'." But, obviously, there never will be enough Jack Berrys, Bob Hopes, and Fibber McGees and Mollys to go around. The large-scale spot advertisers who have been at it for some time get first pick of the top availabilities. Yet, they don't restrict their buying to the top adjacencies. One of the

(Please turn to page 56)

# Atlantic's razzle-dazzle air strategy

**For a high score in sales.**

**Atlantic does selective sports job.**

**Games aired where interest is**



Football is backbone of Atlantic programing. Games chosen for local interest

**spot** Some of the reasons for the outstanding success of the Atlantic Refining Company with football broadcasts are simple and obvious.

They are the sort of things that any radio or TV advertiser who has a seasonal air attraction is bound to learn:

1. "Promote your sports broadcasts at all times to your dealers and to the public."
2. "Don't let your commercials interfere with the air audience's enjoyment of the game."
3. "Don't rely solely on seasonal sports broadcasting to carry you



Young man with a future was early Atlantic star

through a full 52 weeks of selling."

There are other success secrets, but these are not so obvious. One of the key factors: "Select your football games and your station lists so that you are airing the game *most important to the local audience*, whether it be an all-star college tilt or a simple high school game."

This leads directly to the nearest thing to a crystallization of Atlantic Refining's success secret. After 15 consecutive years of gridiron broadcasting, it is still found in one word: "flexibility." This is more than just a nice-sounding advertising word to Atlantic, and to its sports-wise ad agency, N. W. Ayer & Son; it is the great guiding rule. "Keep the whole campaign and the schedules flexible . . . and you won't have waste circulation."

Very neat, a sponsor might mutter, but what's the difference? Everybody likes football, so why knock yourself out worrying if the game is "important" to a local audience?

The answer can be found in audience research conducted on the Atlantic Refining Company's football broadcasts by N. W. Ayer. Take a typical Saturday afternoon, for instance, in the Maine-to-Florida-to-Ohio marketing area of Atlantic Refining during the height of the gridiron season.

Analysis shows that as much as 25% of the potential air audience will have radio or TV sets tuned to a station carrying an Atlantic-sponsored, or co-sponsored football game.

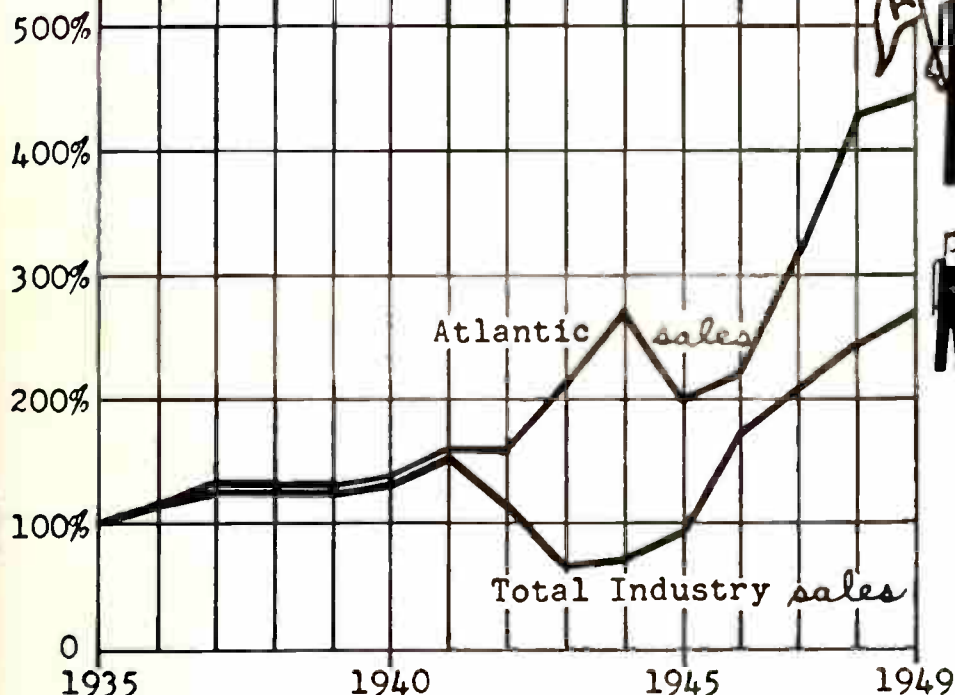
If you'd rather, take the football season as a whole. Research has proved to N. W. Ayer and Atlantic that at least 50% of the 13,000,000-odd families in the Atlantic territory tune in at least once to Atlantic football games on one or more of 120-odd stations during the nine-week season.

On this basis, Atlantic's preoccupation with flexibility in its gridiron games makes a lot of sense. Few other sports advertisers—including several industry competitors in the Atlantic sales bailiwick—can claim listening figures during the football season that even compare with Atlantic's.

In other words, Atlantic Refining takes the kind of job that a national sports advertiser like Gillette does on a coast-to-coast basis, and brings it down to the local level. Atlantic does it week after week.

It has its effect on Atlantic's business picture, too. While Atlantic, like any other major petroleum refiner, does not consider that the job of selling petroleum products can be done by advertising alone, sports broadcasting has done an important job for Atlan-

How Atlantic has grown in relation to rest of industry



Sources: Atlantic Refining Co.; U. S. Dep. of Commerce annual survey of gas, oil consumption



Atlantic success rule: promote sports heavily

tic through the years. It has helped greatly in boosting Atlantic Refining from a company getting a net income of some \$10,000,000 on a gross of \$131,000,000 in 1937 (first year of bigtime air sports for Atlantic) to a firm that netted a better-than-industry-average of \$27,210,432 on a gross operating income of \$446,461,857 last year.

Like any good showman, Atlantic has the knack of making its football sponsorship every fall look temptingly easy. It isn't, because like any good show business effort, a lot of detailed, backstage work goes into the planning. For one thing, the Atlantic-sponsored (or, more recently, co-sponsored) football games may vary greatly. In one part of its marketing area, Atlantic may be bringing audiences a king-sized, star-spangled clash like the Penn-Cornell game on a custom network of 40 or 50 stations. In another, the grid game might be a contest between two high-school teams aired on a single radio outlet.

The trick is in knowing what game to broadcast where. This is somewhat true of the Atlantic sponsorship (and co-sponsorship) of baseball games and basketball games in their season, although football is still the wheelhorse of the Atlantic air sports operation.

Football, however, requires the most careful planning, because the "interest" of the public can change drastically during the season.

Most people think of the football season as starting on a nice crisp Saturday in late September. As far as Atlantic and N. W. Ayer are concerned, much of the football season has practically finished up while the lazy warmth of August is still hanging over Philadelphia, headquarters for agency and client.

Contractual arrangements will have been made for broadcast rights to football games Atlantic thinks will draw the greatest air audiences. These include home games of schools like Pennsylvania, Navy, Duke, Princeton, Holy Cross, Pittsburgh, Ohio State, Cornell, and others. In nearly every case, Atlantic and Ayer dealt with the schools in procuring the rights, getting the school's "O.K.", too, on any non-competing co-sponsor with whom Atlantic may share its football costs in one locality or another. These contracts with the schools usually involve other contracts between Atlantic and Ayer and the 60-odd veteran sportscasters and announcers who will do the actual broadcasts. Once these contracts are lined up, the way is cleared for the timebuying phase.

Timebuying for the Atlantic football season is started well in advance of the season's start, often months ahead. Since as many as 10 or 12 different football games are aired on "custom-made" networks in the East averaging 10 or 15 stations, timebuying can get pretty involved. It starts, roughly, with the lining-up of stations in areas where local interest and alumni interest (not always the same, by the way) are greatest. Then, based on advance predictions and knowledge of Atlantic's sports staff, other stations with a proved ability to "cover" an area are added. This is where "flexibility" is most in evidence. Although timebuying is fairly well set before the season starts, a sudden show of strength by a team, a major upset, a shift in public interest may cause Atlantic to add, drop, or juggle station schedules.

Sometimes, changes have to be made because of emergencies. For instance, in 1949, Atlantic and Ayer were faced with the problem of the cancellation (due to bad weather) of the Boston College-Oklahoma U. game just 30 minutes before game time. With well-rehearsed precision, Atlantic's troubleshooters got hold of AT&T, and substituted the Boston University-Syracuse game. This game, almost as good from  
(Please turn to page 46)

## Quotes

### Here's how BMB is being used

We use BMB as a starting point and then reinterpret those figures ourselves. Here's an example:

We had a client on a powerful New York City station who was principally interested in the local market. Soon we noticed a slight increase in sales in Buffalo, Rochester, and Boston, although we were doing no advertising there. We took the BMB figures for these markets (sets-in-use), then added up the coverage of the local radio stations in these markets. The difference between the total sets-in-use and the combined coverage of the local stations we took to be the outside-fringe coverage from various large stations, including the New York City station used by our client. We assume that this fringe coverage increased our client's sales there.

**VICTOR SEYDEL**  
*Anderson, Davis & Platte*

We use BMB as raw material and rework figures to arrive at what we consider the "primary service area": the area in which we feel that a station can claim primary coverage. Then we credit every radio home to that station.

We also allocate costs on the basis of BMB coverage and use it to find out what kind of advertising support we have in each county in the nation.

**HENRY CLOCHESY**  
*Compton Advertising, Inc.*

We are not slide-rule operators. We use BMB on a comparative basis, not on a cost-per-thousand basis.

**GENEVIEVE SHUBERT**  
*Ted Bates & Co.*


BMB figures help us determine the allocation of our budgets according to the 36 primary areas of the National Wholesale Druggist Association areas.

But one technique we use may be somewhat out of the ordinary. Where we use two different stations in the same city, such as Chicago, if we find one county with a 34% coverage for one station and 46% coverage for the other, we combine the total coverage—in this case it would be 80%. This allows us to use counties that have less than the required 50% for individual stations.

**DON NEWMAN**  
*Harry B. Cohen Advertising Co.*

# Are you getting the most out of BMB?

**P&G had its agencies work for best formula;  
others parlaying BMB raw data successfully**

 The Broadcast Measurement Bureau was created to help answer a persistent advertiser question: How many people do I reach via radio?

Unlike printed media, which rely on time-honored circulation figures as their main selling point, pre-BMB broadcasters often were on shaky ground when they claimed certain-size potential audiences. Over the years this resulted in many a battle of millivolt contours and sometimes in specious theorizing which assaulted prospective advertisers.

Since the emergence of BMB, the timebuyer has a standard source. This is what a sponsor can find out about an AM station by looking up its BMB data:

1. Total number of radio families by counties. Also, cities of 25,000 or over in metropolitan counties, cities of 10,000 or more in non-metropolitan counties, and all radio station cities regardless of size.

2. Number and percentage of radio families who listen to each radio station reaching their county and city: (a) At any time during the week; (b) On six or seven days during the week; (c) On three to five days during the week; (d) On one or two days during the week.

3. The above is done separately for daytime and nighttime listening.

4. Area report, by states, showing the percentage of listeners in each county who tune in at various times

during the week to every station receivable there.

The area report mentioned in number 4, above, differs from the basic BMB station presentation in providing a comparison of all listening in a county. It gives the percentage of listening for all stations reaching a county, rather than detailing the coverage of a single station in all counties.

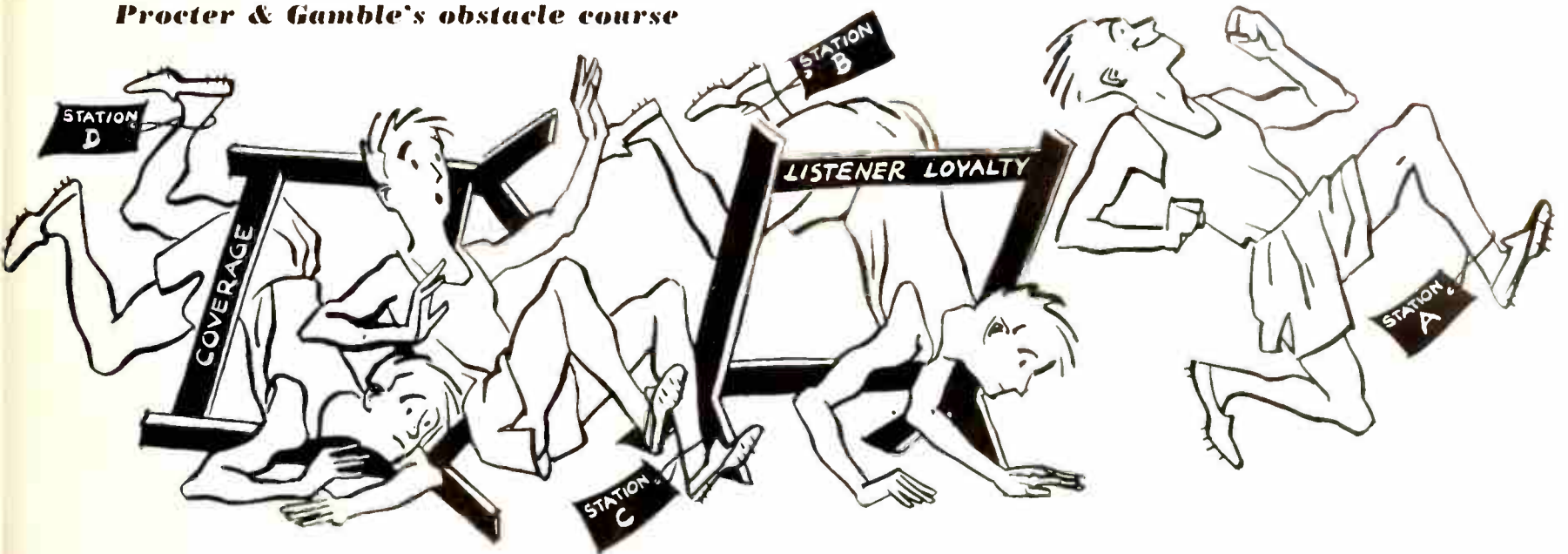
SPONSOR examined the second BMB report immediately after it became available (13 February issue). Now, seven months later, SPONSOR reports on how this wealth of reliable data is being used in everyday decisions.

It discovers wide variations in use among buyers and sellers of radio time; many advertising agency timebuyers are content to tot up counties with 50% or more total listenership; others use more complex systems. On the selling side, some stations and representatives cling to the millivolt contour map, spice it with a few BMB figures on total radio families covered. More ambitious organizations, like the networks and radio representatives, provide advertisers with BMB coverage maps showing the percentage of listeners in every county reached by a station's signal.

By now, most timebuyers have settled on their own pet method of selecting stations with the help of Broadcast Measurement Bureau information.

Suppose, for example, that some timebuyer has been instructed to pick out a station for the Hybrid Corn

**Procter & Gamble's obstacle course**



Company which will get their daytime weather forecast into the most Kansas homes. Here's how our man might do it. He decides that the simplest rule-of-thumb is to compare every station in and near Kansas on the basis of its daytime coverage. The station chosen will be the one delivering the most counties in which 50% or more of the radio families listen to it at least once a week. Looking up WXXX, Kansas City, for instance, he finds that its daytime signal reaches 50% or more radio families in 47 out of 91 Kansas

counties. These 47 counties are then part of WXXX's primary coverage area, by our man's definition.

That's the simplest use of BMB data as a station selection tool.

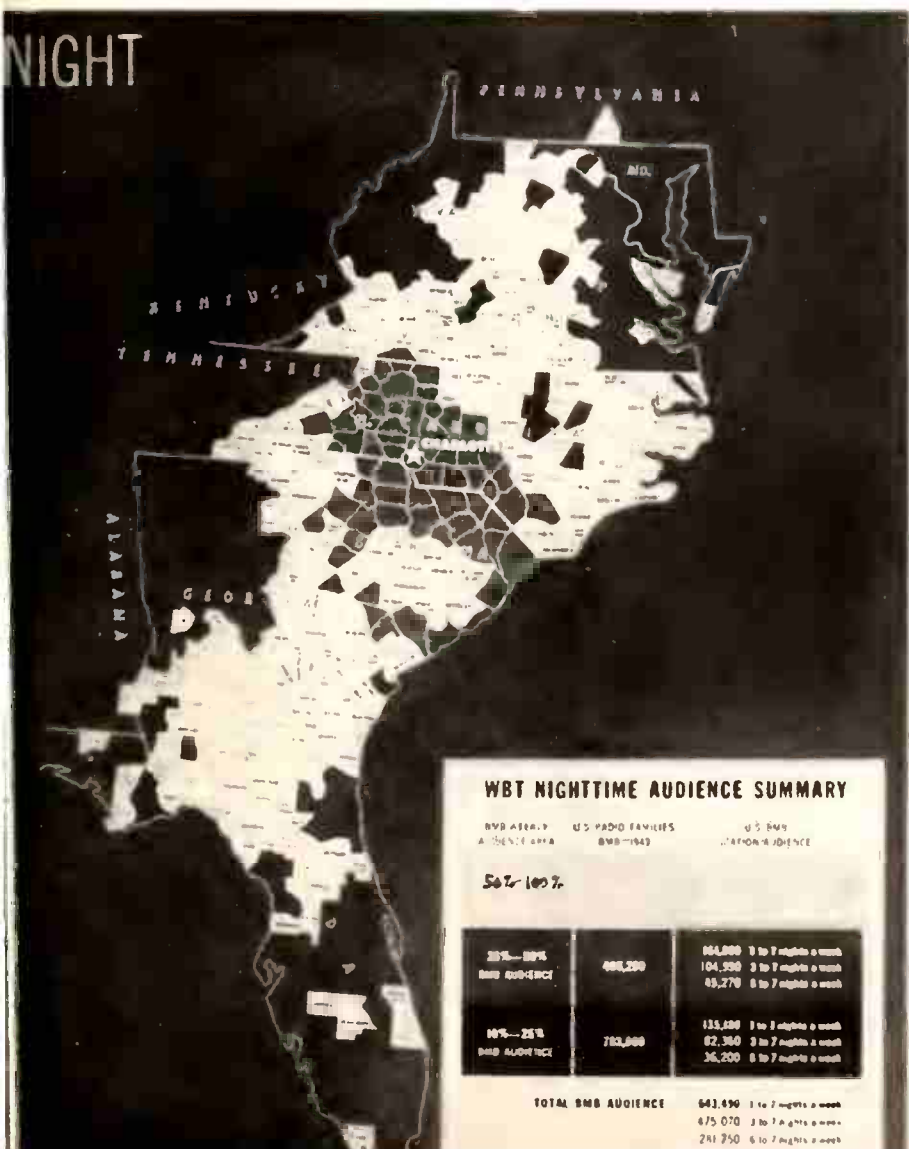
If our timebuyer for Hybrid Corn runs into some close decisions on coverage, or wonders whether a larger potential audience justifies paying a higher rate, he goes one step further. Instead of being satisfied with a rough measure of coverage alone (which reflects mainly the strength of a station's signal), the timebuyer works out the

total number of radio listeners in Kansas who listen to a particular station (which gives an indication of "circulation"). How does he do it? By multiplying the total number of BMB radio families reported for each county by the percentage of listeners in that county who listen to the station during a week. With the number of radio family listeners computed for each county, totaling them all up tells our man how many families in Kansas listen daytime to that station.

(Please turn to page 61)

CBS maps show three BMB listener-percentage levels by shadings

Petry station data includes maps, easily-used BMB tabulation (see below)



**TOTAL WEEKLY AUDIENCE PERCENTAGES BY COUNTY**

State:County	Day %	Night %	State:County	Day %	Night %
<b>KANSAS</b>			McPherson	77	80
Barber	73	47	Marion	87	74
Barton	35	24	Morris	11	
Butler	91	93	Ness	17	10
Chase	42	17	Ottawa	12	
Chautauque	42	14	Pawnee	40	21
Clerk	27	11	Pratt	64	27
Coffey	20		Reno	85	83
Comanche	41	19	Rice	60	49
Cowley	95	90	Rush	27	14
Dickinson	25	13	Russell	15	12
Edwards	34	22	Saline	29	17
Elk	65	29	Sedgewick	86	88
Ellis	14		Stafford	63	41
Ellsworth	43	30	Sumner	97	94
Ford	21	16	Wilson	14	
Gray	22	21	Woodson	15	
Greenwood	62	29			
Harper	94	85	<b>OKLAHOMA</b>		
Harvey	92	88	Alfalfa	48	27
Hodgeman	19	17	Grant	82	71
Kingman	88	71	Kay	59	47
Kiowa	45	29	Major	11	
Lincoln	16		Moble	22	14
Lyon	11		Woods	37	14

## ANIMAL PRODUCTS

SPONSOR: Kean's Drug Store

AGENCY: Direct

CAPSULE CASE HISTORY: *One hundred dollars was invested in announcements pushing veterinary products and aiming for new customers. After the first commercial, 25 new farm customers came in the very same day. After two announcements, over \$625 worth of veterinary products was sold. By the time the store's radio campaign ended, they were servicing the bulk of the farm trade in their county.*

WIBX, Utica

PROGRAM: Ed Slusarczyk's  
Farm & Home Show

# RADIO RESULTS

## FRUIT

SPONSOR: Itsy Gotkins Market

AGENCY: Direct

CAPSULE CASE HISTORY: *Two one-minute announcements were used on an early morning disk jockey show. Approximate cost: \$10. Crates of peaches were advertised and this is what happened: 150 crates of peaches sold by 10 a.m.; 250 crates gone by noon. By 2 p.m., over 400 crates were sold, and by closing time the first day, 500 crates were gone. Customers came from as far as Michigan (150 miles) in response to the air advertising.*

KDAL, Duluth

PROGRAM: Daily with Bayly

## TELEVISION SETS

SPONSOR: Lee Television

AGENCY: Direct

CAPSULE CASE HISTORY: *Lee Television needed some extra sales impetus to move 100 TV sets. They purchased five announcements scheduled during a WLOW exhibition baseball game. During the afternoon of the game, 86 sets were sold with a retail value of \$8,000. At the end of the day, Lee had sold 140 TV sets, a total gross volume of over \$12,000. The cost of the five announcements came to only \$25.*

WLOW, Norfolk

PROGRAM: Announcements

## REFRIGERATORS

SPONSOR: Rosenman's Limited

AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor sold \$3,000 worth of refrigerators in a one-week campaign. Rosenman's uses radio continuously, but this particular effort is typical of their radio advertising effectiveness. No extra announcements were used; no special discounts offered. Five daytime announcements and a nightly sports show at a cost of \$23.60 resulted in the sale of six refrigerators for a \$3,000 gross.*

CKX, Brandon, Manitoba

PROGRAM: Announcements;  
Sport Report

## SHOES

SPONSOR: Diamond Shoe Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Three announcements, the sole advertising, were used before the store's spring sale. Result: doors opened at 9 a.m. and had to close at 9:15 a.m. because the store was overcrowded. First day sales were \$3,000, largest in the store's history. Cost: \$33.60. There were block-long lines the entire first week waiting to get into the store. Sale was continued for nine weeks with more announcements. Total gross \$40,000; announcement cost \$436.80.*

WNAX, Yankton, S. D.

PROGRAM: Announcements

## BOOKS

SPONSOR: Book League of America

AGENCY: Huber Hoge

CAPSULE CASE HISTORY: *The Book League of America wanted to increase their Chicago sales of "War and Peace" and "The Sun Is My Undoing." They decided to offer both books for \$1.39 to Housewives' Protective League listeners. Just six announcements brought in 1,530 sales for a \$2,126.70 gross. The sponsor, a division of Doubleday & Company, adds that the broadcast advertising cost was less than 19c an order.*

WBBM, Chicago

PROGRAM: Housewives' Protective  
League

## SOAP

SPONSOR: Swanson's Drug Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Swanson's devoted their commercials on the Elmer Davis program to Lightfoot's Lanolin Soap, 60c for six cakes. After one program, approximate cost \$20, Swanson's stock of soap was depleted and he had to reorder. Well over a gross of this soap moved off the counters as a direct result of that single news commentary show for a total sale amounting to about \$100.*

WJTN, Jamestown

PROGRAM: Elmer Davis



*In San Francisco*

## **He always goes over**

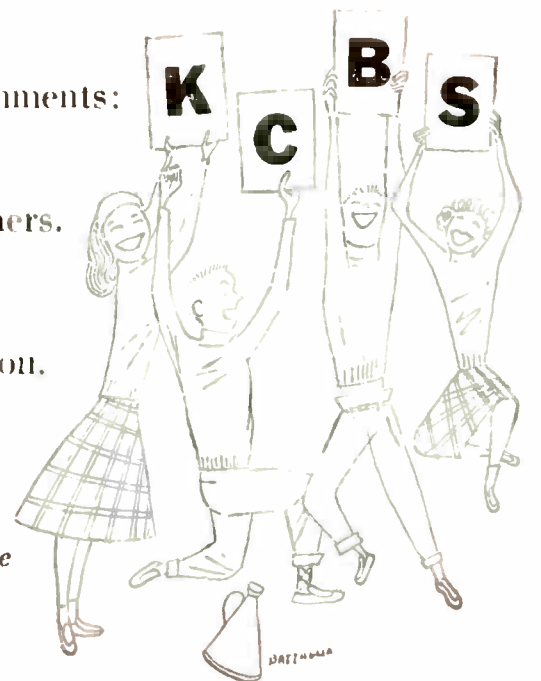
And when KCBS' Carroll Hansen carries your product, *you* score too. Because the Pulse of San Francisco\* shows that, month after month, Hansen is far and away the most listened-to sportscaster in the Bay Area. (And he's equally popular with sponsors!)

No wonder he goes over big. He tops off 18 years' experience as sportscaster-newsman with the cream of the Coast's sports assignments: play-by-play of the leading football games... Rose Bowl color and commentary... the Citation vs. Noor Handicap and many others.

Huddle with Hansen and you'll get the biggest rooting section in Northern California. Just call us or Radio Sales for information. (But hurry... he's practically sold out!)

KCBS • now 5,000 watts—soon 50,000 watts

*Columbia's Key to the Golden Gate*  
 Represented by Radio Sales





# Mr. Sponsor asks...

**What should advertisers faced with war-imposed scarcities do about their radio-TV advertising budgets?**

**R. Richard Carlier** | Advertising manager  
Bigelow-Sanford Carpet Co. Inc., New York

## The picked panel answers Mr. Carlier



Miss Armstrong

Past experience alone provides the answer for you this month. Mr. Sponsor, Radio and TV advertising is not a luxury but a necessity . . . a part of everyday living in the United States. Children

quote singing commercials as often as they recite nursery rhymes. Five years ago manufacturers whose wares had not stared down at consumers from the shelves of the local emporiums during war years discovered what happened when the ever-fickle public had been allowed to forget them.

Those who had kept a steady stream of institutional advertising flowing throughout the country found the banks of said stream flanked by prospective customers with check books in hand. While, on the other hand, "Wary Willies" who had poked their advertising dollars in their socks awaiting the time when their goods would be back on the market found the cost of a promotion program to regain public recognition far surpassed the budget a prolonged campaign would have called for.

While the "Willies" were busily courting consumers and retailers as well, "Ad Conscious Als" were going full steam ahead with the demand for their goods far exceeding production,

As for the part radio and TV have to play, that also should be quite obvious. People under the stress of war crave entertainment and information. Families are broken up and those who sit home find their radio and television sets a constant source of both. An advertiser has the opportunity of reaching consumers in their homes, their cars, while they are visiting friends, even when they go to the corner bar for a solacing slug of schnapps.

The sponsor whose bankroll provides entertainment and information for consumers is suddenly looked upon as a friend . . . he is the friend who provides them with temporary escape from their problems . . . this great public benefactor has nothing to sell yet he is providing entertainment and up-to-the-second news of what is happening in other parts of the world. It's nice to know the name of this great guy and when his products find their way back to the shelves of the village stores they are not only remembered but well thought of. Plenty of reason for allotting a goodly portion of any ad budget to radio and TV.

CHARLOTTE ARMSTRONG  
Timebuyer  
Lester "L" Wolff  
New York



Mr. Giellerup

time aggressive companies in one field

Most budgets should not be cut. I can think of a number of reasons. For one thing, they were too small to begin with. The average advertiser underspends. Evidence of it is

or another seize leadership by out-advertising competitors. "Why advertise?" you ask; "I can sell my entire output without it." Many companies acted on that thought during World War I. The subsequent loss of sales became an object lesson. Rare was the organization making that mistake during World War II.

A mere purchase of your product is not enough. The buyer must appreciate it and want it. Otherwise, he exercises his first opportunity to make a different selection. True, past advertising has already sold many present customers. Only advertising can do that. Only advertising can increase the number of customers to keep pace with a population that doubles every 50 years. Of course it's ridiculous to urge people to buy when you have nothing to sell them. But that's no reason for letting them forget you. Actually, the situation gives you a special advertising opportunity. It's your chance to build badly needed goodwill. Cooperators with the Advertising Council will testify on that point.

If cut you must, which media should be sacrificed? Each advertiser has his own particular problem. There can be no general answer. And each medium can offer reasons why it should be excepted. But an obvious reason for hanging on to radio and television time is that they do not depend on paper. You need fear no restrictions on your schedules because of paper shortage. Also, good time periods and good programs are hard to find. Advertisers who hang on to them will have them when the scarce condition changes and they once more enter a buyer's market.

SYDNEY H. GIELLERUP  
Partner  
Marschalk & Pratt  
New York





Mr. Dekker

If the years 1940-1945 are considered a war period, it is interesting to note that advertisers who spent a million dollars or more for advertising in 1940 increased their total expenditure in that half decade,

\$47,000,000. By advertising classifications, five of the seven major categories increased in total advertising dollars and all seven categories had increases in the same period for radio expenditures. It is of further interest that in four out of the seven categories there was an increase in net earnings while one classification was about the same. It would seem, therefore, that from a profit point of view an ad budget can still be retained during a war-imposed scarcity period.

It is significant that all advertisers in the before-mentioned classifications increased their radio expenditures during the five-year period. Advertisers have spent incalculable sums of money in developing franchises—both consumer and dealer—and it is my opinion that radio and television advertising are well suited during times of national emergency to play a major part in the preservation of these franchises. Magazine and newspaper space in such a situation becomes more difficult to obtain, but the advertiser who has a radio or television franchise—whether network, regional or local—is in an advantageous position to continue to tell his customers and dealers about the product and services he sells. This advertiser then is in a better position to capitalize this advantage when products or services become freer in supply. The mass circulation of radio, plus the concentrated impact of television are ideally suited to maintaining the advertiser's good will and franchise.

WILLIAM C. DEKKER  
Vice President  
McCann-Erickson  
New York

**Any questions?**

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

# Will the Irish string be broken?



**There's drama every Saturday** this Fall on Chicago's WCFL (1000 on the dial). The fortunes of the Fighting Football Irish of Notre Dame are unfolded as they put their unbeaten gridiron record on the line.



**There's ever-growing listenership** on WCFL, because of out-front programming which includes sports highlights topped by the complete Notre Dame schedule year after year. (To say nothing of the exclusive broadcasts each Sunday of the games of the professional Chicago Cardinals.)



**The result is ever-greater value** for advertisers seeking to reach the tremendous Chicago area market. Ask WCFL or Bolling Company representatives for their listenership figures, for their amazing low-cost-per-thousand story, or for their sensational WCFL Pulse reports. They all point the way to the choicest, most productive time buys in all Chicago radio.

# WCFL

An ABC Affiliate

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.



millions eavesdrop  
on crack newsmen  
as they swap inside information  
... 18,000 miles apart!

**“war front — ho**



ne front"



On the war front: Bob Stewart. On the homefront: Cecil Brown and George Fielding Eliot

Something unprecedented is happening every Monday at 9:30 pm. NYT. In response to increased public interest in news (July 1950 ratings for Mutual commentators are up 53% over July 1949) Mutual offers listeners on the home front the first regular chance in radio history to "eavesdrop on a party line" direct to the war front, in "WAR FRONT—HOME FRONT."

Each week, military expert Major George Fielding Eliot and skilled newsmen in New York, Washington, London, Berlin and other vital news centers, fire questions everybody wants answered. From Tokyo, Mutual Bureau Chief Robert Stewart and correspondents fresh from Korean action unfold frank facts (within security limitations).

It takes special circuits of landlines and shortwave totaling 18,000 miles. It takes special talents in the gathering and transmission of news. It delivers what the NEW YORK TIMES calls "a new type of program, and a good one indeed . . ." VARIETY calls it "informed, succinct and up-to-the-minute . . ." and TIME labels it among "radio's best and newest efforts . . ."

To get your message in on the call that is heard by millions phone, write or wire our nearest office and ask about . . .

**mutual**

WAR FRONT—HOME FRONT", ANOTHER EXCITING 'RADIO FIRST' BY

... THE FIRST NETWORK FOR NEWS



**READY  
BUYING  
POWER**

+

**WRNL**

=

**MORE SALES  
THAN EVER  
IN RICHMOND**

Industrially Progressive, Agriculturally Rich, Economically Sound — that's ready buying power! And WRNL gives you complete and thorough coverage in the Rich Richmond trading area. WRNL has been on 910 KC at 5000 Watts for more than 8 Years—and the important buying audience has the listening habit!

*To get your share of this outstanding market, remember, there's more sell on . . .*

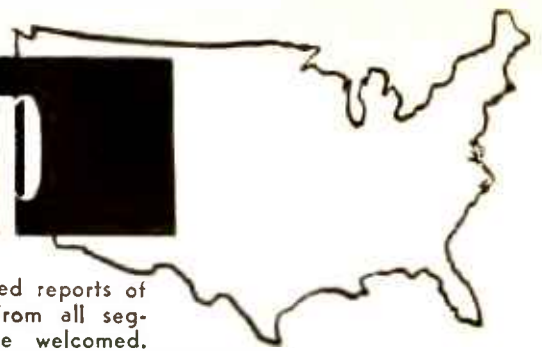
**WRNL**

**5000 WATTS 910 KC  
NON-DIRECTIONAL  
(daytime)  
ABC AFFILIATE**

**EDWARD PETRY & CO., INC.,  
NATIONAL REPRESENTATIVES**



# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## **Baltimore market runs unique show on WAAM-TV**

Mix merchandising with sponsor participation—that's the sales success recipe formulated by a multi-million dollar food market in Baltimore.

The firm, Schreiber Brothers, has prepared a tie-in plan with availabilities for 12 grocery manufacturers on their WAAM-TV show, *Magic By Christopher*. The cost for participa-

insure sales "magic." Schreiber and WAAM-TV have used time announcements; 20-second and one-minute announcements; and mentions of the show in local studio productions.

The show's success may set a pattern for cooperative food store TV on a local basis.

## **New service will aid sponsors seeking TV shows**

Potential sponsors, advertising agencies, and stations can now have at their fingertips a listing of new radio or TV shows available for packaging or production.

A new bi-weekly trade service can help simplify the needle-in-the-haystack search for something new. Known as TV-Radio Show Service, it consists of a bulletin containing show title; running time; format; basic idea or "gimmick"; size of cast; number of sets required; creator's estimate of packaging show; material available (presentation, outline, one or more scripts, recording, film); creator's name, address and phone number and, in the case of an individual, present and previous professional experience.

The shows listed are from individuals and independent packagers and producers and are grouped according to types of programs. Every three months, a repeat listing is carried of all shows previously mentioned during that period.

Interested advertisers, stations or agencies contact the packager direct as the service doesn't act as an agent.

A three-month introductory subscription costs \$10; the fee for listing a show is \$2 per show per listing. The service was organized and originated by Mitchell C. Hodges in association with Lucille Hudiburg, former associate producer at CBS-TV. The services address is P. O. Box 361, Madison Square Station, New York 10, N. Y.



Sponsors expect sales magic from Christopher

tion: less than the charge for a 20-second spot.

To help insure sales success Schreiber has formulated a seven-point plan for follow-through:

1. "TV Specials" demonstrated and displayed throughout Schreiber's store.
2. Mass-selling displays in the store's main high traffic shopping aisles linking "TV Specials" to sales.
3. Window displays in the heart of Baltimore's downtown shopping area.
4. Booklets and folders, specially printed, to be placed in shopping bags.
5. 300 billing cards to be placed on front of shopping carts.
6. Special sale and seasonal follow-up "behind the scenes" to direct traffic flow to promoted products.
7. Special tie-ins to back up manufacturers' campaigns with point-of-sales push.

The program itself, *Magic by Christopher*, is a 15-minute show featuring Milbourne Christopher, internationally-known magician.

The cost to Schreiber Brothers is \$171 per program plus talent costs. To

**Americanism theme builds prestige for WLAC sponsors**

The story of the American way of life combined with a current events tie-in has provided prestige programming for 17 Nashville sponsors.

Their program on WLAC, Nashville, takes its title and musical theme from the World Broadcasting System's *Forward America*. The program's idea: to show how Nashville's foremost business enterprises began on a shoestring and, through free enterprise, grew into major businesses.

The advertisers, many of whom nev-

er used radio before, include: First American National Bank; American Bread Company; Nashville Gas & Heating Company; The NC&STL Railway; Bradford Furniture Company; C. B. Ragland Company; Life and Casualty Insurance Company; Marshall & Bruce Company; Loveman's Department Store; TEMCO; Nashville Bridge Company; Anthony Pure Milk Company; Neuhoff Packing Company; Braid Electric Company; Jamison Bedding Incorporated; Nashville Banner; and Foster & Creighton Company.

**'Harry de Hoarder' offers dough for good citizenship**

"I'm Harry de Hoarder and I'm offering a thousand dollars a day in valuable stuff to you listeners . . . if you promise not to hoard."

Not the King's English to be sure but it heralds KITE's latest audience-building gimmick. It also provides a

encourage their friends and neighbors not to hoard.

**Briefly . . .**

The Borden Company has achieved excellent sales results with spot radio (see 3 July 1950 SPONSOR, "How Borden's does it"). Now, they're building goodwill with radio. Recently, employees of the Borden plant in Van Wert, Ohio (Camembert cheese), presented \$2,000 to the French Government. The purpose: to restore the statue of Marie Harel in Vimoutiers, France (she discovered the dessert cheese in the 18th century). Transcrip-

**Re-elect your favorite!**  
TUNE 930 ON ANY DIAL



**RADIO STATION KITE**  
HONEST . . . FEARLESS . . .  
NOT CHAINED (no network than they are)

YOUR CONTINUED CONFIDENCE IN OUR GOOD MUSIC & UNVARNISHED NEWS POLICY WILL BE APPRECIATED. (Over.)

Mythical Harry draws San Antonio listeners

tie-in with some of KITE's advertisers who use anti-hoarding commercials on their programs.

Harry, a mythical character, is a professional hoarder who offers \$2,500 a day on the San Antonio news and music station. Most of the prizes are in merchandise obtained from various prize houses on a "plug" basis.

Cash prizes round out the daily \$2,500 total and are offered on such KITE giveaway and prize shows as *Kanary Kwiz* and *Sixty Silver Minutes*.

The stunt ties in with advertisers like Joske's who run this copy on all their newscasts: "Don't hoard. Hoarding aids inflation. Don't hoard." (See 2 January SPONSOR, "The rains came, the merchandise went".)

Another KITE advertiser, a brewery, uses similar anti-hoarding announcements blended with their brew commercials.

The public service aspect: merchandise and cash winners sign a pledge that they'll not hoard and they will



Borden employees give \$2,000 gift to France

tion of the ceremony was presented over WOWO, Ft. Wayne, mentioned by CBS' Galen Drake, and aired by Voice of America.

\* \* \*

Peerless Radio Distributors of Jamaica, Long Island, are trying something new in video advertising. They have bought all of WOR-TV's test patterns to advertise their products. Peerless sells primarily to radio-TV servicemen so they decided to reach their customers while they were at work.

**Tulsa Income Per Family Is Above Average**

City a 'Rich Market' in National Surveys on Purchasing Wealth

NEW YORK, Aug. 12—

Tulsa stands out as a rich market, with income and spending at a level above that of most other cities in the United States.

This is brought out in a new, copyrighted survey of buying power, prepared by Sales Management.

The high standard of living prevailing in Tulsa is indicated by the volume of retail business done in the past year. The local stores registered a sales total of \$225,835,000, which was above the city's quota.

The ability of local families to spend more was made possible by better incomes. The 64,100 families in Tulsa attained a net income, after deductions of personal taxes, of \$323,598,000.

Dividing one by the other yields a per family average income of \$5,048, which was higher than the \$4,474 national figure and than the \$3,626 earned per family in the West South Central States. In Oklahoma, it was \$3,209.

These are arithmetical averages, it is noted, and are substantially higher than the "median" figures obtained in retail

Yes, the Tulsa market is above average! The Tulsa market area market is the No. 1 Market in Oklahoma. With 34.8% of Oklahoma's land area, this concentrated Tulsa market area has 47% of the state's population; 45% of the retail sales; 46% of the effective buying power; and 47% of the bank deposits.

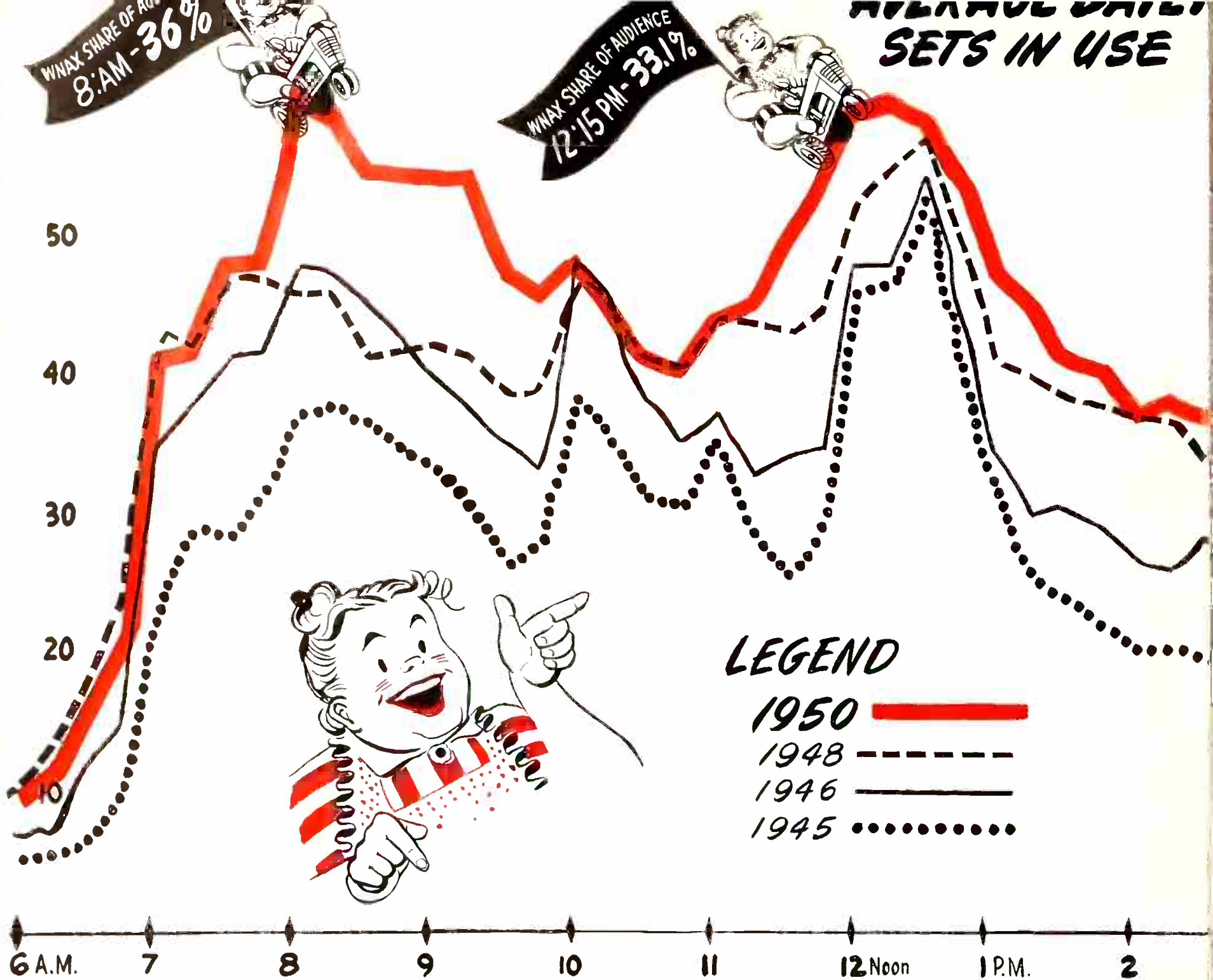
**AND KVOO ALONE BLANKETS THE TULSA MARKET AREA**

The 1949 BMB report shows each of the 30 counties in the Tulsa Market Area of Northeast Oklahoma, plus 13 counties in Kansas, Missouri, and Arkansas within KVOO's 50-100% daytime area. KVOO also has the highest overall Hooper rating in Tulsa.

**50,000 Watts Day & Night**  
NBC Affiliate

**KVOO**

Edward Petry & Co., Inc.,  
National Representatives



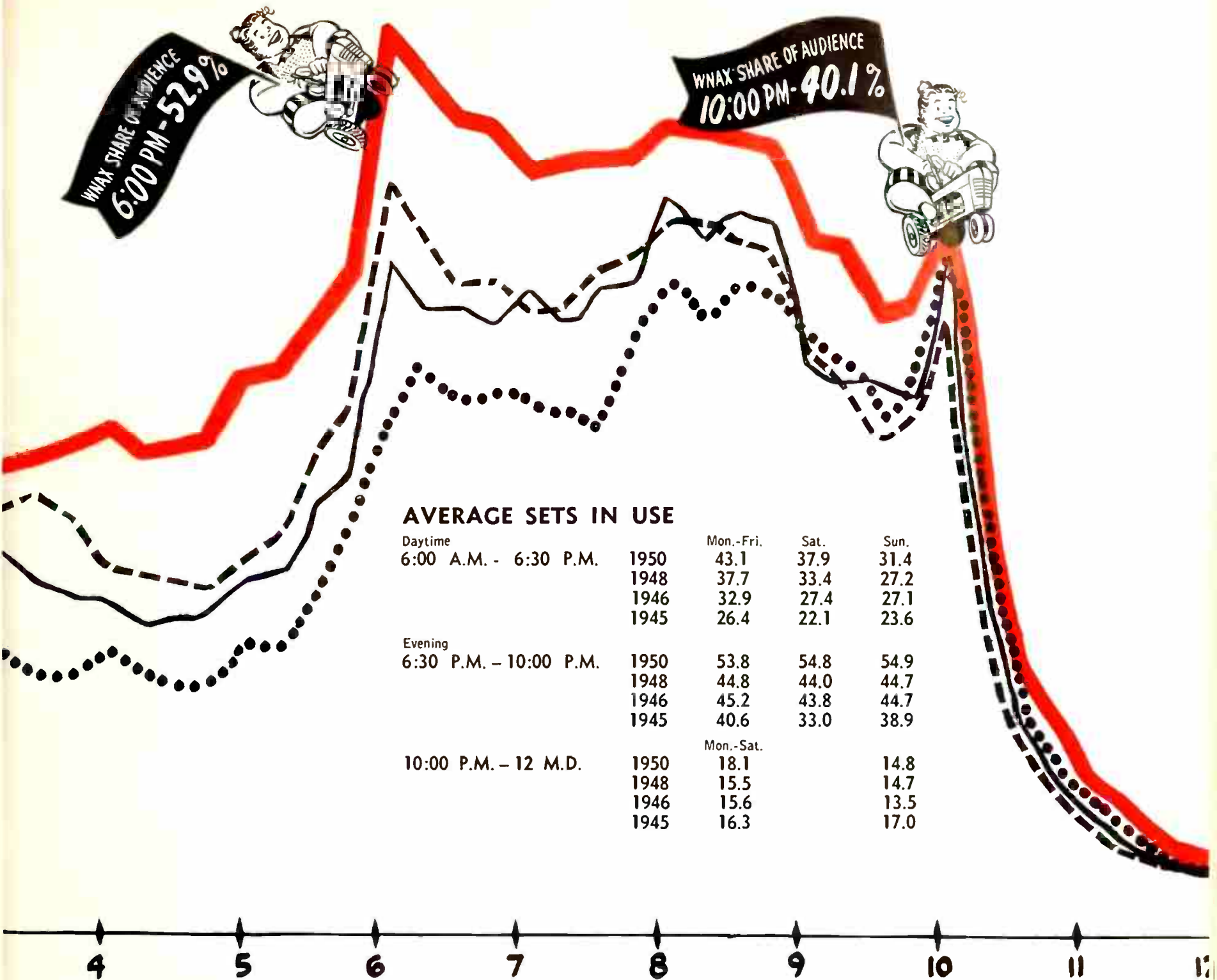
# DIARY STUDY      REAFFIRMS

During the week of March 13, 1950, Audience Surveys, Inc., conducted a listener diary study in 80 counties in Minnesota, the Dakotas, Nebraska and Iowa. Chosen from the 267 BMB counties you know as Big Aggie Land, these same 80 counties were used by Audience Surveys to conduct similar studies during the same week in 1945, 1946 and 1948.

In Big Aggie Land, immune from the inroads of television, radio audience has been steadily increasing over the past five years, as shown on the above chart. Note: in March, 1945, the war was at a crucial point, making for highest radio listenership — in March, 1950, Korea had not yet exploded.

Total audience has grown, so has WNAAX influence. Despite a marked increase in new stations, WNAAX ratings continue to shoot skyward. Although 52 stations received mention in the 1950 study as opposed to 43 in 1948 (fewer still in preceding studies), the 1950 Monday-thru-Friday average daytime rating on WNAAX is 13.7 — nearly twice the 7.1 registered in 1945.

In comparing average ratings for the 52 stations mentioned in the survey, it becomes obvious that WNAAX is easily the dominant station. For the week as a whole WNAAX is first station by more than 2-to-1. (WNAAX 11.8; Station B: 4.9). In both daytime and evening listening WNAAX enjoys this 2-to-1 superiority over the second station.



**AVERAGE SETS IN USE**

Daytime		Mon.-Fri.	Sat.	Sun.
6:00 A.M. - 6:30 P.M.	1950	43.1	37.9	31.4
	1948	37.7	33.4	27.2
	1946	32.9	27.4	27.1
	1945	26.4	22.1	23.6
	Evening			
6:30 P.M. - 10:00 P.M.	1950	53.8	54.8	54.9
	1948	44.8	44.0	44.7
	1946	45.2	43.8	44.7
	1945	40.6	33.0	38.9
	10:00 P.M. - 12 M.D.	1950	18.1	
1948		15.5		14.7
1946		15.6		13.5
1945		16.3		17.0

# WNAX DOMINANCE

Converting program ratings into share-of-audience figures, reaffirms WNAX leadership. WNAX share-of-audience for the average day is 29.3% . . . its nearest competitor rates 12.0% . . . again better than 2-to-1 for WNAX.

A few high-rated programs might influence "average" ratings . . . yet quarter-hour "wins" show WNAX dominance as clearly. Top rating in 439 (88%) of the five hundred quarter-hours studied gave WNAX a better than 10-to-1 advantage over the second station. WNAX was first in 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours.

To sell your product or service in Big Aggie Land you must use WNAX. For WNAX alone delivers this major market in one, big, low-cost package. Let your Katz man show you the way to soaring sales and increased goodwill. Phone him today.

## WNAX-570

**YANKTON - SIOUX CITY**

570 Kc - 5,000 Watts  
REPRESENTED BY KATZ

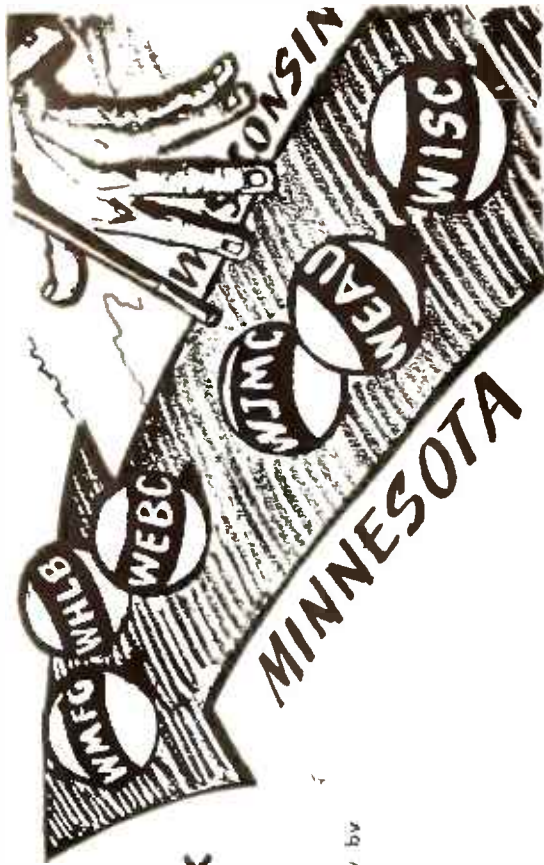
*A Cowles Station*  
AFFILIATED WITH A.B.C.

# YOU CAN CALL YOUR SHOTS ON THE



To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.



## ATLANTIC SPORTS

(Continued from page 33)

a listener-interest standpoint, went over the network lines and stations originally set up for the Boston College grid tilt. And it started right on schedule. Listeners never knew the amount of sweat that the hasty readjustment of everything from announcers' copy to the patching of network lines caused the Atlantic's air staffs.

This sort of last-minute scramble doesn't happen often. But, throughout the football season, Atlantic and Ayer have to keep re-evaluating games constantly, adding or dropping stations from the networks. "How much interest is there in the game . . . and where is the interest?" is the deciding factor.

In the early "planning stage" during the summer, the promotional and merchandising follow-through at Atlantic's 11,000 dealers has to be planned. This supporting campaign must be integrated into the other forms of advertising (newspapers, some magazines, outdoor posters, point-of-sale, direct mail, trade paper, premiums, etc.) used by Atlantic.

Complete kits of dealer-promotion material are worked out, down to the last counter display and window sticker. Special promotion kits for the radio and TV stations carrying the Atlantic games—which dovetail with the dealer promotions—are designed and distributed.

An annual meeting is held in Philadelphia before the start of the football season; at that time Atlantic and Ayer advertising officials meet with some three-score Atlantic announcers and sportscasters. The gathering's purpose is to outline the methods by which Atlantic commercials will be handled on the air, and to discuss changes in the game rules and general football gossip.

Atlantic Refining arrived at its operating method the hard way, by trial and error.

The big regional petroleum concern—incorporated in 1870 in Pennsylvania as part of Standard Oil but an independent firm since 1911 and an N. W. Ayer client since 1915—first came to radio on 14 September, 1935 with a Saturday-night, 7-7:30 p.m. variety program called *The Atlantic Family On Tour*. It was a variety program that was about as far away from sportscasting as you can get in radio.

Frank Parker was the star, and, later, Bob Hope and Honey Chile Wilder. The program, aired on an Eastern loop of CBS, had a fair amount of success—but produced nothing startling in the way of listening or sales—and was considered pretty much of an experiment. It was dropped quietly on 5 September, 1936.

Sportscasting made its initial appearance under the banner of Atlantic Refining in the summer of 1936. Again, it was just an experiment, but one destined to influence the broadcast advertising of Atlantic Refining from then on.

Atlantic, through N. W. Ayer, signed for a schedule of baseball games, featuring the Philadelphia A's and Phillies on WIP, with ex-umpire Dolly Stark doing the mike chores. This spot operation was a success almost from the first broadcast. Atlantic wasn't yet, however, fully convinced it had found an ideal radio vehicle.

In the fall of 1936, with football season coming in, Atlantic started sponsoring a 15-minute, 7:15-7:30 p.m. Tuesday-Thursday-Saturday-nightly roundup of sports news with Ted Husing on CBS in its marketing area. Atlantic also began, in a limited way, the network sponsorship of play-by-play football broadcasts. Atlantic, which hadn't yet found the secret of setting up its various networks so that the area of greatest game-interest matched the broadcast coverage almost exactly, had some waste circulation to contend with, but on the whole found it a success.

As a fill-in between football and baseball (Atlantic wasn't, as yet, a major factor in broadcasting college basketball), Atlantic followed the Ted Husing roundups from 29 December, 1936 to 25 June, 1937 with a thrice-weekly 15-minute situation comedy show, *Ma and Pa*. The program, featuring Parker Fennelly (the "Titus Moody" of Fred Allen's show) and Ruth Russel, was stepped up to a five-nights-a-week show in March of 1937, in the 7:15-7:30 p.m. slot. With the exception of some 5-10-15 minute news roundups now airing on a few deep-South stations and some "re-created" games aired seasonally, along with some spot announcement schedules, *Ma and Pa* was the last non-sports show bankrolled by the Atlantic Refining Co.

Atlantic had found its niche in radio.



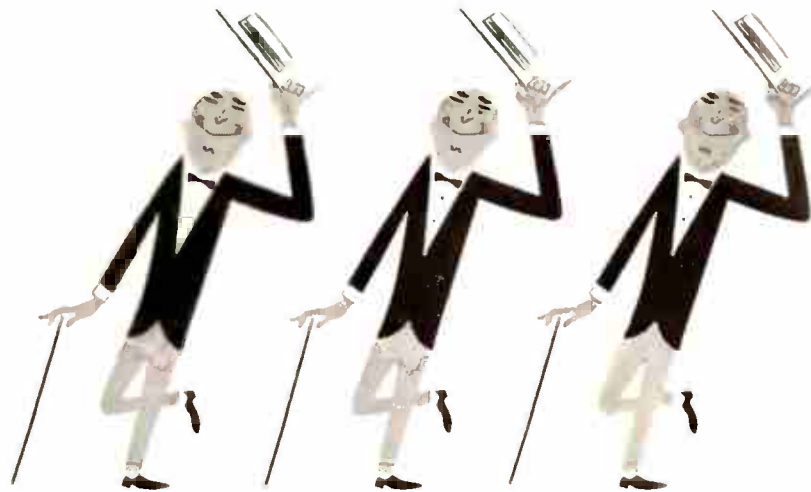
in the rich West Virginia market . . .

# it's "personality" that counts!

**WKNA**  
WKNA-FM  
Charleston  
950 KC—ABC  
5000 W Day  
1000 W Night

**WJLS**  
WJLS-FM  
Beckley  
560 KC—CBS  
1000 W Day  
500 W Night

**WKWK**  
WKWK-FM  
Wheeling  
1400 KC—ABC  
250 W Day  
and Night



**the famous Personality Stations®**

**deliver the BETTER HALF! \***

BMB has proved it! The "Personality Stations" are first in the rich, densely-populated area where West Virginians spend the better half of their dollar. Furthermore, it's such an easy task to capture your share . . . one advertising order, one bill and presto—you earn a smackingly low combination rate that makes the three "Personality Stations" the one really outstanding buy in the field.



**50.65% of total population**

**52.38% of retail sales**

**56.94% of general merchandise sales**



represented nationally by **WEED & CO.**

**free** with your subscription  
to SPONSOR . . .

# 199 TV Results

The only round-up of its kind.

**199 TV results that stand out**  
as the most profitable example of  
TV advertising.

**199 TV results in 40 separate**  
industry categories.

**199 TV results you can readily**  
adapt to your own advertising  
plans . . . immediately.

This 40 page TV case history  
booklet is yours free with a sub-  
scription to SPONSOR \* . . . \$8 a  
year for 26 Every-Other-Monday  
issues.

\* If you already subscribe you can get your  
copy of "199 TV RESULTS" by extending  
your subscription at this time.

**SPONSOR**  
510 Madison Avenue  
New York 22, N. Y.

Send "199 TV RESULTS" to me as a gift  
for subscribing to SPONSOR now . . .  
only \$8 a year for 26 Every-Other-Mon-  
day issues.

Remittance enclosed  Bill me later

name .....

company .....

address .....

city..... zone..... state.....

In the fall of 1937, with a year's experience to go on, Atlantic began an ever-widening program of football play-by-play broadcasts on a series of to-order networks, later adding college basketball broadcasts and an expanded baseball schedule.

Since then, Atlantic Refining has had an unbroken line of successful seasonal sports sponsorships, right down to the current football season of 1950.

Many lessons have been learned along the way. Early in the game, Atlantic discovered the value of successfully promoting its sportscasts to its dealers and to the public. In addition to decking out Atlantic's filling stations with posters, window stickers, souvenir schedules, displays, and other point-of-sale material, and backstopping the broadcasts with small-space newspaper audience promotion ads, Atlantic has used, in past football seasons, the *Dunkel Ratings* of Dick Dunkel, a leading sports authority. These ratings were printed up weekly, and distributed through Atlantic retailers.

This intensive merchandising of football broadcasts is a definite promotional "plus" for Atlantic, and brings many new customers to Atlantic pumps to buy Atlantic Hi-Arc, White Flash, and other Atlantic petroleum products.

The value of seasonal consistency has been learned by Atlantic, too. Atlantic, like most other gas-and-oil firms, sells about 65% of its products to masculine buyers, and soon discovered through research that about the same percentage of its regular sports air audience was men. Sports events, however, are seasonal attractions. It is only by carefully developing sportscasting over a long period of time—during which sponsor identification is built up and listeners develop a seasonal habit of dialing Atlantic games—that the full effect of matching audience breakdown and product-buying breakdown pays off.

One of the most interesting things that Atlantic has proved with its sportscasting is the efficacy of co-sponsoring many of the major sports events on Atlantic's schedules. Nearly all of the Atlantic air sports are events that run over two hours in length, whether baseball, basketball or football. Atlantic first started co-sponsoring baseball games (on an alternate-game basis) in 1938, and has been at it ever since. Research has proved that the sponsor identification for Atlantic is almost as high as it was before At-

lantic invited another non-competing advertiser to share the costs. In 1949, Atlantic started co-sponsoring football games with equal success. (Since there are only eight or nine football games as compared to 154 baseball games per team per season, this is done on a split-game basis.) Basketball is still an all-Atlantic proposition, but the co-sponsoring of basketball games is being discussed for next season. With the costs of broadcasting still rising, co-sponsorship is an important cost-reducer for Atlantic in aired sports.

Television, too, has been playing an increasingly-important role in Atlantic's football plans. Atlantic was the pioneer spot sports advertiser in TV, having sponsored a Pennsylvania U. football game on the then-experimental Philco TV station (now known as WPTZ) back in the fall of 1940; there were then less than 500 sets in all of Philadelphia. In 1942, Atlantic again pioneered in TV sports, sponsoring the first commercial network telecast of a football game when a Philadelphia-to-Schenectady network was set up to carry the Duke-Penn game. Last year, the TV football coverage had grown until it included all of the Penn games at Franklin Field, still over WPTZ for the tenth consecutive year.

Atlantic has worked out the science of both radio and TV sports commercials to a pretty fine art. Radio, the older medium, has given Atlantic a greater backlog of experience; but the big oil firm has been gaining experience rapidly in TV as well. Radio commercials are invariably handled by the announcer half of a two-man team, and then they consist of simple, hard-hitting, frequent mentions of the products. There are also some longer two-voice spots that run as much as forty seconds in length. Occasionally, some e.t.'s are used in the radio commercials, but not often.

The guiding rule in radio, and TV as well, is that the commercial must not interfere with the listener's appreciation of the game.

Television commercials are generally done on sound-track film from a stand-by studio, during telecasts of sports events for Atlantic, although some live copy is used during the games, and many visual gimmicks (such as miniature scoreboards) are possible. There is still a classic argument (and two sharply-divided schools of thought) regarding whether or not Atlantic's television sportscasters talk

VARIETY

Wednesday, August 30, 1950

**WILLIE THE WORM**  
With Warren Wright  
Director-producer-writer: Wright  
30 Mins., Mon.-thru-Fri., 5 p.m.  
Sustaining  
WCAU-TV, Phila.

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"Willie the Worm" is an idea of Charles Vanda, v.p. in charge of television at WCAU-TV. As worked up by staffer Warren Wright, the show shapes up as Grade A moppet fare. Program features a worm puppet which relates serialized animal stories. To test audience pull, program shows drawings sent in by youngsters about various activities of "Willie," as well as suggestions for unique ties, which the puppet wears. Three film cartoons break up "Willie's" appearances on the video screen.

Wright, who also directs Snellenburg's hour-long "TV Jamboree," does the voice and the puppet manipulations. He has a pleasant, informal and seemingly extemporaneous manner, and avoids the irritating loud gags sometimes found on children's programs.

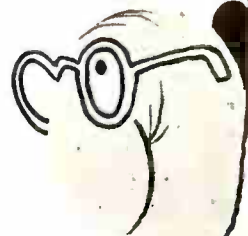
The worm puppet occupies most of the screen with tall grass as a background. Cleverly contrived, the puppet manages by its movements to hold visual attention while it tells the stories. Wright's voice is the compelling behind-scenes factor. Since its inception two months ago, "Willie" has caught on and outrates "Howdy Doody" locally, according to the figures from the American Research Bureau. Recently the station postponed the program because of a lengthy United Nations telecast, and the switchboard was swamped with complaints. Strictly for juves, its adult appeal is slight, but oldsters forced to attend a program with their toddlers won't find it hard to take. *Gagh.*

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DEAR VARIETY  
I THANK YOU!



CHARLES VANDA  
THANKS  
YOU!



WARREN WRIGHT  
THANKS YOU!



WCAU-TV  
THANKS YOU!



WCAU-TV  
CHANNEL 10

CBS Affiliate  
Represented by Radio Sales

# 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**

Swami  
W. H. BEECU

MUTUAL

# WHBQ

WHBQ  
MEMPHIS TENN

Represented Nationally By WEED & Co.

The advertisement features a cartoon character with a large head and a small body, wearing a suit and tie, holding a magnifying glass over a map of the Southern United States. The map highlights the Memphis area. The text 'MAGIC IN THE MID-SOUTH' is written in large, bold letters. Below the map, the call letters 'WHBQ' are prominently displayed in a large, stylized font. At the bottom, it says 'Represented Nationally By WEED & Co.'

too much . . . or too little. Nearly all Atlantic and Ayer officials are agreed, however, that TV sportscasting is not a radio job and that any over-identification of the obvious is likely to get on the viewer's nerves.

In any case, Atlantic is not likely to lose sight of the fact that its sportscasting still has to maintain a local character, and that Atlantic is a business member of many small communities.

Atlantic Refining isn't afraid to scout around for a good high school football game to air on a spot basis in a given territory, rather than a nationally-known clash between a couple of famous college teams. A high school gridiron broadcast in Williamsport, Pa., several years ago, for example, managed to grab off a total of 90% of the local football radio audience during the game—and that in competition with some of the best college games of that season.

The realization that the cliché "all business is local" can be amended to include the word "sports" makes the sports broadcasts of the Atlantic Refining Co. an ideal example of how radio and TV can be successful local-level selling tools, adding up to a successful sales picture throughout a major marketing area. ★ ★ ★

## WESTERNS ON TV

(Continued from page 29)

included in the program build-up.

By the time the University of Oklahoma started its survey, 10,000 youngsters had written in for autographed pictures of Hoppy. And, in one three-week period, 35,000 sheets bearing a Meadow Gold song on one side and a picture of the local announcer, "Pop" Handy, were given away.

The University survey proved just what all of these requests meant in terms of relative popularity. Here is a summary of the results:

1. Hopalong was the first program choice in 62.9% of the homes quizzed; and mentioned as one of the top three favorites in 72.2% of the homes.

2. Of those families whose children listen to the *Meadow Gold Ranch*, 82.5% listen regularly. Families without TV sets reported that their children watched the show on neighbors' sets, seven percent of them regularly, 50% sometimes.

3. Slightly more boys than girls said they like Hopalong. And by age groups, the seven and eight year-olds

were most enthusiastic about Hoppy, followed in order by the nines and tens and the 11- and 12-year-olds.

4. This is what kids liked about the Hopalong Cassidy films, in order of popularity: all of it; the shooting; fighting; Hopalong; California (a humorous sidekick of Hoppy's); Hoppy's horse; adventure; fun and excitement; and 21 minor aspects.

5. This is what the kids didn't like: the advertisements (only 1.3%); everything (also 1.3%); too many people get killed; and "things like that don't happen very often really." Dislikes were far less dominant than likes.

Even without such surveys, everyone knows that kids love cowboys on TV. But what about their fathers and mothers? Some time ago WPIX, New York, learned just how strong Western enthusiasm is among adults when it shifted its *Six-Gun Playhouse* from 6:05-7:00 p.m. slot to its present 5:30-6:30 p.m. time. The station was deluged with mail 90% of it from adults protesting the change to an earlier hour. How can we get home from work in time to see the show, the adults wanted to know? Other local shows, like *Frontier Theatre* on WPTZ, Philadelphia, could hardly garner a 27 Nielsen on kid viewers alone. The strong interest of adults in Westerns adds to their commercial effectiveness. Simultaneously, Westerns produce demand among the kids and also influence a sizable number of the fathers and mothers who pay the bills.

Youngsters, however, are the primary target of Western programming on TV. The situation in New York City is typical: Out of some 53 Western film programs shown on seven stations in a recent week, no less than 46 were scheduled to end before 8:00 p.m. This is good air time anyway and doesn't necessarily represent an attempt to beat the bedtime deadline. But the fact that the early-to-bed contingent was considered seriously is further indicated by the type of window dressing given many of the shows. Some 23 out of the 53 are aimed unmistakably at kids. They have live beginnings with small-fry audiences, kid-club doings, and commercials keyed to juvenile thinking. The commercials plug such products as children's shoes, breakfast cereal, milk, bread, ice cream, toys, chewing gum, and candy.

Just what does Western programming on television consist of? Basically it's old cowboy film, Western music or va-

# KPRC...

## month in - month out



# FIRST...

## IN THE SOUTH'S FIRST MARKET

Both Hooper and BMB dictate KPRC the BEST BUY on Texas' famous Gold Coast! KPRC — now, as always—FIRST IN THE SOUTH'S FIRST MARKET.

**HOOPER RADIO AUDIENCE INDEX** CITY: HOUSTON, TEXAS  
MONTHS: JUNE-JULY, 1950

**SHARE OF RADIO AUDIENCE**

TIME	RADIO SETS IN USE	KPRC	B	C	D	HOMES CALLED
MON. THRU FRI. 8 A.M. - 12 NOON	13.0	17.4	19.5	21.6	9.1	2,511
MON. THRU FRI. 12 NOON - 6 P.M.	16.1	27.3	9.6	12.4	9.1	4,057
SUNDAY 12 NOON - 6 P.M.	17.5	19.4	5.1	12.9	17.1	1,487
SUN.-SAT. EVE. 6 P.M. - 10:30 P.M.	19.1	20.6	17.0	14.2	11.8	7,733
TOTAL RATED TIME PERIODS	16.7	22.2	14.0	14.7	10.8	15,788

**HOOPER RADIO AUDIENCE INDEX** CITY: HOUSTON, TEXAS  
MONTHS: JULY-AUGUST, 1950

**SHARE OF RADIO AUDIENCE**

TIME	RADIO SETS IN USE	KPRC	B	C	D	HOMES CALLED
MON. THRU FRI. 8 A.M. - 12 NOON	12.6	19.7	15.9	25.1	6.7	2,517
MON. THRU FRI. 12 NOON - 6 P.M.	15.7	30.4	10.2	12.3	8.7	3,744
SUNDAY 12 NOON - 6 P.M.	18.1	20.7	8.4	11.5	16.7	1,486
SUN.-SAT. EVE. 6 P.M. - 10:30 P.M.	18.9	21.7	15.8	14.8	13.6	7,743
TOTAL RATED TIME PERIODS	16.3	24.2	13.4	15.5	11.1	15,490

# KPRC

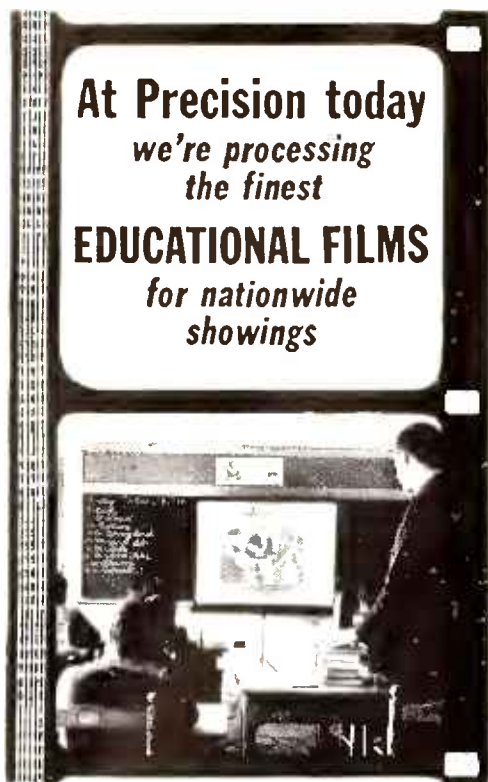
## HOUSTON

950 KILOCYCLES • 5000 WATTS

NBC and TQN on the Gulf Coast

Jack Harris, General Manager

Represented Nationally by Edward Petry & Co.



**For your 16 mm. educational film requirements use Precision . . .**

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

... no wonder more and more of the best 16 mm. films today are processed at...



riety shows, popular on radio, can't compete with adventure film on TV. The only differences between film programs lies in the type of sponsorship and the window dressing. Many of the films have participating sponsors who air their messages via slides or film commercials. Others have a single sponsor who may use either live commercials tied in with the mood of the film, specially made film commercials, or slides.

The biggest news in Western programming for TV is the production of tailor-made films. Among the leaders are the Lone Ranger, Cisco Kid, and Gene Autry.

The *Lone Ranger*, seen on 38 stations for General Mills, was a TV natural. These half-hour films are regular weekly features now, with a steady stream pouring out of the Apex Film Company's rented stages at Hal Roach Studio in Hollywood. Three crews work constantly to keep up the schedule. Film commercials are then spliced into the beginning, middle, and end; they carry the story of General Mills' Cheerios, Bisquick, and Betty Crocker Cake Mixes. *Lone Ranger* was rated number eight recently, got 28.4 national Nielsen TV rating.

General Mills was so impressed with adult interest in the *Lone Ranger* films that it re-ran a series during this past summer. They were scheduled for the later evening hours of nine and 10 p.m. when, presumably, junior would be doing his riding in dreamland. WNHC-TV, New Haven, Conn., for example, screened the re-runs at 10:00 p.m. Sunday nights, carried current films at 6:30 p.m. Saturday.

*Cisco Kid* is an equally ambitious project of the Frederic W. Ziv Co. Cost per picture, however, is boosted to \$15,000 apiece because each one is done on 35 mm color film, then reduced to 16 mm. This forward-looking policy is typical of the *Cisco Kid* operation, which also signed up stars Duncan Renaldo and Leo Carillo for seven years in advance. The Kid is seen on 14 stations for sponsors like Gioia Macaroni Co. in Buffalo, New England Bakeries in Providence, and Coca-Cola in New Orleans.

Ziv's handling of *Cisco Kid* is unique in that the company owns all rights to Cisco, has the stars under contract, makes its own transcribed, syndicated radio platters, and films TV dramas at its own location in Pioncerville, California. The only Westerner

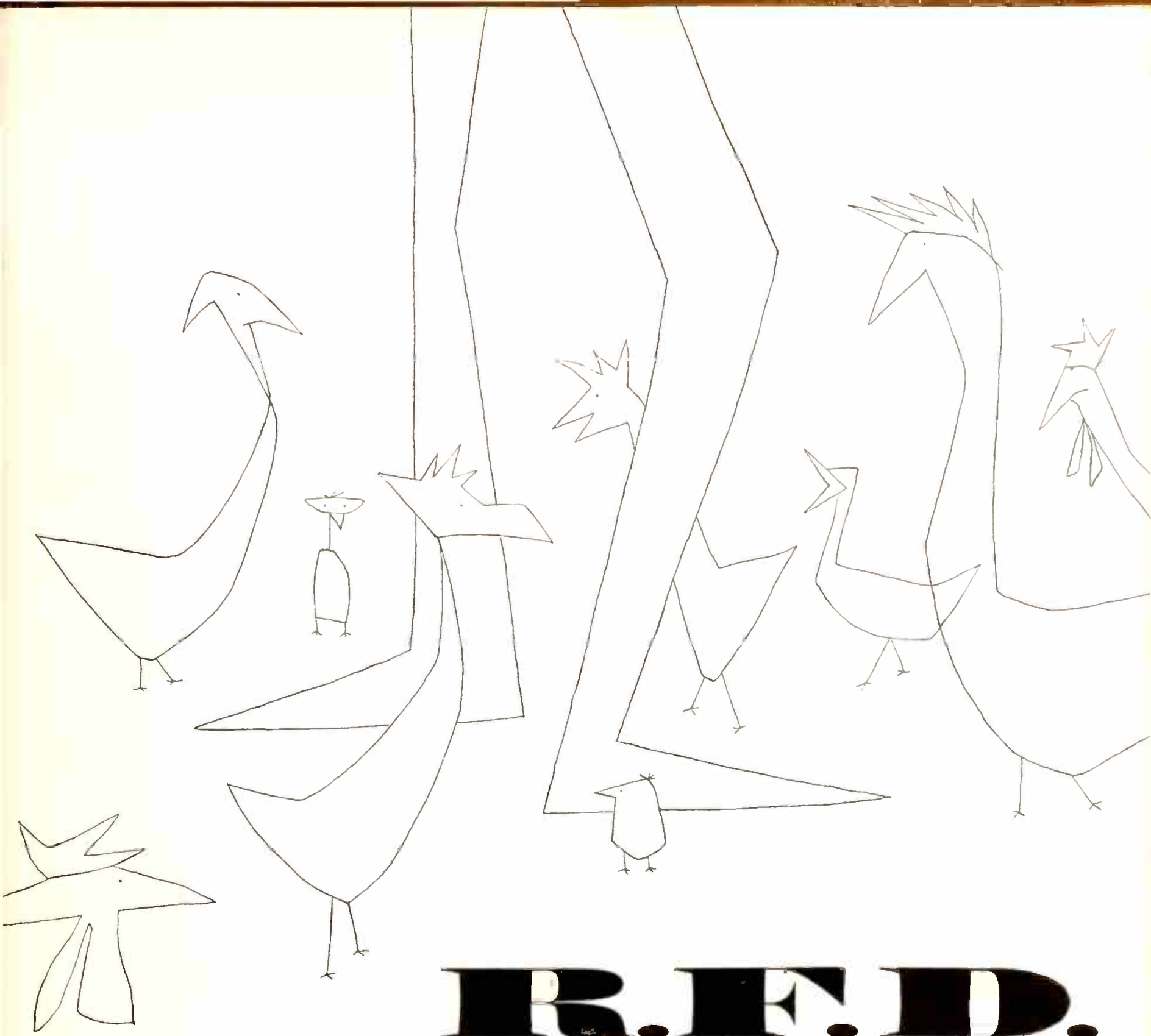
to approach such concentrated control in all phases of character exploitation is Gene Autry. Main difference between Cisco and Autry is that the latter has a live network show of the variety type, rather than syndicated dramatic sagas like *Cisco Kid*.

Unlike Hopalong Cassidy, who, despite ratings like 51.9 on KTLA, Los Angeles, is not making any new films for TV, movie rider Gene Autry already has 14 in the can. Autry's price is not nearly as high, it's believed, as the \$100,000 per picture reportedly demanded by Bill Boyd.

The Gene Autry films are being produced by Flying A Pictures, an Autry corporation. Already, 29 markets around the country are showing the films. William Wrigley, Jr. Co., sponsor of the Autry AM show *Melody Ranch*, is in six Eastern outlets on TV; the Brach Candy Co. has 14 Midwest markets; assorted other advertisers are bankrolling the remaining nine. Two such are Wiseman's Appliance Co. and W. J. Lancaster Co. (Motorola distributors) on KGO-TV, San Francisco. Radio Sales is handling film bookings, while Ruthrauff & Ryan represent Wrigley and J. Walter Thompson's Chicago office represent Brach Candy Co.

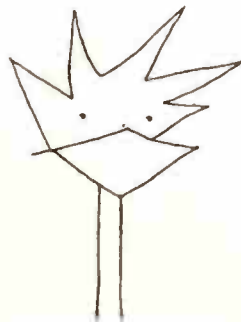
Autry is one of the busiest screen cowboys in the country. Besides Hollywood movies, TV films, a network radio show, and a product licensing business, he appears in the Rodeo. As a tie-in, mammoth Gimbel's in New York is running a contest for three weeks from 17 September to 14 October. The kid giving the best answer to "I like Gene Autry because . . ." will win a trip to Hollywood with his parents, and a screen test by the Autry TV film company. Second prize will be a pony, third prize Autry merchandise, and 200 others will get Rodeo tickets. Gimbel's, which has a Gene Autry department, insists that kids get their official blanks from the store.

There are certain to be a mounting stream of Western films expressly produced for TV. Only this month Stephen Slesinger, Inc., the creators and owners of Red Ryder, offered TV rights for live, TV transcription, or film dramatizations of "America's Famous Fighting Cowboy." Only reason for the Slesinger company's late start in television is its previous promise not to exercise TV rights while movies for theatre presentation were underway. Now Slesinger is working



# R.F.D.

*Rural Free Delivery* – Where in the world but in Southern California would a television transmitter get located on a mountain top? Mount Wilson, to be exact. And from nearly 6000 feet up, KTTV's signal goes out to plenty of folks with an RFD on the mail box. *Our* mailbox sees loads of letters postmarked Santa Barbara, Bakersfield, San Diego, Riverside – places far beyond the normal 40-mile radius. And those RFD people are very important to all advertisers, who know (or should know) that Los Angeles County is the wealthiest agricultural county in these United States. KTTV reaches out farther... with a Rural Free Delivery that means television advertising impressions on both cities and farms. Find out more from us or Radio Sales.



**KTTV** *Los Angeles Times • CBS Television*



**NO  
ORCHIDS  
FOR WAVE  
IN  
BUD (Ky.)!**

At WAVE we don't get orchids for broadcasting to Bud (Ky.). We can't even be heard down there, so naturally we soft-petal Bud!

Make no mistake about it, though, we are heard throughout the Louisville Trading Area. We pull record results from 27 really important counties. Annual sales in this territory amount to nearly one billion dollars—almost as much as the rest of our State combined!

Since you'll hardly sell a bloomin' thing in Bud, anyway, why not pick Louisville and WAVE? We know we can help you to make your business grow.

**LOUISVILLE'S  
WAVE**

NBC AFFILIATE  
FREE & PETERS, INC.,



5000 WATTS . 970 KC  
NATIONAL REPRESENTATIVES



up a complete newspaper, magazine, and merchandising tie-up with the projected television show.

Some of the smaller TV film producers are undoubtedly turning out Westerns along with other small-budget pictures. Besides adding to the small supply of Westerns, these films have the virtue of special television techniques. This means concentration on medium and close-up shots, simple sets with a minimum of expensive backgrounds, and split-second production schedules that use actors and equipment to the maximum. And, being tailor-made to fill a certain time slot, these TV films will eliminate the time consuming and often expensive job of editing Hollywood lengths down from about 80 minutes to nearer 50 minutes.

Cost is still a big stumbling block to more Western TV films; they run between \$12,000 and \$18,000 each for a half-hour. But several re-runs in each market over a period of years, and syndication can cut the cost per run down to a reasonable figure. There is no reason why tailor-made TV Westerns can't become what Hollywood Westerns are now: one of the best selling vehicles for the money on television.

Until tailor-mades are available in large number, Hollywood films will remain the mainstay of Western programming on TV. The paragraphs that follow cover typical Hollywood film programs at a number of stations.

A local Western film program slanted toward the younger set is doing very well for Dr. Posner's Shoes on WPIX, New York. Stamford, Conn., school children this spring voted Westerns their favorite entertainment on TV; the Posner program, *Six-Gun Playhouse*, their number-three program favorite. From March to July of this year, 38,750 "Texas Ranger Repeaters" were given away by the 200 New York stores which carry Posner shows. These inexpensive cardboard guns, with cricket noisemakers inside, plugged Flying Aces shoes and the 5:30 p.m. Saturday broadcasts of *Six-Gun Playhouse*.

Mr. James B. Zabin of the Posner-Zabin Advertising Agency reviewed his reasons for using the Saturday evening Western film program as a sales vehicle: "We considered the program a good buy for the size audience it would draw and we knew it would appeal especially well to children. Saturday seemed good because we figured

SPONSOR



it would draw a good-sized adult audience too."

The Posner stanza of *Six-Gun Playhouse*, which runs Monday through Friday for participating sponsors, incorporates a rather elaborate live opening and closing. Master of ceremonies is Danny Webb as "The Little Professor," which has long been the trademark of Dr. Posner Shoes. As a "living trademark," Webb delivers easy-going commercials for Dr. Posner's "Flying Aces" shoes. A half-dozen youngsters are invited to each broadcast, provide additional window-dressing for the show.

Every TV station has some sort of Western film program, many going by names like *Six-Gun Playhouse* or *Frontier Theatre*. WABD, New York's *Frontier Theatre* runs from 6:30 to 7:30 p.m. on Saturdays for participants like Pepperell Sheets, Pall Mall cigarets, and *TV Guide*. Slides and film commercials carry the advertising messages on this show.

In Philadelphia, WPTZ's *Frontier Playhouse* is aired daily from 6:00 to 7:00 p.m. Nearby Washington, D. C., boasts *Frontier Theatre* from 6:00 to 7:00 p.m. Monday through Saturday on WMAL-TV. Rating of this WMAL-TV Western film show was over 40 Hooper points during last winter. Five participations a day plug sponsors like Skippy Peanut Butter, Schneider Bakers, Logan Motors, Schindler's Peanut Butter, Bergmann Laundry, Rock Creek soft drinks, Sealtest Milk, Clark Candy Bars, Hot Shoppe Restaurants, Birdseye Frozen Foods, Fleers Chewing Gum, Briggs Meat, the *Evening Star*, and Pepsi-Cola. WMAL-TV reports several sponsors still with the program after two years; has few availabilities.

The highly successful *Ghost Riders* program on WCAU-TV in Philadelphia is one of the many using live openings which incorporate commercial and "kid club" appeal. At 5:30 every weekday evening, youthful rangers can tune in Channel 10, see a full-length Western, and keep up-to-date on the activities of The Ghost Rider's Club. After only seven months, there are 24,000 members. Each of them receives a membership button and card, and 10 "performance cards." These performance cards are mailed in each week, tell whether the young Ghost Riders watched each day's film and how many good deeds he did that day. Each card also has a space for the

**SPORTS  
NEWS  
MUSIC  
DRAMA  
CIVIC  
and  
COMMUNITY  
INTEREST  
PROGRAMS**

All presented  
in balanced  
fashion on  
**WTTTS\***  
Bloomington, Indiana



We had some other copy in here originally. It told about additional power . . . spreading coverage . . . how we are on the air 20 hours a day, etc., but of more importance at the moment is this:

**Effective October 1, 1950**

**Station WTTTS becomes an Affiliate of**

**ABC**

**THE SARKES TARZIAN STATIONS**

**WTTTS** **WTTV**

**BLOOMINGTON INDIANA**

Represented Nationally by  
**ROBERT MEEKER ASSOCIATES, INC.**  
New York • Philadelphia • Chicago • San Francisco  
Los Angeles (Tracy Moore)

WHEN YOU BUY  
**K-nuz**  
 YOU BUY A  
**TOP**  
**PERSONALITY**



**"BUZZ" BERLIN**

was voted most popular disc-jockey in Houston in a recent contest\* conducted by a Houston newspaper.

In the same contest, hillbilly was voted the best-liked music.

\*Contest details on request.

Paul Berlin appears on:  
 "K-NUZ Corral," 11 AM to 1 PM,  
 Monday thru Friday, and the  
 "Paul Berlin Show", 4 PM to 5  
 PM, Monday thru Friday. One  
 quarter-hour segment is now avail-  
 able, Monday thru Friday.

Before you buy the Houston market check the top Hooperated availabilities K-NUZ offers. You'll be dollars ahead in sales and savings.

CALL, WIRE OR WRITE  
 FORJOE: NAT. REP.  
 DAVE MORRIS, MGR.  
 CE-8801

**k-nuz**

(KAY-NEWS)

9th Floor Scanlan Bldg.

**HOUSTON, TEXAS**

boy's mother to make some comment on his behavior, which helps decide who the winners of weekly prizes will be. Best weekly performance card brings the boy a complete Gene Autry cowboy suit, a General Electric TV set, and a day's outing at the Buck & Doe Run Valley Ranch at Unionville, Pa. (eastern annex of fabulous King Ranch in Texas). Since then Roy Rogers has added prizes of his own merchandise—Round-up Kits, horse-shoe pitching sets, trick lassoes, and branding iron sets.

Mothers are enthused at the success of the masked Ghost Rider pledge: A true Ghost Rider does one good turn for Mother each day.

He does his homework early.  
 Orderly and tidy habits mark his path.

Studying is important to a real Ghost Rider.

Thoughtfulness of others is part of his code.

Riders brush their teeth every day.

Industrious and active minds make an alert Rider.

Doing little chores that Mother asks.

Every Rider cleans his dinner plate at mealtime.

Remember to watch for the Ghost Rider every day at 5:30 p.m., on Channel 10.

And participating sponsors Gaudio Brothers (frozen foods), Ranger Joe, Inc. (cereal), Ludens, Inc. (cough drops), Fifth Avenue Candy Bar, and Hood Rubber Co. (sneakers) are just as happy at the terrific selling job.

*Mystery Rider* is a 15-minute WOR-TV, New York, kid Western patterned after the same idea. Five or six boys and girls are invited to each 6:30 p.m. broadcast on Tuesday through Saturday. Mounted on saddles, they give an oath as "Deputy Riders," administered by the masked *Mystery Rider* himself. Then follows a segment from some standard Western, which has somewhat the same effect as a serial.

*Chuckwagon* on WCBS-TV is an hour-and-a-quarter sustainer seen daily from 5:00 to 6:15 p.m. There is no oath or junior audience present on the show, but Sheriff Bob Dixon opens each telecast with bits of Western lore, has his dog and a deputy to help out. Then follows a full-length Western film. The Levi-Strass Co. has dropped its participation for Levi denim trousers, but Dixon makes out handsomely

with Sheriff Bob Dixon Products Corp. Unlike most other product tie-in arrangements, Dixon licensees ship their goods to his warehouse. The corporation then ships to local department stores like L. Bamberger in Newark, Pepper Bros. in Plainfield, N. J., and Quackenbush in Paterson, New Jersey. Recently, Bond Clothes in New York approached the Dixon company, asked to handle their line of blankets, holsters, and hats. Other Dixon products: comic books, chocolate syrup, and records. Begun as a local show, it has stayed that way, yet word of its drawing power is already spreading beyond the WCBS-TV coverage area. Requests to handle the Sheriff Bob Dixon line have already come in from Boston and Philadelphia.

One of radio's big merchandising operations, *Bobby Benson* (Mutual), now has its own TV show on WOR-TV. Bobby Benson products get healthy plugs on this live show, with one spot, so far, sharing the limelight. Single spot right now is "U-Bet Syrup." The Benson show is a live half-hour variety-type telecast Fridays at 7:30 p.m.

There are other live TV Westerns on the air, but this type of programing is so far in the minority. The staple is old Hollywood film, with the new tailor-mades coming along fast. But, whatever the type of programing, if it's got cowboys, it's got to be good—for sponsors. ★ ★ ★

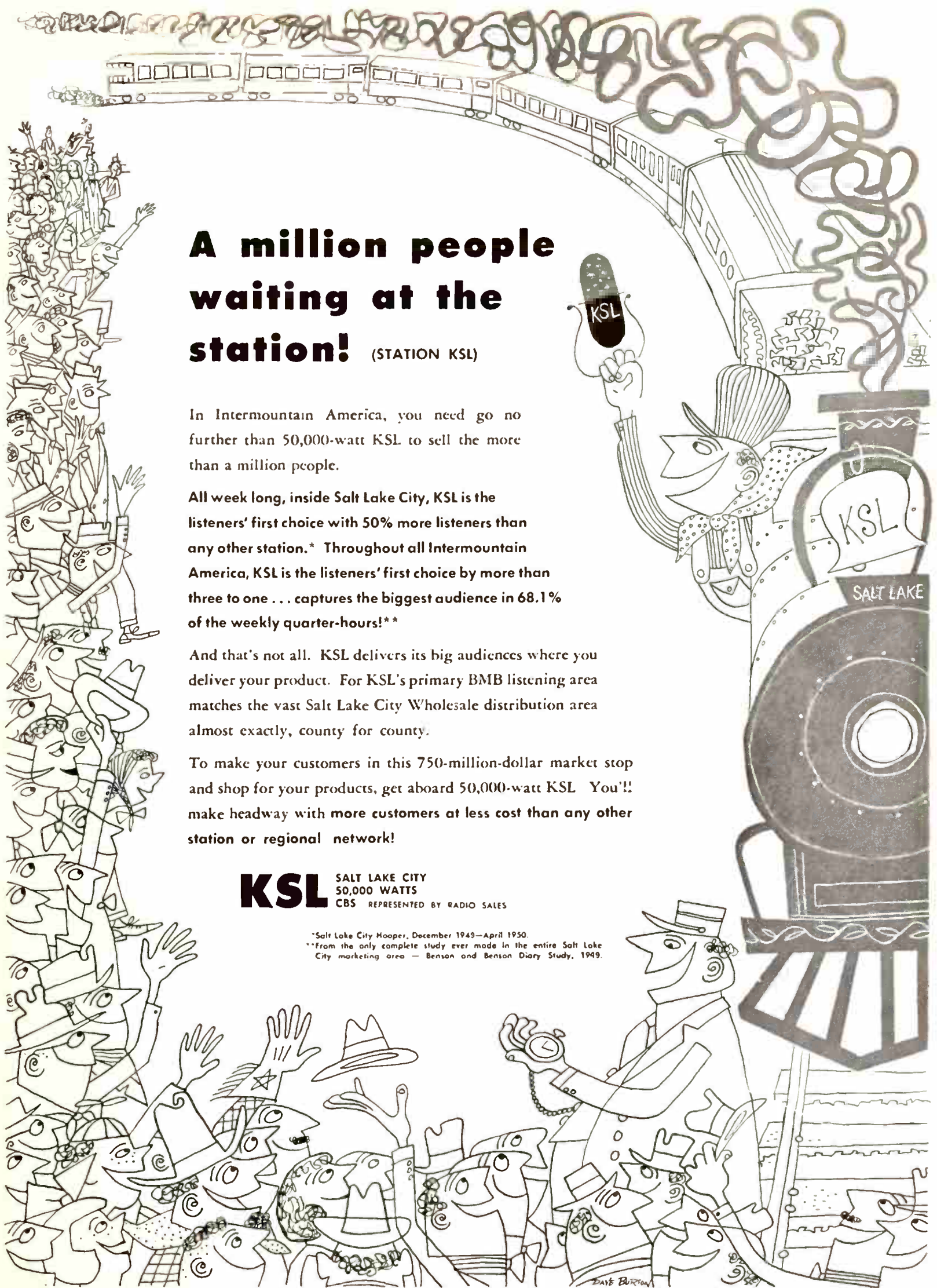
**SPOT RADIO CLINICS**

(Continued from page 31)

biggest national advertisers told the Clinic audience that his company makes a Hooperating of five the dividing line. A rating of five is a long way from the top, but it provides plenty of ears and sales nevertheless.

Almost without exception, advertisers expressed keen interest in early-morning time (6 to 8 a.m.). "Those that didn't praise the results they got from early-morning time, asked questions about it."

As a result of all the questions, NARSR compiled a list of Conlan ratings of stations around the country for the 6 to 8 a.m. hours. These are available from all NARSR member firms. (There are no coincidental ratings which operate regularly during these hours; actually, the best estimates of early-morning time effectiveness can be



## A million people waiting at the station!

(STATION KSL)

In Intermountain America, you need go no further than 50,000-watt KSL to sell the more than a million people.

All week long, inside Salt Lake City, KSL is the listeners' first choice with 50% more listeners than any other station.\* Throughout all Intermountain America, KSL is the listeners' first choice by more than three to one . . . captures the biggest audience in 68.1% of the weekly quarter-hours!\*\*

And that's not all. KSL delivers its big audiences where you deliver your product. For KSL's primary BMB listening area matches the vast Salt Lake City Wholesale distribution area almost exactly, county for county.

To make your customers in this 750-million-dollar market stop and shop for your products, get aboard 50,000-watt KSL. You'll make headway with more customers at less cost than any other station or regional network!

**KSL** SALT LAKE CITY  
50,000 WATTS  
CBS REPRESENTED BY RADIO SALES

\*Salt Lake City Hooper, December 1949—April 1950.  
\*\*From the only complete study ever made in the entire Salt Lake City marketing area — Benson and Benson Diary Study, 1949.

**Best Buy in  
SOUTHERN  
NEW ENGLAND  
WTIC**

**FAMILIES  
in the WTIC  
BMB\* Area  
spend each year  
\$217,063,000\*\*  
in General  
Merchandise Outlets.  
This is part of total  
annual retail sales of  
\$2,317,525,000.\*\***

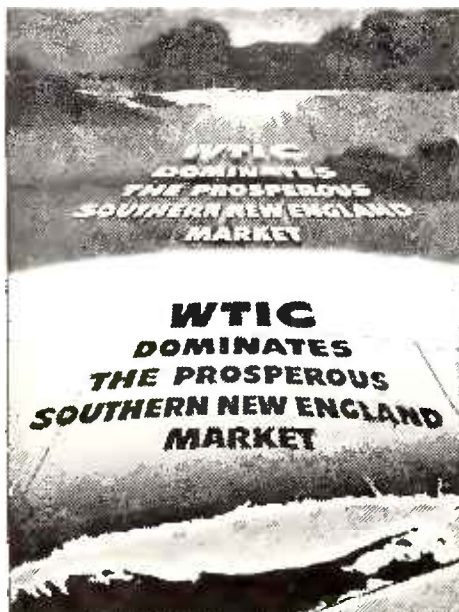
**SUGGESTION — For complete  
WTIC-BMB Study call  
Weed & Co.**

**PAUL W. MORENCY**  
Vice President — General Manager  
**WALTER JOHNSON**  
Assistant General Mgr.—Sales Mgr.

**WTIC's 50,000 Watts**  
Represented nationally by  
**WEED & COMPANY**

\*BMB Study No. 2, 1949

\*\*Copyright Sales Management  
Survey of Buying Power, May 10th, 1950



based on the successful experience of advertisers who've used it.)

One advertiser tied the growth of interest in morning time to the development of television. With the advance of TV, he said, morning news is going to spurt ahead. "Morning news time will eventually be Class 'A'. Evening time, on the other hand, will be less costly."

Another generalization coming out of the Clinics is that advertisers want more facts and figures about spot radio. In particular, they appreciate market figures printed side by side with station ratings and coverage information.

One executive proposed that NARSR pay more attention to gathering experience stories of advertisers who've used spot effectively. He said that his own chief source for such material was SPONSOR and other trade papers. Accumulation of such stories by NARSR, he pointed out, would provide valuable guidance for agencies and advertisers, because "not all executives are thoroughly familiar with how spot works and what it does."

Here, in brief, are some other important observations by advertisers.

1. "No dealers are able to name location of billboards or can tell you which newspapers we are advertising in. . . . Radio's greatest asset is the fact that it is the dealer's favorite."

2. "You get an unknown plus in spot. An announcement in a town may be carried 50 miles outside the area; but newspaper circulation drops off from total saturation of families in town limits to a fraction outside."

3. "We buy all the news adjacencies we can get. Before going on the air, we test our commercials; they are transcribed, and in many cases dramatized. We don't want to put live announcements in our program when we know transcribed announcements would step up our sales. When transcribed announcements can't be used on news shows, we buy adjacencies to the news shows which are better for us."

It was Fred Hague, sales manager of the George P. Hollingbery Company, who first suggested the Spot Clinic idea in the spring of 1949. Hague was acting in his capacity as chairman of the Sales Strategy Committee of NARSR. He felt that there were many advertisers, particularly those with products ranging in price from five cents to a dollar, who could

use spot radio (or more spot radio) advantageously. Why weren't they? That's one of the things the Clinics are designed to bring out.

The members of the Sales Strategy Committee of NARSR are Bob Eastman, John Blair and Company; Hanque Ringold, Edward Petry and Company; Tom Campbell, The Branham Company; Russ Walker, John E. Pearson Company.

Their conclusion, after a year and a half of attending Clinic sessions, is that the reasons for slighting spot vary with each company. Some are holding onto network properties they consider too valuable to drop in favor of spot. Others just haven't been educated to the power of spot radio as a full-fledged national medium. (One advertiser, who subsequently bought into spot radio heavily, said, "This Clinic marks the first time I've ever had spot radio brought to my attention face-to-face.")

In the opinion of the committee, some of the reasons advertisers give for not giving spot radio full-scale usage, are based on muddled thinking. The members are salesmen through and through, but their point of view is worth considering when you take into account the facts they've got to back them up. The representatives can't understand the companies which say that expansion of spot advertising budgets is blocked by the need for more money to spend on the sales force.

"What's one got to do with the other?" they ask. "Why not spend more to make more sales, when the evidence is strong that spot radio does just that for the company?"

Hague points out that many companies put the cart before the horse where their spot-radio plans are concerned. They estimate the budget for a market on the basis of last year's sales, more or less as if the advertising money were a reward. Perhaps that's a safe way to prevent waste of funds where the potential is small, but it's not an aggressive technique suitable for expansion of markets. (Hague knows of one case where a sales territory war awarded a 13-week contract for a local radio show because it won a sales contest.)

Perhaps the biggest single stumbling block in spot radio's path, Hague believes, is the extra effort required to buy it. It's human nature to do it the easy way and spot radio buys require

# News that reaches you in less than a second!

How mobile television vans flash pictures from the field

No. 8 in a series outlining high points in television history

Photos from the historical collection of RCA

● A fire starts miles away from your home, yet you are on the scene in a jiffy—perhaps as fast as the first hook-and-ladder!

This is television reporting—virtually, by any practical measurement, instantaneous—and making all other methods of news coverage seem slow. Behind it are basic research developments from RCA Laboratories.

● “Eyes” of the mobile television vans which gather spot news are supersensitive RCA image orthicon television cameras, which “see” in the dimmest light. This sensitivity, since the light at a news event is usually outside human control, is a definite *must*.



Bowl-shaped antennas at the parent television station pick up the microwave beam from the remote mobile van.



Mobile television van operating “in the field”—note complete camera facilities, and microwave relay apparatus.

Developed by RCA scientists on principles uncovered by the invention of its parent the *iconoscope*, an image orthicon pick-up tube is essentially three tubes in one. A phototube first converts the visual image into an electron image. This is then “scanned” by the electron beam of a cathode-ray tube—creating a radio signal. An electron multiplier next takes the signal and amplifies its strength for the trip through circuits to the transmitter.

Such compactness is characteristic of every operation inside a mobile television van, and RCA engineers have designed equipment—which might fill entire rooms in a standard studio—to fit the limited space of a truck. Yet every studio facility is present, even monitoring equipment and cameras that can swing quickly from a wide-angle view to a close-up.

Interesting, too, is the technique by which these mobile television vans flash what the camera sees back to the point from which it is telecast. Sharply focussed directional radio beams are used to carry the signal with a minimum loss of power.

More and more, as television spreads across the country, you may expect it to play a larger part in getting news to the public *fast*. And you may expect, from RCA laboratories, developments which will continue to increase the effectiveness of mobile television vans.



**Radio Corporation of America**  
WORLD LEADER IN RADIO—FIRST IN TELEVISION

## *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 "crackrotatics." 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<br>156 15-Min. Musical Programs         | • CHUCKWAGON JAMBOREE<br>131 15-Min. Musical Programs |
| • RIDERS OF THE PURPLE SAGE<br>156 15-Min. Musical Programs | • STRANGE WILLS<br>26 30-Min. Dramatic Programs       |
| • JOHN CHARLES THOMAS<br>156 15-Min. Hymn Programs          | • FRANK PARKER SHOW<br>132 15-Min. Musical Programs   |
| • DANGER! DR. DANFIELD<br>26 30-Min. Mystery Programs       | • MOON DREAMS<br>156 15-Min. Musical Programs         |
| • STRANGE ADVENTURE<br>260 5-Min. Dramatic Programs         | • BARNYARD JAMBOREE<br>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

## **TV or RADIO ADVERTISERS** **TV or RADIO MEDIA**

HOLLYWOOD • L.A. • BEVERLY HILLS • BRENTWOOD • PASADENA  
WESTWOOD • PACIFIC PALISADES • EAGLE ROCK • MUSCLE BEACH  
*wherever you are . . .*

### **WANT SOME HELP?**

After October 1 . . . as soon as I can abandon the canyons of New York City, here's expert promotion experience

. . . 13 years' promotion with America's leading network, including

. . . 5 years' worth of proving that leading network's glory in television, and

. . . 2 years as a large California clear channel station's Promotion Manager.

(And letters, affidavits, samples, awards and the like to confirm it)

*You can discuss duties, salary and all that when you know you need the air's top promotion—built by one who'd rather be back on the Coast. Write or wire Box 19A.*

many more steps than comparable newspaper purchases. But the great majority of the advertisers who have appeared before the Spot Clinics say that spot produces such good results that it's worth the work involved.

There are still many agencies and sponsoring companies which haven't gotten around to this point of view. Hague likes to tell about the chief media buyer of a large agency in the Southeast who made the following confession about spot radio. Though the media buyer personally felt that spot radio could deliver precisely the audience his clients needed at the lowest possible cost, he often bought newspapers instead. He explained this on the basis of expediency. Hague thinks of it as waste of the clients money.

Situations like this are in Fred Hague's mind every month when he calls another Spot Clinic Session to order at one of the private dining salons of the Hotel Biltmore. He hopes that through the indirect yet powerful education provided by the Clinics, there'll be fewer and fewer cases of "expedient" media buying.

Already, there have been tangible results. At least three of the companies which attended the Clinics have since gone into spot radio for the first time or expanded their schedules. And representatives are so enthusiastic about the clinics that they've been taken up by the TV salesmen. (The TV Spot Clinics are held monthly, with Keith Kiggins of Petry as chairman). ★★

### **HOW BMB IS USED**

*(Continued from page 35)*

Timebuyers have been using the two procedures just described ever since BMB first went into operation in 1946. And many advertisers and agencies have developed other formulae as well. But Procter & Gamble and their advertising agencies have developed an involved formula which they consider one of the most accurate yet devised for selecting stations. P & G wanted some means of selecting stations, with the help of BMB figures, which would not discriminate against lower-powered stations with low BMB listening levels.

Frederic Apt, special consultant to Benton & Bowles' radio department, explained the P & G formula to SPONSOR. (Before plunging into it, non-technical readers should bear in mind the fact that the term "cut-off point"

used below refers to the arbitrary percentage set to separate acceptable counties from unacceptable ones. That is, those counties whose BMB listeners comprise a certain percentage total less than the cut-off point are rejected; those counties with percentages above the cut-off point are accepted in the timebuyers' tabulation for a particular station.)

Here is Apt's explanation of the P & G formula:

"We assume that most stations deliver a satisfactory radio signal in their home county. Therefore, practically all differences in home-county station BMB levels are a direct reflection of their relative popularity and acceptance.

"On the basis of their home county performance, all stations can therefore be graded to establish individual 'cut-off' points that do justice to their physical potential. For example, station A, with a home-county BMB of 80%, might be assigned a lower limit of 50% as the minimum acceptable out-of-home-county cutoff point. Station B, located in the same town, with a home county BMB of only 55%, could not possibly qualify under the standards set for A. Its cut-off point would be substantially lower than 50%, possibly around 35%.

Looking at the P & G formula one way, it might seem that a station with greater popularity and acceptability is being penalized by having to meet higher listener percentages in outside counties. Actually, the intent is to be fair to the "under-dog" stations who may not have top over-all programming or as many years on the air as some of its competitors. The assumption is, as Apt stated, that a station with a high home-county percentage of listeners should be expected to have relatively high out-of-home-county listener percentages as well. That is, unless the station has a strictly rural or urban program slant. And, similarly, stations with lower home-county percentages would be expected to have proportionately lower out-of-home-county listener percentages.

This is a general explanation of the P & G formula as it is used by most of the Procter & Gamble agencies. Actually, there are exact ratios used to determine cut-off points for various home-county BMB levels. These have been put down in table form for easy use and speed up station selection so



# Everybody at the Fair knows WGR

● Hundreds of thousands see WGR in action at every big event during the year in Western New York . . . at parades, sporting events, exhibitions, public gatherings.

For example, Erie County's Fair . . . the *biggest* in New York State . . . keeps WGR in the public eye before record-breaking crowds of from 125,000 to 150,000 persons.

These continual public appearances boost WGR's high Columbia and local broadcast audiences ratings to levels which make WGR the outstanding "buy" for radio advertisers covering the prosperous Niagara Frontier.

Leo J. ("Fitz") Fitzpatrick  
I. R. ("Ike") Lounsberry



*Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

COLUMBIA NETWORK

that P & G timebuyers can quickly tell what counties are acceptable as part of a station's primary coverage. All counties with a percentage of listeners above the cut-off point are acceptable. all those under the cut-off point are rejected.

This original P & G formula has been supplemented, since the last BMB report, with a second test. Once counties are selected on the basis of coverage, they are further examined on the score of listener loyalty. That is, do listeners in a particular county tune

in only once during a given week or do they listen more often? Since BMB now separates radio families into those listening one to two days a week, three to five days a week, and six to seven days a week, loyalty can be measured. The ratio of this more frequent listener group to the total listeners indicates whether a station has many regular listeners or only a large number of occasional listeners. With this "loyalty ratio," a second standard is established with which to re-examine counties originally accepted on the basis of cov-

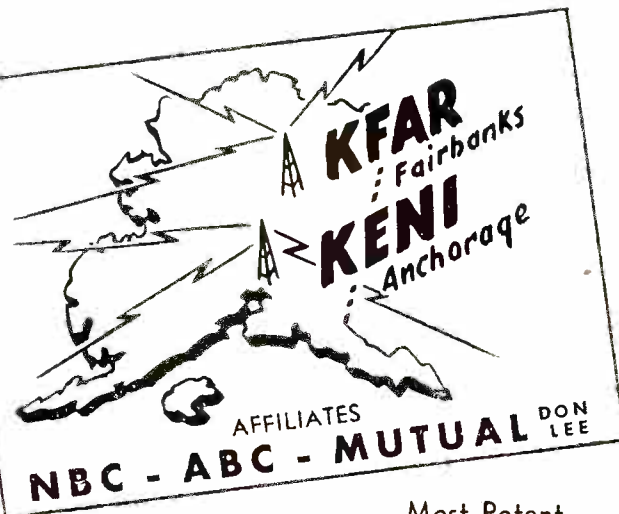
erage alone. These counties must also pass the second test to be included as part of a station's primary coverage.

Smaller stations around the country will undoubtedly be heartened at this Procter & Gamble station selection policy which attempts to judge the individual stations on their own merits. Power alone is not enough for the Procter & Gamble timebuyers.

On the selling side, stations and representatives find BMB ideal for promotion purposes. As one representative expressed it: "Before BMB we had no data that was universally accepted by stations and advertisers. Everybody worked up their own figures so as to put themselves in the best light and advertisers, naturally, were suspicious."

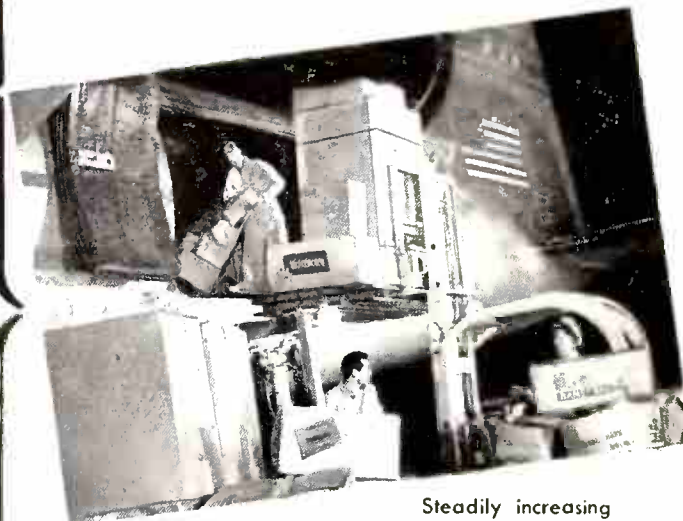
Coverage maps for day and night-time listening are used quite widely. CBS, for example, has an attractive folder for each affiliated station. On one page, daytime listening is indicated by coloring counties in a dark shade

**VITAL  
SALES  
VOICES**



Most Potent sales force in all Alaska is the powerful KJAR-KENI combination. No other advertising medium can as effectively tap the new riches of this fast-growing new market of above-average consumers.

**of the  
NEW  
ALASKA**



Steadily increasing air freight tannage is another sure sign of the growing importance of the NEW Alaska where, to reach the key markets of Fairbanks and Anchorage, Pan Am, Northwest and Scandinavian Airlines all make consistent and exclusive use of KJAR and KENI.

**MIDNIGHT SUN BROADCASTING CO.**

**KJAR, FAIRBANKS**  
10,000 Watts, 660 KC

**KENI, ANCHORAGE**  
5,000 Watts, 550 KC

(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.  
5546 White-Henry-Stuart Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.  
New York • Chicago

**LANG-WORTH  
FEATURE PROGRAMS  
SELL SOAP!**



**LANG-WORTH**

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Calibre Programs at Local Station Cost



for 50 to 100% listening, a medium shade for 25 to 50% listening, and a light shade for 10 to 25% listening. Total radio families for each of these coverage groups is given cumulatively for one to seven, three to seven, and six to seven listening days each week. The same is done on another page for the nighttime audience.

Edward Petry and Company has done a more complete presentation for 10 of its 18 stations who are BMB subscribers. Coverage and listening figures are prominently displayed on the front cover of their folder in easy form for comparison and a table of the exact total weekly audience percentages by counties is included on the last page. With this latter table, an advertiser can look up any county covered and read off the exact percentage of listeners, rather than depending on the broad categories of 50-100%, 25-50%, and 10-25% found on most maps. Agency men who have used the Petry folders find them very handy, praise them highly.

Careful preliminary checking among many agencies helped Petry come out with a set of station reports referred to by Morey. Humm & Johnstone's Miss Shanahan as "a good time saver . . . serves our purposes better than anything of its kind we have seen." George Perkins of Schwab & Beatty echoed this with: "Very excellent. Clear, concise and easy to see the picture at a glance. A nice presentation to attach to a recommendation to our clients."

Free & Peters, Inc. has several types of folders for its stations. Some combine a daytime audience map with a program schedule. Others leave out programming, include both day and night maps. For both kinds, exact county percentages are written on maps and audiences are broken down by number of counties and number of radio homes, in 10 percentile levels.

Station WOR's research director, Robert Hoffman, is working out a use of BMB figures which, if successful, may well revolutionize timebuying. Following Dr. Hans Zeisel's pioneer analysis showing a connection between BMB data and Hooper "share of audience" figures (SPONSOR, 5 June 1950), Mr. Hoffman seeks to project ratings beyond the area in which they were measured. He would like to tell a prospective advertiser: This program rates a 15 in New York City and, according to our computations, pulls in

In baseball, the "cellar" team in the league will beat the champs once in a while

...but it's the way they finish the season that counts

day after day year after year...  
**WMC STAYS OUT FRONT!**

It is practically impossible to be the only radio station in a major market these days. But if WMC can't be the only one, it can be—and is—the best. At least, that's the verdict of advertisers, as proven by this fact.

**EACH YEAR, FOR THE PAST FIFTEEN YEARS, WMC HAS CARRIED MORE LOCAL, REGIONAL AND NATIONAL SPOT BUSINESS IN TERMS OF DOLLAR VOLUME THAN ANY OTHER RADIO STATION IN MEMPHIS.**

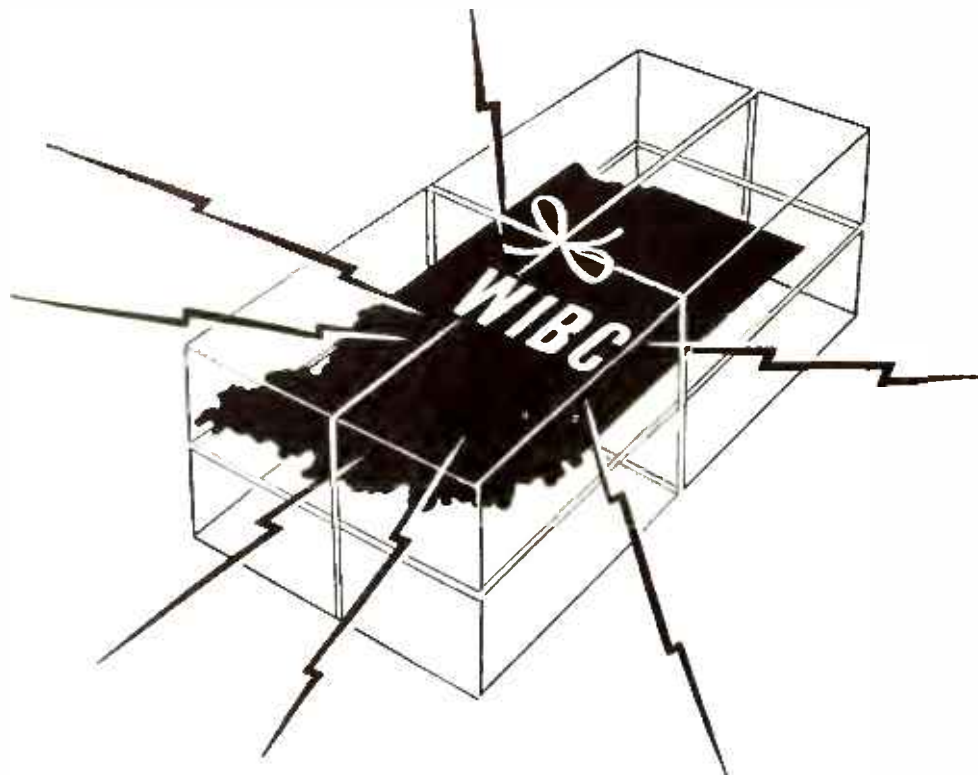
For more than 10 CONSECUTIVE YEARS—a "selective" local department store has broadcast 52 weeks each year, for a total of 3,432 quarter hour programs over Station WMC.\*  
\*(Name furnished on request.)

**WMC MEMPHIS**  
**WMCF**  
**WMCT**

**NBC-5000**  
**WATTS-790**

260 KW Simultaneously Duplicating AM Schedule  
 First TV Station in Memphis and the Mid-South  
 National Representatives, The Branham Company  
 Owned and Operated by The Commercial Appeal

# WIBC Indiana's First and Only 50 KW Station



WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state “bonus” coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families\* . . . with total buying power of \$4,985,952,850.00.\*\*

\*1949 BMB

\*\*1950 Sales Management Survey of Buying Power

Ask your John Blair man about valuable time, big coverage, low rates at...



50,000 more people from outside New York City. An advertiser would then have a reasonably complete idea of how many people his show was reaching.

Hoffman's first step will be to have a rating organization, like Pulse, provide figures for about 10 individual counties. These ratings will cover a two-hour evening period during January and February 1949 (when the BMB study was made) for WOR and one other station. If the listening figures obtained by Pulse and the BMB data agree, then the assumption is that ratings can be projected for the rest of the evening. If there is such a correlation between ratings and BMB listening figures in the 10 test counties, then WOR will feel safe in using this factor to project ratings to all WOR-covered counties.

Such projections are already being made, in a rough and ready way, by representatives and others. But there are definite shortcomings to such a procedure. For example:

1. Listening habits probably vary as between city, suburban, and rural families.

2. Local competition for an audience varies throughout a wide coverage area. Where listeners prefer their local station, ratings of long-distance metropolitan stations may dip outside the metropolitan coverage area. On the other hand, ratings may be up in a rural area for the metropolitan station with the strongest signal.

3. The size of research budgets puts a limitation on the thoroughness with which studies by BMB and the rating services can be made. Sample sizes vary, sometimes widely, making it hard to match BMB and rating figures of equal accuracy from county to county. That is, a BMB figure may be very accurate in one county, the rating figure only moderately so; this may be reversed in the adjoining one.

There are other uses made of BMB figures which are not nearly as controversial. Here is a sampling of how radio stations apply BMB data:

1. Compare stations on a “cost-per-thousand” basis. Average daily BMB audience totals are divided by the cost of an hour of air time.

2. Compare average daily audience figures and printed media circulation totals.

3. Do breakdowns of the market area covered by a station, in terms of

population, income, retail sales, and so on.

4. Help advertisers allocate air-advertising costs to various sales districts, if this type of accounting is used. A station can tell how much of its total audience lies in each of several sales districts.

5. Help advertisers to decide whether station coverage in individual areas warrants heavy promotion or merchandising.

There are undoubtedly other applications of BMB in addition to those just mentioned. One of the most interesting reported to SPONSOR involves not an advertiser and a station; but a station, its representative, and a network. The representative was commissioned by a 5,000-watt station, to convince the network that it should be their outlet in this area in preference to a 50,000-watt station in another city.

The gist of the rep's argument on behalf of the 5,000 watter: your network advertisers presently have to aim at 136,600 BMB radio family market from an outlet which itself has only 81,530 radio families. This is not only less effective than having an outlet in the larger market itself, says the representative, but it costs more.

To prove his point, the representative computes the cost of reaching a thousand people in the cities and home counties of both cities, using BMB radio families as the size of each station's potential audience. Conclusion: the potential cost per thousand in the larger market is about 25% cheaper in daytime and 35% cheaper at night than in the smaller one.

To counter the argument that a 50,000 watt signal from the smaller city covers the larger anyway, so what's all the fuss about, the representative turns to BMB figures again. Using the 50,000 watter's 6-7 times weekly listening figures in both cities, he shows that the 50,000-watt station is only 41% effective in big city as home city.

The network is looking over this presentation now and is reported to be "impressed" with many of its conclusions. Regardless of the result, the presentation indicates the range of applications possible with BMB data.

Like every research tool. Broadcast Measurement Bureau figures aren't always as detailed as scientific purists would like. But from the wealth of day by day manipulation of BMB data go-

- **COMPARE . . . the Coverage with the Cost and You'll discover Why this Greater "Dollar Distance" Buy is Ringing More Cash Registers than ever for Advertisers!**



- **Covers a tremendous Population Area in 5 States at the Lowest rate of any Major Station in this Region!**

***"It's The DETROIT Area's Greater Buy!"***

Guardian Bldg. • Detroit 26

ADAM J. YOUNG, JR., INC., Nat'l Rep. • J. E. CAMPEAU, President

ing on in the offices of advertisers, agencies, stations, representatives, and networks. SPONSOR concludes only one thing. BMB data is an invaluable aid to broadcast advertising buyers and sellers and one that the radio industry has long needed. \* \* \*

## BAKERS ON THE AIR

(Continued from page 25)

company had to revise its contract with Irene Beasley. She simply couldn't handle the mail under the original

package cost arrangement, which included mail processing. So Continental, not exactly dismayed, assumed part of the burden of the added cost.

But success, continuing to rear its handsome head, was nearly bashed in from the frustrating results. The number of letters received kept climbing; finally reached 435,000 in one week. At that point, *it cost more to handle the mail than to air the show.* An immediate conference was called for all parties concerned.

Now, mail is accepted only during

two weeks out of each 13. But the show still gets huge quantities, and employs 15 girls whose sole task is to process the letters. The show remains among the top ten in New York City Hooperatings.

Over 25% of Continental's ad budget goes to spot radio. Spot announcements and programs are aired in all markets where the company has plants, a total of 84. They use an average of 12 announcements a week on 129 stations for their Wonder Bread; about 6 announcements a week on 64 stations for their Hostess Cake. They use a total of about 150 stations.

The company is just beginning to mix TV into their advertising batter. TV spot announcements are currently used in New York and Detroit: *Hop-along Cassidy* in Davenport; a film, *Kitchen Magic*, is now going around the country.

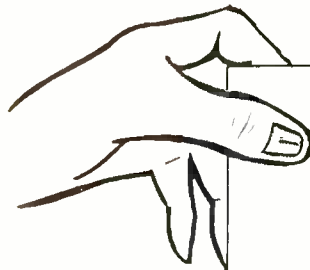
Continental ties in its radio and TV activity with its point-of-sale material: for example, bread wrappers, posters, and promotional pictures of *Grand Slam* winners taken in the local stores.

Continental is the only baking company sponsoring a major radio network show, though the others are active with plenty of spot programing. The local and regional activity is by far the most extensive. For example, the Ward Baking Company of New York City, for its Tip-Top bread and cakes, spends a large share of its \$1,000,000 ad budget for radio and TV announcements. According to a recent Rorabaugh Report, Ward uses radio spots in 22 states over 104 stations, have used a combination of over 800 programs and announcements weekly. Also active in television, the company has used shows and announcements on 16 TV stations. Sales last year were approximately \$80,000,000.

WDDB in Orlando, Florida, can offer at least one explanation for Ward's terrific use of the air. "Ward's have used 10 spots per week, morning and afternoon and have been a steady advertiser since 1947," says the station. "From 27 December 1949 through 16 January 1950, the company ran a giveaway calendar offer. The giveaway was mentioned on their one-minute announcements only—one daily. We received 1,600 requests from 15 announcements."

The General Baking Company in New York City is another large user

# In North Carolina WSJS Delivers



231,480 Radio Homes (Day)  
238,680 Radio Homes (Night)  
(0.5Mv/M contours)

## More Value For Your Advertising Dollar

# WSJS

*The Journal-Sentinel Station*

**WINSTON-SALEM**  
AM-FM

NBC Affiliate

Represented by:  
HEADLEY-REED CO.

# FM STATION OPERATORS!

Here's what one  
FM broadcaster  
says about  
Zenith,  
it's distributors  
and it's dealers...

PHONE  
1885

## Radio WFMW Station

"The Radio Voice of The Messenger"

OWNED AND OPERATED BY  
MESSENGER BROADCASTING COMPANY  
INCORPORATED  
Madisonville, Ky.  
16 Mar. 50

Zenith Radio Corporation  
Attention: Mr. Ted Leitzell  
Chicago, Illinois

Dear Sir,

This station will broadcast all of the baseball games of the "Madisonville Miners"...a member of the Kitty League...on all of the road games. The baseball corporation will not allow us to broadcast the home games.

The Madisonville Miners is a farm club of the Chicago White Sox.

We had also planned to carry the St. Louis Cardinal games, however due to the fact that we are in a "Dry" territory and the sponsor is a beer company, we have had to drop these.

The games we carry will be sponsored by a local coal mining company, and we as well as the sponsor will welcome your cooperation.

We also wish to take this opportunity to thank the Zenith Corporation for their untiring efforts in the promotion of FM broadcasts. YOUR PROMOTION HAS HELPED US PUT THIS STATION ON A PAYING BASIS IN LESS THAN ONE YEAR OPERATION.

Radio Station WFMW

*H. W. Wells*  
H. W. Wells, Station Mgr

The Zenith Distributor in your territory is anxious to work with you to get more good FM sets throughout your listening area... to build bigger, better audience for you. Get in touch with him now... or write direct to Advertising Manager

ZENITH RADIO CORPORATION • 6001 Dickens • Chicago, Illinois

25 SEPTEMBER 1950

of spot programing. According to Charles Dalton, account executive (BBD&O). "We cover 32 plant cities with spot radio, use anywhere from a few to 30 announcements in each per week. Since our business is such that we can only cover about 100 miles with each plant, we find spot radio a near-perfect medium for us." The company has gone into a limited use of TV with station breaks and time signals in one or two markets. Sales last year were over \$100,000,000.

Others, like Laugendorf United

Bakeries, Inc., in San Francisco. Purity in Chicago, and Interstate in Kansas City follow the same advertising pattern. Much of Langendorf's \$1,200,000 ad budget goes for radio and TV. The same is true for Purity and Interstate, whose sales last year amounted to approximately \$65,000,000 and \$55,000,000 respectively.

Promotion and advertising is by no means confined to the large national bakers. The smaller regional and local firms, for the most part, are pitching just as hard. And their radio and

TV coverage is proportionately as great.

Arnold Bakers, Inc. in Providence, R. I., is a prime example of a hard-hitting regional bakery. Dean and Betty Arnold formed the company 10 years ago with a \$500 investment. Today they employ over 600 people, and serve a territory that extends from Boston to Washington, D. C. Over half their ad budget is devoted to TV, with some radio; and their plans call for even further use of the air in the near future. No small-fry when it comes to major TV programming, the company currently sponsors: The Robert Q. Lewis show over five stations of the CBS-TV network, Sunday nights at 9:00; Captain Video over DuMont on Monday nights from 7:00 to 7:30; Josephine McCarthy on WNBT in New York, Mondays, Wednesdays, and Fridays at 9:45 a.m. Beginning 4 October, the company will sponsor *Life Begins At 80* over 5 stations of the ABC-TV network, Wednesday nights, 8:00 to 8:30.

The company uses a small number of radio spot announcements. But the

**The Henry Schultes of Enid, Oklahoma live 67 MILES from Oklahoma City ...but they're a part of the WKY-TV Undivided AUDIENCE!**

**WKY-TV CHANNEL 4 OKLAHOMA CITY**  
 OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.  
 WKY, OKLAHOMA CITY — THE DAILY OKLAHOMAN  
 OKLAHOMA CITY TIMES — THE FARMER-STOCKMAN  
 Represented by THE KATZ AGENCY, INC.

Mr. Jim Brown  
 Batten, Barton, Durstine, and Osborn  
 New York City

Dear Jim:

Be sure ter notice my new clothes, 'cause I'se mighty proud uv them. They contains a mighty important message fer folks what buys time on radio stations an' who likes ter see what they've bought. Y'see, Jim, yuh pays lessen half as much fer WCHS then yuh wud offen yuh bought all th' other four Charleston stations, but yuh gits a hang sight more! At night WCHS deelviers 28 percent more lisseners then th' other four combined, an' 15 percent more in daytime! Ain't thet good news fer sellers like you what has programs on West Virginny's number one station? Jest keep thet in mind when yuh wants sumptin' else in Charleston!



Yrs.  
 Algv

**WCHS**  
 Charleston, W. Va.

major part of its advertising is on TV. Merchandising tie-ins are used extensively, such as car cards picturing Robert Q. Lewis devouring a slice of Arnold's bread.

Exactly how much radio advertising is done by the local baker, it is impossible to determine. The recent SPONSOR survey came up with several examples of outstanding efforts. For instance, The Omar Baking Company in Columbus, Ohio, has used WBNS for several years, currently uses nine announcements a week plus a five-minute news program Mondays through Fridays. The company will also sponsor the Ohio State University football broadcasts in the fall. It is also on WBNS-TV daily with a 10-minute weather program. Omar's commercials are largely institutional, emphasizing home delivery service.

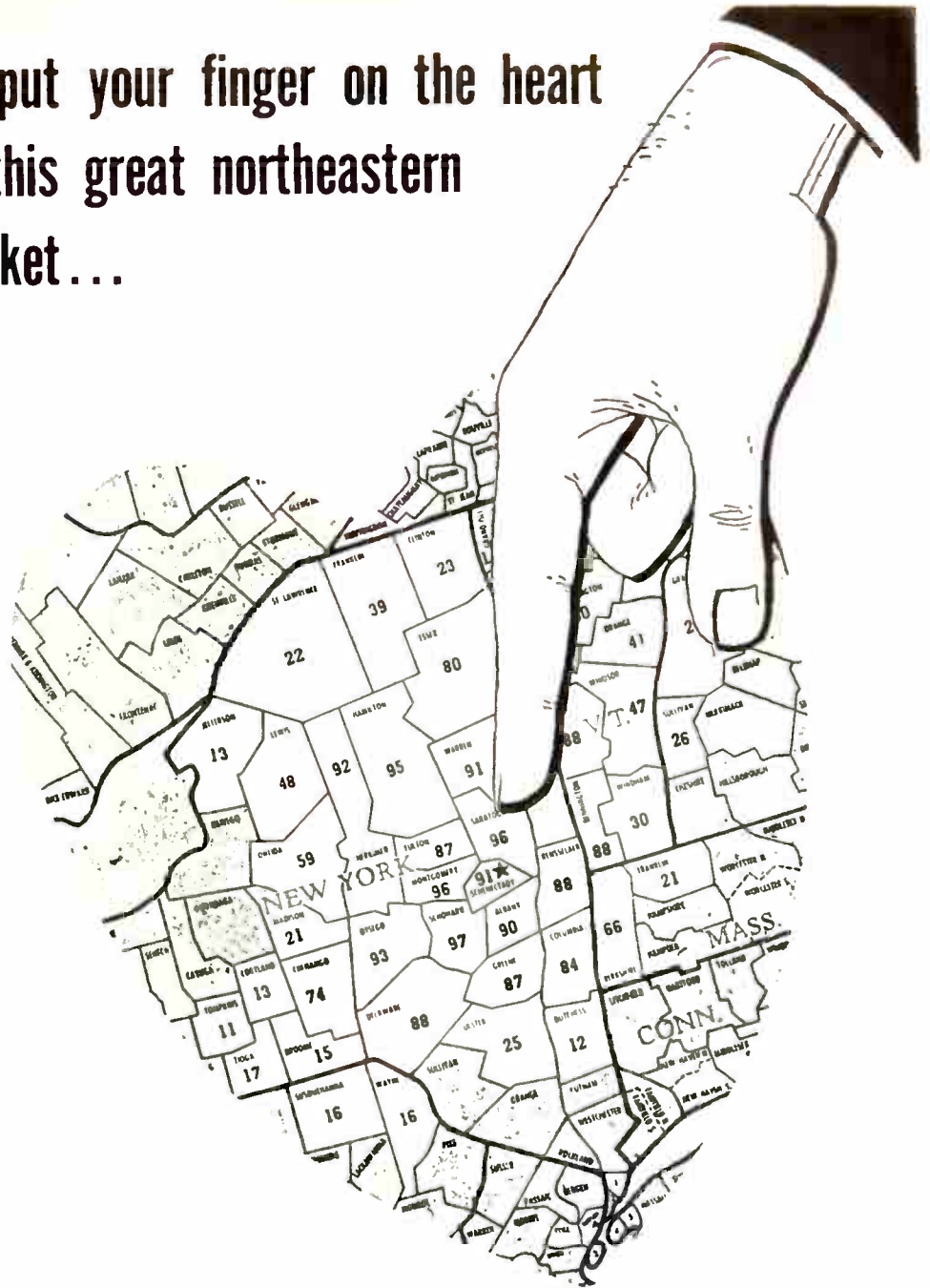
WBNS promotes the football broadcasts by means of car cards, newspaper ads, on-the-air announcements. The Omar news program is advertised along with other newscasts. The station plugs the baker (it has four as sponsors), promotes bakery products in a monthly merchandising paper, *Wave Length*. The paper is sent to over 1,400 grocers and druggists. WBNS is but one of many stations that promote baked products.

WEEU told SPONSOR about Maier's Bakery in Reading, Pennsylvania. Its ad budget is about \$20,000; \$12,000 goes into radio. The company has used radio consistently for 20 years, has continuously increased its appropriation for it. Maier's uses primarily announcements, promotes bread and a complete line of sweet goods to a female and all-family audience. According to Dee Hassler of the Beaumont, Heller & Sperling agency in Reading, "Radio has done a good job in helping Maier's grow."

Then there's Alexander Brothers Baking Company in Topeka, Kansas, a local baker with a limited budget. They began their radio campaign two years ago on a 13-week test over KTOP in Topeka; they're still going strong. They have continuously used time breaks 12 times a day, six days a week. Cost, \$6 a day.

Co-ops, associations, national and local bakers have all contributed to the baking industry promotion-wise. But none more so than the advertising firm of The W. E. Long Co. in Chi-

To put your finger on the heart of this great northeastern market...



**WGY's** total weekly audience is over 2½ times greater than that of the next best station in Daytime and at Night.

**WGY's** doily audience is 3 times greater than that of the next best station — 191% greater in Daytime, 211% greater at Night.

**WGY** has 36% more audience in Daytime and 45% more at Night than a combination of the ten top-rated stations in its area. (WGY weekly audience: 428,160 Daytime; 451,230 Night.) (10-station weekly audience: 313,080 Daytime; 310,970 Night.)

**WGY** has the largest audience in every single county in the area at Night and in all but one county in Daytime.

**WGY** has in its primary area, Day and Night, 23 counties to Sta. B's 5 counties, Sta. C's 3 counties, Sta. D's 3 counties.

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

**WGY** has 8 counties in its Daytime area and 9 in its Nighttime area which are not reached at all by any other Capital District station.

Your best  
radio buy  
is WGY

Represented Nationally by NBC Spot Sales

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

**WGY**  
A GENERAL ELECTRIC STATION



Here's Johnny "Sparrow", our sensational new "Jive Jockey", amazed as you'll be when he found out WDIA's August 1950 sales up 75.4% locally, 80% nationally over August 1949.

To name a few we're especially proud of:

B C Headache Remedy—New  
Ballard & Ballard—Renewed  
Wonder Bread—Renewed  
Dentyne Gum—Renewed

Here's one reason why — *sustained Top Hoopers!*

HOOPER RADIO AUDIENCE INDEX  
(6 mos. avg.)

City: Memphis, Tenn. Feb. 1-July 31, 1950

Time	SETS	WDIA	A	B	C	D	E	F
M-F 8AM-6PM	19.0	26.0	19.7	16.5	13.5	11.3	7.2	3.9

"WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Cont'l Mgr., John E. Pearson, Rep."

**Tops for**  
**Promotion**  
**• Showmanship**  
**• Programming**

**KDYL**  
NBC Network  
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.

## A cross-section of bakeries on the air

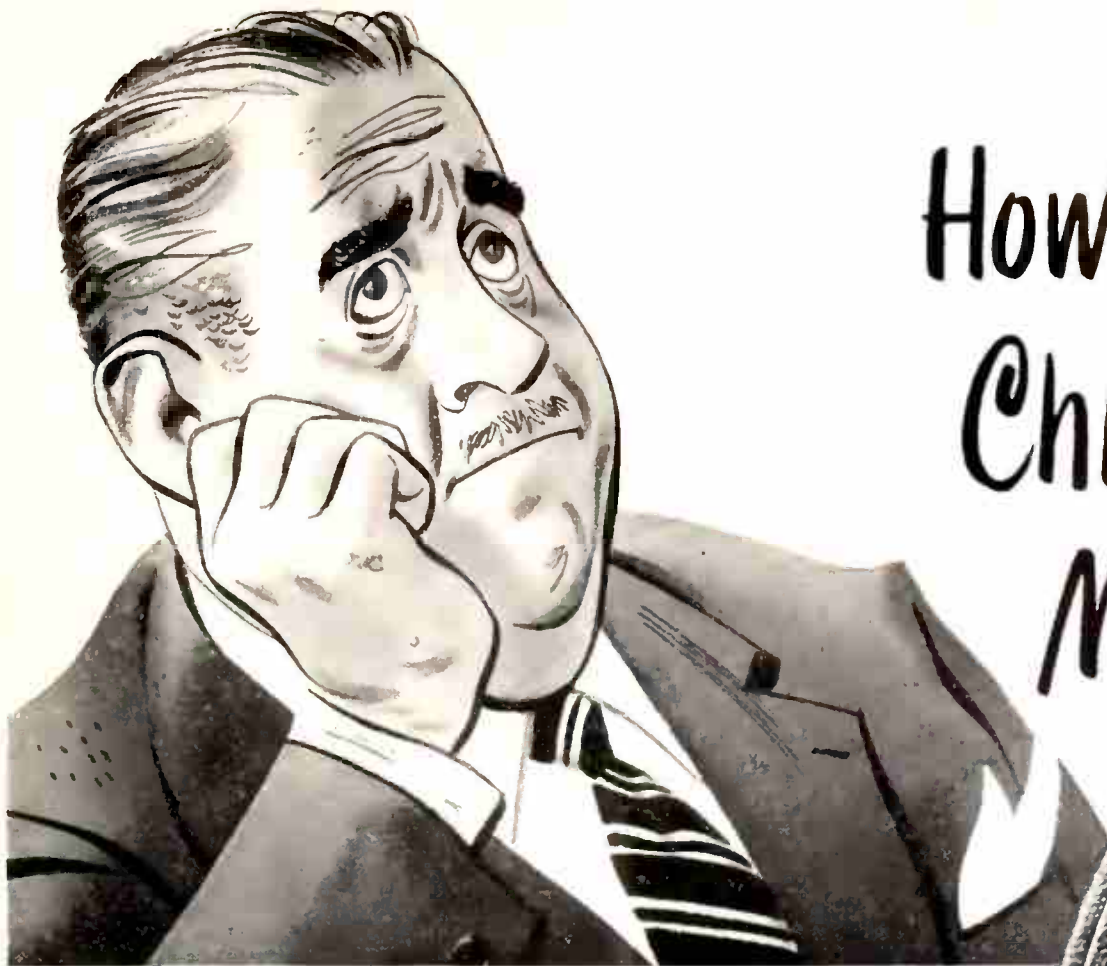
SPONSOR	STATION	PROGRAMING	SCHEDULE	REMARKS
Snowflake Bakeries San Diego, Calif.	KFMB-TV	15-min prog	5 a wk	children's show
Schulze Baking Co. Omaha, Nebr.	WOW	30-min prog	3 a wk	Cisco Kid, 6:00 p.m.
	WOW-TV	30-min prog	1 a wk	Cisco Kid, 7:30 p.m.
Manor Baking Company Kansas City, Mo.	KCKN	30-min prog	1 a wk	Red Ryder show
Van's Bakery Company Edmond, Okla.	WKY (Oklahoma City)	30-min prog	1 a wk	children's show
Goodhue's Bakery Worcester, Mass.	WTAG	anncmts	3 a wk	Tu, Th, mornings
Hartford Bakery Evansville, Ind.	WEOA	30-min prog	1 a wk	All-Star Western
Erickson Bakers La Crosse, Wis.	WKBH	60-min prog	6 a wk	Kiddie Hour; 19th yr
Spang Baking Company Cleveland, Ohio	WJMO	anncmts	6 a wk	mornings
Charlotte Bread Company Charlotte, N. C.	WAYS	30-min prog	1 a wk	Red Ryder show
Frudeger Bakery Burlington, Ohio	KBUR	anncmts	2 a day	cost, \$42.50 a wk
Aunt Jennie's Bake Shop Rochester, N. Y.	WHEC	anncmts	1 a wk	on variety show
Interstate Bakeries Des Moines, Ia.	KRNT	30-min prog	3 a wk	Cisco Kid, 7:00 p.m.
Tender-Crust Bakery Monroe, La.	KTRY	30-min prog	1 a wk	Red Ryder show
Bell Bakeries Daytona Beach, Fla.	WDBO (Orlando, Fla.)	anncmts	15 a wk	alternating wks
Franz Baking Company Portland, Ore.	KGW	anncmts	5 a wk	plug products
Alexander Bros. Baking Co. Topeka, Kan.	KTOP	anncmts	72 a wk	4-sec time breaks
Arnold's Bakery Providence, R. I.	CBS-TV (5 stns)	15-min prog	1 a wk	Robert Q. Lewis
	DuMont WNBT	30-min prog anncmts	1 a wk 3 a wk	Captain Video Josephine McCarthy
	ABC-TV (5 stns)	30-min prog	1 a wk	Life Begins At 80
Continental Baking Co. New York, N. Y.	CBS (47 stns) (150 stns)	15-min prog anncmts	5 a wk average 6 to 12 a wk ea stn	Grand Slam nat'l coverage
	(104 stns)	anncmts & progs	total over 800 a wk	nat'l coverage

ago. This advertising firm of "baking engineers" has been one of the foremost pioneers in modern bakery merchandising and advertising. For one thing, the company conceived and promoted the idea of wrapping bread at the bakery, also, of slicing bread at the bakery. It was an exponent of the nutritional idea of adding vitamins

to the bread content. The Long Company's radio department has serviced bakery accounts successfully all over the United States for the past 16 years.

The Zinsmaster Baking Co., an example of a Long client, operates in two markets. In the Minneapolis-St. Paul area, it uses 50% of its budget for radio; in the Duluth, Minnesota-





# How to avoid Christmas Mourn

First, be sure your gifts to business friends make a hit. That's easy! Give Zippo . . . the Windproof Lighter that always lights with a zip . . . the lighter that's unconditionally guaranteed!  
Second, make sure you get your Zippo gifts in time. That's easy, too. Just *act now!* Order Zippo Lighters and *do it early.* Then nobody will be mournful on Christmas morn.



**New!**  
★  
Pocket model in genuine leather!

\*Plus tax on sterling silver and gold models only.

## ZIPPO the one-zip windproof lighter

**ACT NOW ON SPECIAL DESIGNS!** Your company trade-mark or special insignia—even actual signatures of friends—can be engraved on Zippo Lighters at surprisingly low cost! To insure delivery before Christmas, orders should be placed before October 15th. Zippo lighters are priced from \$3 to \$175\*—engraving \$1 extra. Attractive discounts on quantity purchases.

**SEND FOR THIS FREE BROCHURE TODAY!** ↓



**New!**  
★  
Rhodium-Plated table model!

Dept. SP-1  
Zippo Manufacturing Co., Bradford, Pa.  
Send me a free copy of your Business Gift Brochure which shows Zippo Lighter models, with prices.  
Firm Name.....  
Address.....  
City..... Zone..... State.....  
Your Name.....

Superior, Wisconsin area, 66 $\frac{2}{3}$ %. The company uses both programs and spot announcements, scatters them throughout the day to reach as diversified an audience as possible.

"We use radio to create consumer acceptance," says Aaron J. Peterson, advertising manager, "and give our Zinsmaster dealers maximum support." Most of the commercial copy is of an institutional nature. The theory is that if the housewife hears the brand name often enough, it becomes familiar and acceptable to her. Newspapers, billboards, and point-of-sale displays are tied in to the radio copy.

The John J. Nissen Bakery Company opened in Worcester, Mass., in June of 1945. After consultation with the Long Company, they set up the ad budget as 4% of sales, 30% of this to radio. Until recently, they stuck strictly to announcements, used 10 a week over WTAG in Worcester. On 4 September they began sponsorship of the WTAG 7:00 a.m. newscast, Mondays through Fridays. For its Flower Fresh bread, aired on transcribed musical jingles, Nissen set up demonstration stations in various stores throughout their sales area. An attractive girl

in attendance, "Miss Flower Fresh," greeted customers, gave them miniature loaf samples, and tied in the radio's pitch of "...as fresh as a rose in the summer."

The local nature of the bakery business fosters widespread use of transcriptions. Most of the transcription companies report that bakers are one of the most numerous categories among their accounts. Harry S. Goodman lists no less than nine different shows sponsored by bakers (among others) throughout the country. *All-Star Western Theater*; *Jim Ameche Storyteller*; *Your Gospel Singer*; *Helpful Harry* (spots); *Jump-Jump of Holiday House*; *Mystery House*; *Red Ryder*; *Streamlined Fairy Tales*; *What's in a Name*. Other firms, like Wm. F. Holland Productions in Cincinnati, report nationwide coverage. Bakers are one of the top clients for Holland's *Firefighters*.

The Frederic W. Ziv Company points out that its first transcribed show was sponsored by a baker, *The Freshest Thing in Town* by the Rubel Baking Company of Cincinnati back in 1936. Today the company has bakery sponsors in 291 markets for popular shows

like: *Korn Kobblers*; *Boston Blackie*; *Cisco Kid*; *Lightnin' Jim*; *The Old Corral*.

All in all, bakeries are conscious of the value of advertising and promotion. All five types—retail, house-to-house, multiple-unit, chain, wholesale (these are not strict classifications as many bakers do business as more than one)—contribute to the industry promotion-wise. They are not without their problems. Rising costs and the competition of bread and cake mixes add to their woes. To the market at large, the baker is both manufacturer and consumer. Fortunately for all, the baking industry has maintained its *status quo* of the last several years, a far cry from that of the 1900 period. More promotion and advertising, individually and cooperatively, is indicated; radio will continue to get a large slice of the advertising loaf.

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## SIMULCASTS

(Continued from page 27)

ly. Witness the large number of AM shows with TV counterparts that are programed separately. To name a few: *Martin Kane—Private Eye* (U.S. Tobacco); *Quiz Kids* (Miles Laboratories); *Stop the Music* (Admiral Corp., P. Lorillard); *Lone Ranger* (General Mills); *Suspense* (Electric Auto-Lite Co.); *Big Story* (American Cigarette & Cigar Co., Inc.).

This is not to say that the simulcast is passing out of existence. Certain types of shows are highly adaptable to simulcasting, with *Arthur Godfrey's Talent Scouts* a stellar example. Its success is due in great part to Godfrey's captivating personality, as well as the logical appeal of the talent acts to both eye and ear. *The Voice of Firestone* (Firestone Tire & Rubber Co.) continues to be successfully simulcast. The WLW stations in Cincinnati, Columbus and Dayton air three popular simulcasts; two are daily women's participation shows, *50 Club* and *Morning Matinee*, the other a weekly 15-minute news program.

One network show is scheduled to be simulcast for the first time this fall. In October, *Sing It Again* will air simultaneously on CBS and CBS-TV for Carter Products, Sterling Drug Co., Luden's Inc. This show has many visual elements, including a lineup of talent "natural" for TV: MC Dan Seymour, Alan Dale, Eugenie Baird, Bob



That's the final count — 12,441 slogans submitted in WSYR'S Anti-Hoarding Slogan Contest.

A joint promotion of WSYR-AM and WSYR-TV, the contest ran two weeks—drew entries and interested comments from all over Central New York.

People in the rich Central New York market watch and listen to WSYR. It's a wonderful way to put your own promotion across.

**WSYR ACUSE**  
AM • FM • TV

The Only Complete Broadcast Institution in Central New York  
NBC Affiliate — Headley-Reed, National Representatives

Howard. Ray Block. It will of course be greatly enhanced pictorially, experiments in such techniques currently being made via kinescope.

A cross-section study reveals that these are the types of shows most easily adapted to simulcast:

1. *Amateur and talent shows*, because they feature performance acts which are good entertainment both aurally and visually.
2. *Audience participation shows*, including quizzes and giveaways, for which studio-audience tickets have always been in heavy demand. However, these must be built with the visual medium in mind and not be merely a telecast of the radio show.
3. *Musical shows*, serious and popular, but only with the usual provision of adding eye-appeal.
4. *Newscasts*, if the TV version includes visual background material in addition to non-static shots of the newscaster.
5. *Panel quizzes*, with interesting TV personalities.

What about sports and news events with relation to simulcast? From a spot check, it was learned that the networks do very little simulcasting (in the strict sense) along these lines, except for such happenings as UN sessions and Presidential speeches. In AM/TV sportscasts of football, baseball, basketball, hockey, the problem of the announcer over-detailing his commentary for TV has been solved by using two announcers, one for each medium. WNHC-TV, New Haven, will broadcast the Yale football games this fall in this manner. The 1950 Kentucky Derby was broadcast over CBS at the time of the event, later shown on film via CBS-TV, with a different commentator for each version.

WSAZ-TV, Huntington, W. Va., is an exception. It reports that all local basketball and football coverage has been very successfully done by simulcast. In an experiment, it was found the TV audience liked and demanded the same rapid-fire play-by-play given the AM listeners.

In all simulcasting, obligations to both media must be constantly remembered. The precepts underlying successful programming for each medium are at odds with one another: radio must achieve its effects via sound alone, while effective TV leans heavily on visual elements. A radio broadcast

**KIEM  
Reports**

**17.6\***  
**RATING**

produced by

**"THE  
CISCO  
KID"**

**FOR**

**MASTER BREAD!**

\*[CONLON, APRIL, 1949]

"Since 1946, Cisco Kid has proved to be one of America's greatest salesmen" . . . says Dick Koenig, Manager of Master Bakers.

"Cisco" is amazingly successful at sparking sales crews—enthusing dealers—building great kid (and adult) audiences—zooming sales—boosting profits! Write, wire or phone for proof of "Cisco Kid's" sensational business-building performance!

**SENSATIONAL PROMOTION  
CAMPAIGN**

. . . From butters to guns  
—is breaking traffic records!

**LOW PRICED!**

1/2-Hour Western Adventure  
Program . . . Available:  
1-2-3 times per week. Trans-  
cribed for local and regional  
sponsorship.



FREDERIC W. **ZIV** COMPANY  
*Radio Productions*  
1529 MADISON ROAD • CINCINNATI 6, OHIO  
NEW YORK HOLLYWOOD

Here's the Sensational

**LOW-PRICED WESTERN**

**That Should Be On Your Station!**

must move much faster verbally (painting a word picture) than a TV show. If a good radio pace is maintained, it is apt to result in over-talkative television, whereas if the TV version is catered to, it is likely to slow up radio too much.

Another element is the need for a greater variety of faces on a TV show than of voices on a radio program. *The Voice of Firestone* formerly had one or two singers who did most of the performances. Now its policy permits

no singer more than four or five engagements a year.

How must a simulcast show be "dressed up" for TV? The following changes, in addition to the new singer policy, were made in programing *The Voice of Firestone*: (1) Addition of a chorus; (2) Use of rear projection slides for scenery; (3) Selection of music in which the chorus could join and which lent itself to scenery; (4) Use of costumes for chorus and featured artists.

Simulcast costs have gone up since the September 1948 report with the rise of TV costs. When *Break the Bank* started to simulcast on ABC two years ago, the extra costs for TV were almost negligible. In its 17 July issue, SPONSOR reported that a simulcast today means a 25-30% increase in talent costs over and above the radio show, and almost double the time costs on a station-to-station basis. *The Voice of Firestone*, lavishly produced, incurs the following costs for the TV operation:

Additional to orchestra	\$ 750
Production costs	3,300
Additional fees to orchestra conductor, singers, announcer, etc.	1,500
Television network time	7,500

Firestone plans to continue its simulcasts, reasoning that they are less expensive than two separate shows, and that there are so few musical shows on TV. More important, since they've been on television, their radio rating has increased.

Why have some sponsors stopped simulcasting?

When *We the People* booked "acts" for its simulcast, it had difficulty in finding ones that met the requirements of both media. When someone was merely telling a story in a straight interview, it did not always go over well on TV. Then, too much of any one act is a viewer-chaser. So the producers tried to angle the show toward the viewer as well as the listener, with the result that their radio ratings began to suffer while the TV ratings rose. In June 1949 the radio show had a 6.9 Pulse in New York; in June 1950, its Pulse was 4.3. In July of this year, they split the AM and TV segments into separate shows; the radio show is now taped for broadcast, and TV show is done live. The latter continues in its successful format of having colorful, newsy human interest stories told by the people directly concerned. The radio version concentrates on dramatizing in detail either a leading story of the TV version or an altogether different tale.

Cooperatively sponsored *America's Town Meeting of the Air* was simulcast over ABC and ABC-TV from October 1948 to March 1949. It went off TV when ABC-TV reduced its broadcast time on Mondays and Tuesdays (*Meeting* night), is still on AM. With reference to the simulcast, one

**KRNT . . .**

**THE STATION WITH THE  
FABULOUS PERSONALITIES  
AND THE  
ASTRONOMICAL HOOPERS  
HOOPERATING  
HIGHER\***

**● MORNING  
● AFTERNOON  
● NIGHT**

**THAN ANY OTHER  
STATION IN  
DES MOINES**

**ANY KATZ MAN  
WILL TELL YOU THE FULL  
FABULOUS SALES  
RESULTS STORY!**

\*C. E. Hooper Audience Index, City Zone — June-July 1950

**KRNT**

**DES MOINES — THE REGISTER AND TRIBUNE STATION  
REPRESENTED BY THE KATZ AGENCY**

Town Hall executive said: "The TV side of our simulcast did just fairly. fluctuated in appeal. We do not believe that forums have developed a TV formula as yet. They must be 'jazzed up' for TV; the picture of a man talking is not enough. Right now TV does not interest us except in a purely speculative way. We are discussing ways and means of making the show suitable for TV."

*Band of America*, NBC (Cities Service Co.) was simulcast on NBC and NBC-TV from October 1949 to January 1950. Though satisfied with their simulcast, Cities Service dropped TV as they couldn't clear all the stations they needed for sufficient coverage. *Who Said That?*, NBC quotation quiz featuring famous personalities, has been simulcast on and off for about two years on NBC and NBC-TV, is currently on TV only, cooperatively sponsored in 25 markets, by Pure Oil Co. in 14. *Twenty Questions* (Ronson Art Metal Co.) was simulcast on Saturday nights from December 1949 through March 1950, Mutual and WOR-TV. It was then decided that TV was better on Friday night than Saturday from keen-competition standpoint, so the TV show was moved: the TV sound track was recorded and re-broadcast on AM Saturday (this might be called a "semi-simulcast").

How did these simulcasts affect the radio ratings of the show? By and large favorably, especially immediately following the debut of the TV show. Take *Twenty Questions*. In the last month of the radio-only broadcast (November 1949) its average New York Pulse was 5.3; the first month of simulcast (December 1949) it jumped to 6.0. In the latest New York Hooper, (July-August 1950) this radio show is No. 2 with a 6.1 rating. *Band of America* averaged a 3.8 New York Pulse for the four months (June-September 1949) preceding simulcast, raked up a 5.0 during its 13-week TV showing (October 1949-January 1950).

Bullseye simulcast fare is *Arthur Godfrey's Talent Scouts* which has consistently maintained top ratings in both media. New York Hooperatings for January-February 1950 put it No. 1 on the radio list (21.3) and No. 2 on the TV rating chart (45.3), beat out here only by the fabulous Berle.

On the other hand, sometimes as a result of simulcast or a separately-on-



## His Joint Efforts Make Good Radio Connections

Selling pipe joints directly isn't one of his additional enterprises—but it symbolizes the direct connection that he lines up between his sponsors and their customers. As stated by the Empire Tire Company to KBMY, both of Billings, Montana:

"We have found that the prestige of an outstanding commentator has increased our 'drop-in' trade by at least 300%. In addition, Fulton Lewis, Jr. has served as an 'introduction' for our salesmen in their calls on business and professional men in and around Billings.

"Our sales have shown a very marked increase since we started . . . and we have experienced at first hand a tremendous amount of good will arising from the program. These splendid results are most pleasing to us and will be the decisive factor in our future advertising plans."

The Fulton Lewis, Jr. program, while currently sponsored on more than 300 stations where waiting lists may exist, presents opportunities for sponsorship in other MBS localities. Since there are more than 500 MBS stations, many local advertisers may still take advantage of the ready-made audience, the network prestige, and the low cost of this news co-op. Check your local Mutual outlet or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

**ABC**  
 AMERICAN  
 BROADCASTING  
 COMPANY  
 IN LOUISVILLE

**WK**  
 1080  
 Kilocycles  
 5000  
 WATTS-DAY  
 1000  
 WATTS-NIGHT  
**LO**

**WK★LO**

Louisville, Ky.

JOE EATON, MGR.

Represented Nationally by  
 JOHN BLAIR & CO.

**Rx**

**HEALING  
 POWER**

If your client's product suffers from the dreaded malady "Slow Movement" KATL's new 5000 watt coverage will insure complete recovery at reasonable cost. Write, wire, or phone Independent Metropolitan Sales or:

*Houston's Oldest Independent*

**KATL**  
 HOUSTON, TEXAS

TV trial of an AM program, the TV version has proven more successful or is retained in preference to the AM show for various reasons. Cases in point are:

*The Goldbergs* (CBS-TV, General Foods, Sanka): On AM for 17 years, this veteran show went on TV in January 1949. It has consistently rated as one of the top shows on TV. Will not continue on AM, instead will expand TV operation to more outlets for greater coverage.

*Kay Kyser's College of Musical Knowledge* (NBT, Ford Dealers of America): An old, established AM show. Has been on TV only since December 1949.

*The Show Goes On* with Robert Q. Lewis (CBS-TV): Was semi-simulcast (the TV show sound track was recorded for AM rebroadcast). TV version only sold to Columbia Records last April, to American Safety Razor Corp. this month.

In line with the trend to pay separate program respects to TV, many shows with AM counterparts have just started or will shortly go on TV. They include, CBS-TV: *The Horace Heidt Show, Truth or Consequences* (both Philip Morris & Co., Ltd.), *The Vaughn Monroe Show* (R. J. Reynolds Tobacco Co.): on NBC-TV: *You Bet Your Life* with Groucho Marx (DeSoto Plymouth Dealers), *Your Hit Parade* (American Tobacco Co.); on ABC-TV: *Breakfast Club* with Don McNeill (Philco): *Chance of a Lifetime* with John Reed King (Bendix).

How are these and other "separates" being broadcast? There are a number of ways. Some are done live for both radio and TV (*Original Amateur Hour, Stop the Music*). In some, the sound track of the TV show is simply rebroadcast on the radio (*Twenty Questions*). Some are done live for AM, another version filmed for TV. (*Truth or Consequences, Horace Heidt Show*, both traveling shows which usually can't be conveniently televised.) Detective program *Martin Kane—Private Eye* is a transcribed package for AM, a live show for TV. Both versions differ entirely in writers, directors, cast, except for star William Gargan. In an interesting experiment *You Bet Your Life* will have one hour of film and recording made for each broadcast, from which appropriate sound segments will be ex-

**BIG!**

To SELL the PEOPLE Who Buy

The MOST in the **BIG**  
 MIDDLEWEST

POPULATION  
 Over 4 Million  
 RETAIL SALES  
 Over 2 Billion

Use The **BIG**  
 STATION

THE MIDWEST-EMPIRE STATION  
**KFAB**  
 50,000 WATTS OMAHA BASIC CBS

*Available!*

The Happy Kitchen, one of the Midwest's oldest and best liked women's programs, is conducted by Nancy Goode.

This 9:15 a. m. week-day feature has been on the air for almost 15 years. The program is deftly handled by Nancy Goode, homemaker, mother and active clubwoman. Her recipes, food and household hints are of great interest to KMBC-KFRM listeners. Nancy also conducts a weekly demonstration before an audience.



Nancy Goode

Fleischmann's Yeast and K. C. Power & Light are current sponsors, but additional participations are now available!

Promotion and merchandising aids are also a part of the participation. Contact us, or any Free & Peters "Colonel" for details!

**KMBC**  
 of Kansas City

**KFRM**  
 for Rural Kansas

tracted for AM and the best film sections for TV, both half-hour shows.

*The Aldrich Family* does both shows live. Here's how the TV version differs from the AM as regards cast and production problems. Part of the same cast and production talent is used for both versions. Homer, Mr. Aldrich, announcer and music conductor are the same. Henry, Mary Aldrich, Mrs. Aldrich and directors are different. The TV show, of course, includes sets, makeup, costumes, camera angles, lighting, actors who can act visually and memorize lines.

Rehearsals for one video show come to about 21 hours, as compared to the three or four hours needed for radio. One of the biggest problems is to keep actors within a small chalked area. Another problem is that their TV show has no live audience; it is quite difficult for an actor used to audience reaction to perform without it. (The radio show has a studio audience).

Sponsors have found that programing separately, though it usually costs appreciably more than simulcasting, pays in the long run. The costs vary with the number of elements that differ in both versions, what methods of broadcasting are used, the elaborateness of production—and it is possible for a sponsor to economize in many ways. A spokesman for *Break the Bank* reports that the cost of their separately programed TV show comes to about 44% of the cost of the radio program, estimates that a simulcast would run them approximately 35% of radio cost. They economize by using the same talent and orchestra on both shows; pay hikes all around for talent, directors, production staff (orchestra gets twice as much), duplication of prize money for two shows, plus TV time costs are the "extras" for their TV show.

Though the problems involved in separate TV programing are many, simulcasting poses even more. Unless a show falls within certain categories and can meet certain rigid require-

ments, it faces the danger of impaired effectiveness in one or both media. To decide to simulcast merely because he can get a TV time slot opposite his AM time and wants the additional coverage of TV at the lowest possible cost may in the long run cost a sponsor dearly—in audience and prestige.

Look what the producers of *We the People* had to do to adapt the show for simulcast: (1) They had to book acts with visual as well as aural appeal (2) They had sets made each week as background for each act; (3)

They started using costumes for many acts; (4) They hired extra people, including boys to print the script cards from which the guests "told" their stories; (5) They had visual commercials made for TV; sometimes adapted same commercial to both media, a very ticklish procedure. Now they've decided to program *We the People* separately, to improve the show in both media.

The show's the thing. First decide whether it has that essential dual personality. ★ ★ ★

## Why do it the hard way?

- Let's look at the facts devoid of any hokum. Of course you can reach a large part of this market without buying WSM. There is nothing to prevent you from selecting a complicated combination of newspapers and small radio stations throughout the Central South Area.
- But, still looking at the facts, that's the hard way to do it. That's the expensive way.
- The simple, economical method is to choose the one medium that gives full coverage of this rich market. And that one medium is WSM.
- The reasons are these: WSM operates on a I-A Clear Channel taking your sales story to the Central South Market with the greatest power permissible under today's FCC regulations. To hold the interest of its millions of listeners WSM specializes in producing local originations with particular appeal to this section of America. Through 24 years of live-talent broadcasting this station has developed a staff of entertainers that is unique both in its quality—some of the country's biggest names, and quantity—over 200 people.
- Yes, WSM is different. WSM is the one medium that offers both the coverage and programming facilities to sell your products throughout the Central South Market.

CLEAR CHANNEL  
50,000 WATTS  
Basic NBC Affiliate



IRVING WAUGH  
Commercial Manager  
EDWARD PETRY & CO.  
National Representative

**WANTED AT ONCE:** Replacement for reserve army man whose duties now include: Farm editor, announcer, special event organizer, and assistant to station manager. WTCN Broadcasting, 107-113 E. Green Bay St., Shawano, Wis.



Uncle Dudley

...Sez:

Folks sure are a-listenin to me each morning from 5 to 6 on the COTTON BELT GROUP over KTFS-KDMS-WGVM, which means folks from East Texas to the Mississippi Delta. Try out my program on a two week cancellation clause, 'cause if I don't get you results then I don't want you to spend your money foolishly. Good portions are now open so write or wire or phone for the availabilities. It's just gonna cost yu \$105.00 a week to find out!

COTTON BELT GROUP

Box 1005
TEXARKANA, TEXAS
Phone: 35-124

GROWING
GROWING
GROWN

Now First in Mobile

MORNING PERIOD\*

PLUS...

a 14.8 Over-all Audience Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising department for extra promotion of sales.

\*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts

AMERICAN BROADCASTING COMPANY

OWNED AND OPERATED BY THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY THE BRANHAM COMPANY

TOOLS available to readers

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

A 100 "The 1950 Iowa Radio Audience Survey" Includes the location and operating power of Iowa stations, basic information on set ownership, station and program preference, and listening habits in detail on multiple-set ownership, TV ownership, and car radio users.

A 101 "Spot the Sponsor" Thomas-Varney Inc. has produced a brochure explaining a unique television program. It's a digest of program information, station availabilities, participation costs, audience response to the program, and cost and impact of series. Briefly, the program is a one-minute brand name memory game that awards three \$23 cash prizes daily to viewers for remembering the brands and packages of participating sponsors.

A 102 "This is KFAB" Book includes information for the sponsor seeking market data on the Nebraska and Midwest area. Latest consumer surveys, listening studies, population figures, and farm income, along with complete market data are included.

A 103 "The Quebec City Radio Audience" Radio Station CHRC has published a study of the French-language radio audience of Quebec City. The study, by the Audience Research Division of the Canadian Opinion Company, includes useful information in planning radio advertising in Quebec and the surrounding districts. Background of radio listener behavior, amount of radio listening, and the radio day in general are some of the topics that are treated, including figures.

A 104 "Pioneering in Television" This booklet brings together speeches and statements of Brigadier General David Sarnoff, president and chairman of the board of Radio Corporation of America. Here is a historic record of the progress of television. The contents lists stories from leading magazines that range in topics from "War Developments to Aid Television" to "Color to Come Later."

A 105 "What Makes A Radio Station Great?" WCCO, Minneapolis-St. Paul, has published a report containing Hooper Rating and diagrams showing domination of the Twin Cities radio. The booklet contains network program information, local favorite shows, audience reaction, and coverage compared with five other Minnesota stations.

A 106 "The Million-and-a-Half" Research Service Inc., Denver, has released for the first time in radio history a survey of program audiences in the states of Colorado and Wyoming. The complete study reports total number of listeners in both states, percentage of population listening, economic status of listeners, and other data uncovered by The Colorado-Wyoming Diary Study.

SPONSOR
510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, insert number of items desired in spaces to right

NAME

COMPANY

ADDRESS

CITY & STATE



## 510 Madison

(Continued from page 6)

published in the 30 January SPONSOR.

Since we are not regular subscribers to your publication, but are very interested in obtaining a copy of this article, would you kindly have it sent to my attention at the above address.

BUD ROSENBERG  
Vice President  
Gensler-Lee Jewelers  
San Francisco

### TV MAP FOR SPONSORS

In your 17 July issue of SPONSOR you have listed the hours on the air, etc., of various television stations. Your information on WGAL-TV is about a year old.

For quite some time WGAL-TV has been signing on Monday through Friday 3:30 p.m. to 12:10 midnight, Saturdays 11:30 a.m. to 12:30 midnight, and Sundays 3 p.m. to 12:10 midnight. With the start of the pro football season our Sunday schedule will be increased from 1 p.m. to 12:10 midnight.

Our Monday through Friday sched-

ule starting 25 September will be 2 p.m. to 12:10 midnight.

J. ROBERT GULICK  
General Sales Manager  
WGAL-TV  
Lancaster

The double page spread you had on existing television stations is undoubtedly fine service to advertisers. However, there is a mistake insofar as either KRLD or ourselves is concerned. You list KRLD Monday, for example, 2:00-9:35 p.m. and Tuesday 11:00-10:05 p.m. Similarly, you list us Monday 5:00-9:30 p.m., Tuesday 5:00-10:15 p.m. Actually, KRLD operates only 4:30 p.m. to about closing time, with all the time prior to that being test pattern. In our own case, we also have test patterns, starting at 11:00 a.m.; but we don't think you want that information, consequently the listing on KRLD is inaccurate.

Further, will you please, in any future reference to our representative, list it as Edward Petry & Company instead of Adam Young, Incorporated.

MARTIN B. CAMPBELL  
General Manager  
WFAA & WFAA-TV  
Dallas

### SPONSOR TV MAP

Kindly send to my attention five copies of your TV Map for Sponsors: Fall 1950.

I also want to take this opportunity to compliment you on the excellent edition in which the map appeared. It is certainly most helpful and informative.

NANCY CLIFFORD  
Time Buyer  
Newby & Peron Inc.  
Chicago

### JARO HESS PICTURES

After four years I would also like to thank you for the five pictures SPONSOR gave me in Atlantic City. They have been framed and have adorned my office walls ever since. I believe they are so good that they could stand revival. Many, many people have asked me if there was any possible chance of getting a copy of them.

WILLIAM E. WARE  
President  
KSTL  
St. Louis

\* Reader Ware refers to set of five Jaro Hess caricatures available to new and renewal subscribers free upon request, \$4 to non-subscribers.

ask

## JOHN BLAIR & Co.

about the  
**HAVENS & MARTIN**  
**STATIONS**  
**IN**  
**RICHMOND**

**WMBG-AM**

**WCOD-FM**

**WTVR-TV**

First Stations of Virginia



"There's no business like the radio business these days!" Things are really that good at KQV where, in recent weeks, we have sold a dozen good program availabilities. Get details from Weed & Company and join the switch to KQV, Pittsburgh's Aggressive Network Station!

# KQV

Pittsburgh, Pa.

MBS - 5,000 Watts - 1410

# BMI

## PERFORMINDEX

A terrific time-saver for any program director, disc jockey or broadcaster who programs music . . . and for the TV producer.

**PERFORMINDEX** is an important section of the entire BMI repertoire. It is a careful compilation of BMI-licensed music titles that have been performed most consistently in recent months.

**PERFORMINDEX** contains the songs you've used on your own shows. They're arranged by title, alphabetically for convenience and simplicity. And for the station that uses phonograph records, **PERFORMINDEX** has the necessary record data.

If **PERFORMINDEX** has been misplaced in your station library, write immediately to BMI for another copy.

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



**Let's put all media under the same microscope!**

Is management in a position to measure advertising audiences adequately?

Far from it, say experts Darrell B. Lucas of NYU and BBD&O and Stuart H. Britt of McCann-Erickson in "Measurements of Advertising Audiences" published in the September 1950 *Harvard Business Review*.

"Actually," say the co-authors, "there seems to be no dimension of radio or television which is quite comparable to the circulation of a publication, especially from the point of view of advertisers. Either some new procedure must be developed to provide information comparable with that of the ABC, or there must be a broadening of the whole concept of circulation or coverage to provide a common basis for major media. . . . With individual media spending tens of thousands or even hundreds of thousands of dollars per research study, advertisers might well demand more work on the fundamental problem of size of advertising audience."

In its 31 July issue, SPONSOR followed the same line of reasoning and advocated a common-denominator measurement for newspapers, magazines, television, and radio.

This is not an entirely new idea. Alfred Politz, noted researcher, had a similar idea several years ago which was submitted to a radio network.

Specifically, SPONSOR recommended that advertisers themselves, through their trade associations, finance stud-

ies in sample markets designed to reveal exactly what share of the 1,440 minutes in a 24-hour day is devoted to radio, to TV, to magazines, to newspapers.

Researchers can develop workable methods for accomplishing this. In a single market or, for that matter, for the whole U. S. at once, the general technique consists of taking a continuous, "coincidental" measurement showing for one typical day just how much time people devote to each of the major media. To be sure, this kind of measurement is not cheap. Sound and adequate measurements never are. But the fact that on a national scale it would cost over \$1,000,000 need not frighten advertisers and agencies away from its promise as a local or regional measurement—or even as an experimental one.

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*It isn't often that SPONSOR devotes its full editorial page to a single subject. But "Let's put all media under the same microscope" isn't a subject to be kissed off with a few words. We hope that the share-of-time concept gets full airing at the current ANA meeting in Chicago. A common-denominator for measuring advertising audiences will stand all advertisers in good stead.*

---

Electronic systems such as A. C. Nielsen's Audimeter or Sindlinger's Radox already can measure minute-by-minute radio and TV audiences. Personal interviews or diary studies can be devised to cull accurate information on all media, whether printed or air.

SPONSOR's suggestion does *not* include measurement of components of a media (such as the relative ratings of four stations in an area). These are abundantly available. The overwhelming need, we feel, is for basic circulation evaluation of each medium as a whole within the area. And these should be made by the ANA, AFA, or other representative advertiser groups that, after determining relative standings, can make them stick without the stigma of bias or recrimination.

Broadcasters tell us that they are willing to stand or fall on such findings. After vitriolic claims and coun-

terclaims, they want to know how they really rate. If they're as good as they suspect, why shouldn't advertisers know it? If they don't measure up, it will be a rude but useful awakening.

Radio stations are especially bitter at the recent ANA attack on their rate structure, followed by a calm acceptance of general magazine rate increases. The ANA meeting currently in session in Chicago is taking up the question of radio rates. Radio circles generally regard the evidence as biased, even if unintentionally so.

Following our original suggestion to use "share of minutes in a day" as a common denominator, Robert T. Mason, president of WMRN, Marion, Ohio, wrote:

"This is the first basic, sensible article I have read on the radio-TV competitive situation. I have stated right along that we are not any more interested or afraid of TV competition than we are of movies, magazines, newspapers, bridge, gin rummy, or canasta. What we are competing for is the customer's time. Let's continue the philosophy that we are competing for the *time* of the audience."

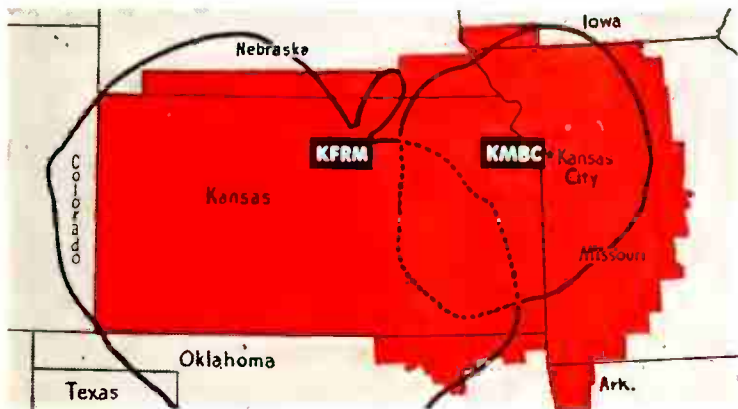
Gordon Gray, vice president of WIP, Philadelphia, wrote: "Researchers, supported by and for broadcasting, both aural and video, continue to restrict their comparisons to two forms of broadcasting so far as share-of-time is concerned. Why don't they produce the share-of-time picture to include newspapers and magazines, not to mention many other competitors for Mr. and Mrs. America's *time*? The writer most decidedly believes that the principal reason that broadcasting has been in the past, and is today, the most under-priced, under-sold, and under-appreciated of all media is spotlighted in your article . . . and that reason is the invidious comparison made by our own researchers."

As a trade publication dedicated to serving radio/TV advertisers and their advertising agencies, SPONSOR wants its readers to get a fair appraisal of the air media—and all others.

If the *share-of-time* concept is adopted at this ANA session (or some subsequent one) we earnestly say, "Let the chips fall where they may." We think they'll fall airward.

# THE KANSAS CITY MARKET

*Does Not Run in Circles!*



Daytime half-millivolt contours shown in black.

The Spring 1950 Kansas City Primary Trade Area Survey—a coincidental survey of over 146,000 telephone interviews in one week by Conlan—just off the press—shows The KMBC-KFRM Team even further ahead of its nearest competitor than a year ago!

*It's a Rectangle...*

**and Only The KMBC-KFRM Team  
Covers It Effectively  
and Economically!**

It's one of the most comprehensive listener studies ever made, and one of the most revealing. It provides irrefutable proof of The Team's outstanding leadership... current proof... not moth ball evidence. Contact KMBC-KFRM, or any Free & Peters "Colonel" for complete substantiating evidence.



*The* **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

# This is CBS in 1950....

Continued from previous page. CBS is still the most popular program nighttime of the top 10 daytime.

## the stars'

And the CBS Package Program operation is still the most successful in all radio.

## address for 1951

And the great new stars, the best new stars, will continue to come from the CBS Package Program operation. Most successful in all radio.

