Bristol-Myers spots the trends—p. 32

When quizzes loomed big, B-M knew what to do.
2050
WILL BE A BIG YEAR
FOR PIONEERS

Every year is big for pioneers.
But even in a miraculous age, some years are
bigger than others.
Among the biggest years was 1948, when a handful of
men put a handful of television stations on the air. The
cast was staggering, so was the effort. But the vision
was clear.
The South's first television station was WTVR,
which went on the air March 31, 1948. Four years earlier
(on March 8, 1944) Wilbur M. Havens, president of
Havens & Martin, Inc., had filed formal application
for the station with the FCC.
WTVR's record of firsts is impressive. So are its
sister stations, WMBG (AM) and WCOD (FM). Pacing the field
is not only the mark of these stations—but a big tip
to timebuyers.
Your Blair or NBC sales contact will tell you more.

WMBG AM
WCOD FM
WTVR TV

FIRST STATIONS OF VIRGINIA

Pioneer NBC outlets for Virginia's first market.
Represented nationally by
John Blair & Company
BRITISH FIRMS INVADING U. S.—Look for influx of English products in 1951. Newest is large pharmaceutical manufacturer slated to test laxative in 3 New York state markets first of year. Radio, TV, newspapers will compete in novel test, with one medium used in each market. More markets will be added later. Pears Soap, Hovis, Ltd. (bakers), Hillman-Minx, Austin are representative of growing foreign advertisers. . . . ELGIN BUYS BIG ON WOR-TV, BUT—Can Elgin Watch out-Bulova Bulova with TV buys like 51 daily time signals on WOR-TV, New York? Answer is "no," since Bulova is already solidly entrenched on 80 of 107 TV outlets on air—result of four years' activity by traveling specialist Fritz Snyder. Typical Bulova schedule is eleven 20-second films and 10 time signals daily on WNBT, N. Y. Benrus moved in early with fair success, but station expert Adrian Flanter has now moved to Bulova as sales promotion executive.

HORMEL REACHES 19% RADIO HOMES MONTHLY—Cumulative effect of Hormel's 2-network sponsorship of "Music with the Hormel Girls", gauged by recent Nielsen research. About one in every 5 U. S. homes tune in program each month. Broadcast first over ABC, show is taped for CBS repeat, added on premise that high percentage of additional families can be reached without extra program cost. . . . RADIO STILL ALSO-RAN IN FLORIDA CITRUS $1,500,000 MEDIA SPLIT—Switch in Florida Citrus Commission advertising from Benton & Bowles to J. Walter Thompson results in added emphasis on selecte markets, but mostly to newspapers' advantage. Ads planned for newspapers in 93 east-of-Mississippi cities; announcements on 21 radio stations in 8 cities; TV participations in 3 cities. Newspapers scheduled to get $450,000; air $100,000. Magazines (Life, SEP) still get lion's share, $850,000.

SUNKIST GIRDING FOR HEAVY AD ACTION—In move to make full and exclusive use of famous Sunkist trademark, California Fruit Growers' Exchange paid over $1,000,000 to California Packing Corp, co-user. Agreement effective after distribution of Calpak 1950 crop. Both fresh and processed fruits handled by Exchange will bear Sunkist name thereafter (only fresh fruits included heretofore). Sunkist ad budget, averaging $3,000,000 annually, may be increased to take full advantage.

WILL NY BE TV CENTER USA?—Campaign started by former New York Mayor William O'Dwyer to promote city as far-and-away leader in video originations is backed by Acting Mayor Vincent Impellitteri. City heads are giving TV production wants tangible helps. At NBC Center Theater opening 25 Sept. the acting mayor said:
SPONSOR REPORT for 9 October 1950

"We feel that N.Y. is logically and from every viewpoint the television center of the entire world. We want to keep it exactly that way." . . . TWO SMALL-STATION NETWORKS IN MAKING—Liberty Broadcasting and Progressive Broadcasting Systems, both beginning operations this fall, intend to add another 600 or 700 stations to national network affiliate ranks. Almost all will be in 250 and 1,000-watt categories. Liberty, sparkplugged by youngsters Gordon McLendon and James Foster, has mushroomed regionally several years with baseball re-creations. Progressive, headed by West-Coaster Larry Finley, specializes in transcribed shows to be line-linked. Kickoff for latter planned 12 November. . . . EXECUTIVES' RADIO SERVICE EXPANDS "FACTUARY"—Complete radio/TV net sponsor listings, including programs and agencies under each sponsor newly added to periodical FACTuary on programs, agencies, networks published by Executives' Radio Service, Larchmont, N.Y.

ADVERTISERS AND AGENCIES PREDICT INCREASED ADVERTISING—Confidential replies by 159 ANA members on first quarter 1951 ad outlook revealed 2 to one ratio in favor of anticipated ad budget increases vs. decreases. Ten firms predicted spot radio increases; 3 predicted decreases. Network radio tallies showed 2 increases, 6 decreases. TV stole "guestatorial" with 32 contemplated increases, no decreases. Agencies look for record 1950 ad volume, according to another survey. New York Times reported 13 September, agency execs predict 1950 expenditures at least 5 billion dollars ahead of previous record. Continued heavy volume for rest of 1950 prompted optimism. . . . RADIO RATES REDUCTIONS PROBLEM LEFT TO INDIVIDUAL COMPANIES—Action on question of night radio rates reductions during Chicago ANA sessions in late September didn't materialize, despite spirited discussion. But don't conclude issue is forgotten. Although ANA jointly is leery of anti-trust action, sentiment of individual members is plain. They've got to be shown radio values aren't declining; what they've been hearing about TV inroads adds up for them, rule of thumb, as impaired radio value. Some firms rabid on subject. Burden of proof, SPONSOR informed, is up to networks and stations. . . . ADVERTISERS/ AGENCIES DECRY RADIO RESEARCH CONFUSION—Broadcasters urged to reduce babel of research methods, adopt standards, in straight-from-shoulder ANA talks by Ben Duffy and Fred Manchee, BBDO president and exec vp respectively. Advertiser, they argued, placed in position of deciding arbitrarily which method gives correct picture, at cost both industry, advertiser find increasingly difficult to absorb.

ALL-PURPOSE DETERGENT ENTERS BATTLE ARENA—Battle of the detergents, zealously being waged by Soap's big three (with P&G fighting C-P-P for top position and Lever moving up from way back) may be influenced by new element. Relatively small Purex Corp., L. A., has put all-purpose detergent "News" on Calif. market with theme "One suds for all washing." Big Three divide products into "light" and "heavy" detergents; haven't plugged an all purpose entry to date. "News" testing heavily with radio and newspapers via Foote, Cone & Belding, L. A. . . . STATION GOODWILL TOURS MAKE TRAVEL COMPANIES RADIO-CONSCIOUS—Rash of international, (Please turn to page 48)
**BILL KLEM**

*In Umpiring, —

**WHEC**

*In Rochester*

---

**LONG TIME RECORD FOR LEADERSHIP!**

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

<table>
<thead>
<tr>
<th></th>
<th>STATION</th>
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<tbody>
<tr>
<td>MORNING</td>
<td>WHEC</td>
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<td>HOOPERATING</td>
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**BUY WHERE THEY'RE LISTENING: —**

**WHEC**

*CBS of Rochester N.Y.*

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

9 OCTOBER 1950
**ARTICLES**

**Are mysteries still the best buy?**
Radio's classic low-cost program buy still delivers most homes per dollar. Emphasis today is on character, cleverness, authenticity  

**Hormel's triple-threat girls**
From meat company's drum-and-bugle corps grew a highly effective sales and merchandising force, plus a traveling network radio show  

**The inside story of an animated commercial**
Step-by-step account of how a cartoon commercial is made, from idea to art. Includes cost factors and tips on techniques  

**The farm director: what a salesman!**
Radio farm directors have hitched up their powerful influence in rural communities to the sale of products  

**How Bristol-Myers rides the trends**
A quarter century of broadcast advertising based on a flexible formula has bucked stiff competition for this old drug and toiletry firm  

**Pitchman in the parlor**
Advertisers are finding that street-corner technique of demonstrating their products on TV brings in floods of mail orders  

**COMING**

**How Bristol-Myers rides the trends: Part II**
More about Bristol-Myers' 25-year history of broadcasting advertising, their unique advertising chain of command and their TV strategy  

**Mystery programing on TV: Part II**
How are sleuths and things supernatural doing on TV, and what's the outlook? SPONSOR is readying the answer  

**Is your class-product ripe for mass sales?**
As ravioli, fritos, and chop suey have done, "kosher" wines have burst their ethnic bonds, are realizing broader-market sales  

**DEPARTMENTS**

**QUERIES**  
**MEN, MONEY & MOTIVES**  
**NEW AND RENEW**  
**MR. SPONSOR: LEE MARSHALL**  
**P. S.**  
**TV RESULTS**  
**MR. SPONSOR ASKS**  
**ROUNDUP**  
**TOOLS (BROCHURES) AVAILABLE**  
**ED. TORIALS**

**COVER:** "Break the Bank" sells on NBC, both radio and TV, for Bristol-Myers. (See page 32)

Editor & President: Norman R. Glenn  
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YES-SUH!
WGRC NOW
LOUISVILLE'S
HOT-SPOT
"THAT'S US!"

WE ADMIT...WE'RE
POWER
GLAD

with our new assignment
on 790 KC, LOUISVILLE'S
BEST FOR REGIONAL COVERAGE

WGRC COVERS
"79"
COUNTIES IN
NORTH CENTRAL KENTUCKY
AND SOUTH CENTRAL INDIANA

We Get Rural Coverage!
Seen our Coverage Map?
ASK THE WALKER CO.
Seen our new Rates?

9 OCTOBER 1950
510 Madison

ONE PROGRAM, TWO SPONSORS

Station WOKY here in Milwaukee has a program which is broadcast twice daily with a different sponsor for each airing. Aside from sales messages, the broadcasts are identical. Is this situation unique in radio advertising?

The program is Playtime for Children, presented at 9 a.m. by Bitker-Gerner, a local women's and children's store, and at 5 p.m. by the Gridley Division of the Borden Co.

JOYCE JAEBER
Gerald A. Bartell Associates
Milwaukee

- SPONSOR will appreciate hearing from stations that reproduce the same sponsored program for another advertiser. Is WOKY's technique a first?

STATION MERCHANDISING

We were very interested in your 11 September issue carrying the story on promotion and merchandising done by various radio stations.

However, we were quite disappointed not to find mention of WWL, Louisiana's 50,000 watt clear channel station, which is reputed among both clients and agencies to have one of the finest promotion and merchandising departments in the country. Thousands of dollars are spent each year by our department on billboards, mailing pieces, street car and bus dash cards, displays in groceries, brochures and full page newspaper ads.

For your further information we are enclosing detailed “proof positive” of our endeavors which have gained us our reputation.

BOB TOMPKINS
Promotion Director
WWL
New Orleans

- We're convinced! Reader Tompkins' “proof positive” covered an overwhelming number of impressive merchandising treatments.

FOOTNOTE FROM APS

We have gone through your recent and very excellent edition of FALL FACTS with great interest and we were particularly pleased to see Associated's "Shows That Sell" so favorably mentioned in your story under "Music Libraries" on page 56. I think that we as an industry collectively owe you a vote of thanks for once again pointing out what we believe to be an absolute fact: that programing for profit is now an accepted sales-truth in radio.

Because the article was so pleasing, I hope you won't consider the following a complaint, rather let us call it an observation. Under the question: "Are music libraries expanded to include other types of programs available for sponsorship?" you list World Broadcasting as having introduced musical weather jingles, musical time jingles and feature program signatures. It sounds very exclusive and yet Associated has gone World one better, we believe, by ironing out all the bugs from such invaluable production aids and presenting them to our subscriber stations in a much more usable, sellable form than is available from any other e.t. library. Not only do we have the time and weather jingles and program signatures, but we have now introduced two complete sets of what we call Advertiser Lead-Ins—sparkling musical introductions for commercial announcements, covering 12 basic businesses (food stores, jewelers, furniture outlets, appliance outlets, etc.). I was under the impression that we had sent this material to you but apparently we did not. I am, therefore, taking the liberty of sending you our combination "promotion piece-production" chart for the Time and Weather jingles and Advertiser Lead-Ins.

I will certainly appreciate it whenever a future comparison can be made to show that Associated is at least equal with if not ahead of the rest of the field in specially produced income-building features.

LESLIE F. BIEBL
Program and Promotion Manager
Associated Program Service
New York

MAIL ORDER ON RADIO

Recently you published an article dealing with mail order selling by radio on the West Coast. For weeks now, I've been trying to lay my hands on the issue containing the article, but have had no success. I'd much appreciate your forwarding that issue to me.

ROBERT W. BLUMENTHAL
Lewis Advertising
Worcester

- Reader Blumenthal's letter on "Mail orders by the million" contained in our 22 May issue.
Queries

Q. We will soon be starting a Christmas sales promotion on radio covering a group of Western toys that will sell for $1 a set. We intend to merchandise these toys nationally. Can you tell us which stations have had success with toy mail order items?

A. "Mail orders by the millions" in our 22 May SPONSOR lists the stations used successfully by RCW Enterprises. It should aid you in your selection of stations.

Q. A few months ago you mentioned, in a story on giveaways, a firm producing TUNEO. What is the name and address of that organization?

A. Richard H. Ullman Inc., 295 Delaware Ave., Buffalo 2, N. Y.

Q. We plan to run a half-hour live drama series using local talent; where can we obtain some good half-hour radio scripts?

A. Contact National Research Bureau Inc., Burlington, Iowa; Radio Script Services, 218 North Duke Street and Radio Writers Laboratory, RWL Building, both in Lancaster, Pa.; and Radio Events Inc., 535 Fifth Avenue, N. Y. Radio Events charges $10-15 per script.

Q. Did you carry any "soap opera" stories in SPONSOR from July to September 1950?

A. There were no "soap opera" stories during that period. In 1949 we carried a continuing five-part story: "The secret life of a soap opera," 11 and 25 April, 9 and 23 May, 6 June.

Q. How much does it cost to produce a half-hour TV Western film like Hopalong Cassidy?

A. Actually, Hopalong Cassidy films are not made expressly for video but are his old Hollywood films. The average cost of a half-hour Western film runs roughly between $12,000 and $18,000. For TV cost breakdowns and the latest on the TV film situation see "Television program costs" in our 22 May issue and "Sensational but scarce" in the 5 June SPONSOR.

Q. Can you give us some late figures on TV set installations throughout the country?

A. The latest figures on TV set installations, according to N.B.C. as of 1 September are as follows: U. S. total 7,529,000; New York 1,555,000; Los Angeles 638,000; Chicago 593,000; Philadelphia 565,000; Boston 490,000; Detroit 306,000 and San Francisco 85,300.

Q. We've seen an ad in many newspapers plugging Edwin C. Hill's radio show. Who is his sponsor?

A. Edwin C. Hill's The Human Side of the News is sponsored by the Pan American Coffee Bureau (M-W-F, ABC).
"Latest Contract for Associated Press News Means Complete Sellout of All WLAM News Programs."

FRANK S. HOY
General Manager
Station WLAM (5000 Watts)
Lewiston, Me.

"Associated Press Service Keeps Contracts Coming In."

GRANVILLE WALTERS
General Manager
Station WAML (250 Watts)
Laurel, Miss.

WLAM and WAML ... like many other stations ... rely on AP news exclusively. And ... like many others ... they find Associated Press news easy to sell because it sells for sponsors.

Hundreds of the country's finest stations announce with pride ... "THIS STATION IS
WLAM carries a total of 87 sponsored AP newscasts weekly, including ten 15-minute programs for women and 14 others on Sports.

Mr. Hoy says: “We have just closed a contract with the Oldsmobile, Cadillac and Chevrolet dealers for the only AP newscast we had left—at 10 P.M., seven nights a week. “Associated Press news programs are the easiest to sell.”

These WAML sponsors use Associated Press news continuously:
- Electric Appliance Co.
- Lott Furniture Co.
- Burton’s Jewelry Store
- Hauenstein Insurance
- Hicks Drug Store
- Fine Bros.-Matson Dept. Store
- Marcus Furniture Co.
- Bush Dairy
- Buick Dealer
- Stone Service Station
- McCrory Insurance
- Plymouth-DeSoto Dealer
- Carter-Heide Dept. Store

Mr. Walters says: “Our success is due largely to the excellent writing and accuracy of The Associated Press radio report.”

If you are a sponsor not using AP news . . . if you are a sponsor who wants the best . . . switch your schedule to stations with AP news.

If you are a station not using AP news . . . if you are a station that can qualify for AP membership . . . join the one news association that charges each member only its exact share of the cost of providing service.

When you can have the best, why be satisfied with less?

Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers—more than 100,000 men and women contributing to each day’s report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

100 news bureaus in the U. S.—offices and news men around the world.

A complete, nationwide election service, employing 65,000 special workers.

For further details, write

Radio Division
The Associated Press
50 Rockefeller Plaza
New York 20, N. Y.
Men, Money and Motives

by

Robert J. Landry

It may not be polite to say so out loud, but an excess profits tax, which now seems sure, is no catastrophe to radio, or television, or any other advertising medium. To the contrary. Excess profits taxation not only exacts time (and space) buying but it is the daddy of scores and scores of “institutional” campaigns.

We are not now considering the unhappy confusion in the outer world which makes necessary such drastic taxation. Nor denying the understandable anguish of corporations which cannot retain their accumulated cash reserves. These are separate matters. All we’re talking about right now is the side-effects of an excess profits tax upon the merchants of advertising time and space. These side-effects are not unpleasant.

* * *

Indeed in their private conversations admen will concede as much, but always privately, since they do not wish to be detected in undue elation over a law which encourages greater open-mindedness to the suggestions and proposals of advertising business-getters.

In practical effect, excess profits taxation neutralizes, temporarily, the harsh negatives of corporation treasurers and efficiency experts. They are deprived of their veto. Their cold puritanical joy in saying “no” to all expansions and innovations is given indefinite furlough. In short, with the watch-dogs leashed, a kindlier atmosphere develops between buyer and seller. Buyers actually lift the luncheon check. Hard-faced vice presidents willingly okay expense accounts. Thousands of self-centered heathen suddenly warm the wistful hearts of salesmen and treat them as if they were human.

Best of all from the standpoint of the long-pull advantage of advertising, many of the program suggestions, proposed campaigns, and merchandising schemes which are suddenly endorsed and tried out prove brilliantly successful to the pleasant surprise of the hard-faced vice presidents who previously vetoed on cost alone. Thus skeptics are slipped into experiences they have long fought but learn to enjoy. The habit of advertising is established in new soil. Watered at the outset by excess profits money, the plants live on (or many of them) into normal times and tax repeal.

* * *

While in today’s mood of giving the devil his due, it is an ironical fact that our American economy is now jumping under the stimulation of the added 10-billions (and more to come) for military purposes. Thus, and not for the first time, the Communist braintrusters in Moscow, enervate the very system they wish to destroy. None of this is the ideal way to organize either life, prosperity, or international amity. From the long-term view, much that now is happening is of dubious future consequence; which is to say, we may not like the price. Still, it is wise to live each day for itself and on that basis we have to recognize the strange paths of prosperity. Right now the pulsations of our economic vitality are growing. The immediate outlook is excellent. The outlook for three or four years into the future is good.
Effective Oct. 1

The KATZ AGENCY

represents

KCMO

Kansas City's ONE and ONLY

50,000 Watt Station

One Does It. in Mid-America

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

50,000 WATTS DAY TIME

810 kc.  10,000 WATTS NIGHT

New National Representative: THE KATZ AGENCY

KCMO

KANSAS CITY, MISSOURI
Basic ABC Station For Mid-America

Here's news for advertisers.

Effective October 1, 1950, KCMO will be represented nationally by the Katz Agency, Inc.

Katz offices are located in New York, Chicago, Atlanta, Dallas, Detroit, Kansas City, San Francisco and Los Angeles.

The nearest Katz office can give you complete information on how KCMO is consistently gaining listeners in its coverage of the Metropolitan areas of Missouri and Kansas plus rural Mid-America. Ask the Katz man for specific program information for your product.

KCMO-FM...94.9 Megacycles

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

Contact Transit Radio, Inc.
WIN WITH A WINNER

1. High Hoopers*—6th highest Hooperated station in the nation between 6 and 10 P.M. In Milwaukee consistently No. 3 Morning, Afternoon and Evenings. No. 1 on individual program ratings competitive to National Network Shows.

2. Lower Costs—No other station in Milwaukee delivers audience at a lower cost per 1000. At the 250-time frequency, $9.75 buys a Nighttime minute—$7.50 a daytime minute.

3. Top Programming—24 Hours of Music, News and Sports. Continuous popular, familiar music native to Milwau- kee, interrupted only by clear, concise 5 minute newscast and leading play-by-play Sports broadcasts.

4. Personnel—Highest Paid Program Staff with exception one Network Station. Air Salesmen — not announcers. Full time local news staff.

*Based on Dec.-April Hooperatings and May-June Index

WEMP

24 Hours of Music - News - Sports

HEADLEY REED, Nat'l. Reps. 

HUGH BOICE, Gen'l Mgr.
### New on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NO. OF NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Tobacco Co</td>
<td>BHH&amp;O</td>
<td>NBC-TV 47</td>
<td>Your Hit Parade; Sat 10:30-11 pm; 7 Oct; 22 wks</td>
</tr>
<tr>
<td>Armour &amp; Co</td>
<td>Foote, Cone &amp; Belding</td>
<td>NBC-TV 14</td>
<td>Stars Over Hollywood; W 10:30-11 pm; 6 Sep; 52 wks</td>
</tr>
<tr>
<td>Arnold Bakers Inc</td>
<td>Benton &amp; Bowles</td>
<td>ABC-TV</td>
<td>Life Begins at 80; T 10:10-11 pm; 3 Oct; 52 wks</td>
</tr>
<tr>
<td>Atlantic Refining Co</td>
<td>N. W. Ayer</td>
<td>NBC-TV 11</td>
<td>Football Games; Sat 1:15-2:15 pm; 30 Sept; 9 wks</td>
</tr>
<tr>
<td>California Prune &amp; Apricot Growers Assn</td>
<td>Long</td>
<td>CBS-TV</td>
<td>Homemakers Exchange; Th 4:45:30 pm; 7 Sep; 51 wks</td>
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<tr>
<td>California Walnut Growers Assn</td>
<td>McCann-Erickson</td>
<td>CBS-TV</td>
<td>Homemakers Exchange; F 4:45:30 pm; 13 Oct; 26 wks</td>
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<tr>
<td>Allen B. DuMont Laboratories Inc</td>
<td>Campbell-Knudsen</td>
<td>DuMont</td>
<td>Saturday Night At The Garden; Sat 8:30-11 pm; 7 Oct; 52 wks</td>
</tr>
<tr>
<td>A. C. Gilbert Co</td>
<td>Charles W. Hoyt</td>
<td>CBS-TV</td>
<td>Boys Railroad Club; Sat 7:30-45 pm; 28 Oct; 8 wks</td>
</tr>
<tr>
<td>Kaiser-Frazer Corp</td>
<td>William H. Wiestraub</td>
<td>DuMont 10</td>
<td>Elly Queen; Th 9-9:30 pm; 19 Oct; 52 wks</td>
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<tr>
<td>Knox Gelatine Co</td>
<td>Charles W. Hoyt</td>
<td>CBS-TV</td>
<td>Homemakers Exchange; W 4-4:30 pm; 13 Sep; 13 wks</td>
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<td>Lewyt Corp</td>
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<td>CBS-TV</td>
<td>Homemakers Exchange; M 4-4:30 pm; 9 Oct; 6 wks</td>
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<tr>
<td>Minute Maid Corp</td>
<td>Duberry, Clifford &amp; Shenfield</td>
<td>NBC-TV 46</td>
<td>Kate Smith Show; Th 4:30-4:15 pm; 28 Sep; 52 wks</td>
</tr>
<tr>
<td>Arthur Murray Studios</td>
<td>Dorland</td>
<td>DuMont 40</td>
<td>Arthur Murray's Party Time; Sun 9-9:30 pm; 15 Oct; 13 wks</td>
</tr>
<tr>
<td>Quaker City Chocolate &amp; Confectionery Co</td>
<td>Adrian Bauers</td>
<td>CBS-TV</td>
<td>Lucky Pop; W 5-5:15 pm; 13 Sep; 13 wks</td>
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<td>Quaker Oats Co</td>
<td>Ruthrauff &amp; Ryan</td>
<td>NBC-TV 47</td>
<td>Zoo Parade; Sun 1:30-5 pm; 1 Oct; 25 wks</td>
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<td>Renuht Home Products</td>
<td>McKee &amp; Algerit</td>
<td>CBS-TV</td>
<td>Homemakers Exchange; T 4-4:30 pm; 5 Sep; 39 wks</td>
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<td>Revere Copper &amp; Brass Inc</td>
<td>St. Georges &amp; Keyes</td>
<td>NBC-TV 46</td>
<td>Meet The Press; Sun 4-4:30 pm; 8 Oct; 36 wks</td>
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<tr>
<td>Roma Wine Co</td>
<td>Kastor, Farrell, Cheley &amp; Cliff. ford</td>
<td>NBC-TV 17</td>
<td>Party Time at Club Roma; Sat 11-11:30 pm; 7 Oct; 13 wks</td>
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<tr>
<td>The S.O.S. Co</td>
<td>McCann-Erickson</td>
<td>NBC-TV 36</td>
<td>Saturday Night Revue; Sat 9-10 pm; 9 Sep; 39 wks</td>
</tr>
<tr>
<td>Suchard Chocolate Co</td>
<td>Folts-Weisinger</td>
<td>CBS-TV</td>
<td>Homemakers Exchange; T, Th 4-4:30 pm; 26 Sep; 13 wks</td>
</tr>
<tr>
<td>Swift &amp; Co</td>
<td>J. Walter Thompson</td>
<td>CBS-TV</td>
<td>Homemakers Exchange; F 4-4:30 pm; 6 Oct; 4 wks</td>
</tr>
<tr>
<td>Toln Co</td>
<td>Foote, Cone &amp; Belding</td>
<td>CBS-TV</td>
<td>Arthur Godfrey &amp; His Friends; W 8-8:15 pm; 27 Sep; 52 wks</td>
</tr>
<tr>
<td>United Fruit Co</td>
<td>BHH&amp;O</td>
<td>CBS-TV</td>
<td>Homemakers Exchange; W 4-4:30 pm; 29 Sep; 13 wks</td>
</tr>
</tbody>
</table>

### Renewals on Television Network

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NO. OF NET STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aluminum Cooking Utica, Inc</td>
<td>Fuller &amp; Smith &amp; Ross</td>
<td>CBS-TV</td>
<td>Homemakers Exchange; M 4-4:30 pm; 9 Oct; 12 wks</td>
</tr>
<tr>
<td>General Electric Co</td>
<td>Young &amp; Rubarman</td>
<td>CBS-TV</td>
<td>Fred Waring; Sun 9-9:30 pm; 24 Sep; 52 wks</td>
</tr>
<tr>
<td>Lincoln-Mercy Dealers</td>
<td>Kenyon &amp; Eckhardt</td>
<td>CBS-TV</td>
<td>Toast of the Town; Sun 8-9 pm; 21 Sep; 39 wks</td>
</tr>
<tr>
<td>Jules Montenler Inc</td>
<td>Earle Ludgin</td>
<td>CBS-TV</td>
<td>Homemakers Exchange; F 4-4:30 pm; 13 Oct; 52 wks</td>
</tr>
<tr>
<td>Olden &amp; Carpenter Inc</td>
<td>Fuller &amp; Smith &amp; Ross</td>
<td>CBS-TV</td>
<td>Philco Television Playhouse; Sun 9-10 pm; 15 Oct; 52 wks</td>
</tr>
<tr>
<td>Philco Corp</td>
<td>Butchins</td>
<td>NBC-TV 59</td>
<td>Studio One; M 10-11 pm; 11 Sep; 52 wks</td>
</tr>
<tr>
<td>Westinghouse Electric Corp</td>
<td>McCann-Erickson</td>
<td>CBS-TV</td>
<td></td>
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</tbody>
</table>

### Station Representation Changes

- KCNO, Kansas City, Mo.
  - Affiliation: ABC
  - New National Representative: The Katz Agency, N. Y.
- KECK, Odessa, Texas
  - Affiliation: Independent
  - New National Representative: Forsee & Co, N. Y.
- KSO, Des Moines
  - Affiliation: CBS
  - New National Representative: Edward Peter & Co, N. Y.
- WCNX, Middletown, Conn.
  - Affiliation: Independent
  - New National Representative: Devney & Co, N. Y.
  - Affiliation: Independent
  - New National Representative: Forsee & Co, N. Y.
- WPIT, WPIT-FM, Pittsburgh
  - Affiliation: Independent
  - New National Representative: Forsee & Co, N. Y.

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

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET OR STATION</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Chicle Co</td>
<td>Pudler &amp; Brown &amp; Bersey</td>
<td>KTVU, L. A.</td>
<td>20-store film; 2 Oct; 13 wks (r)</td>
</tr>
<tr>
<td>Anthracite Institute</td>
<td>J. Walter Thompson</td>
<td>WTOP-AM, Wash.</td>
<td>20-store film; 5 Oct; 47 wks (r)</td>
</tr>
<tr>
<td>Atlantic Commission Co</td>
<td>Paris &amp; Peart</td>
<td>WTOP-TV, Wash.</td>
<td>One-min film; 16 Oct; 5 wks (r)</td>
</tr>
<tr>
<td>Beausmu Co</td>
<td>Harry B. Cohen</td>
<td>WNOQ, Chi.</td>
<td>20-store film; 3 Oct; 22 wks (r)</td>
</tr>
<tr>
<td>Borden Co</td>
<td>Young &amp; Rubicam</td>
<td>WRBG, Schem.</td>
<td>Sun break; 16 Sept; 52 wks (r)</td>
</tr>
<tr>
<td>Borden Co</td>
<td>Young &amp; Rubicam</td>
<td>WNET, N. Y.</td>
<td>One-min annents; 26 Sept; 52 wks (r)</td>
</tr>
<tr>
<td>Borden Co</td>
<td>Young &amp; Rubicam</td>
<td>WPIT, Phila.</td>
<td>One-min annents; 27 Sept; 52 wks (r)</td>
</tr>
<tr>
<td>Cheraske &amp; Pot omar Telephone Co</td>
<td>N. W. Ayer</td>
<td>WTOP-TV, Wash.</td>
<td>20-store film; 7 Oct; 13 wks (r)</td>
</tr>
<tr>
<td>Clark Candy Co</td>
<td>BBDO</td>
<td>Wgae-TV, Phila.</td>
<td>One-min annents; 22 Sept; 13 wks (r)</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peet Co</td>
<td>Sherman &amp; Marquette</td>
<td>WAFM-AM, Birmingham</td>
<td>One-min annents; 7 Oct; 13 wks (r)</td>
</tr>
<tr>
<td>Curtis Circulation Co</td>
<td>BBDO</td>
<td>WCAUTY, Phila.</td>
<td>One-min annents; 27 Sept (r)</td>
</tr>
<tr>
<td>Eversharp Inc</td>
<td>BBDO</td>
<td>WCBR, N. Y.</td>
<td>20-store film; 2 Oct; 52 wks (r)</td>
</tr>
<tr>
<td>Green Watch Co</td>
<td>BBDO</td>
<td>WNRW, Wash.</td>
<td>20-store film; 3 Oct; 52 wks (r)</td>
</tr>
<tr>
<td>P. Lorillard Co</td>
<td>BBDO</td>
<td>WCAUTY, Wash.</td>
<td>One-min film; 30 Sept; 9 wks (r)</td>
</tr>
<tr>
<td>C. F. Mueller Co</td>
<td>BBDO</td>
<td>WPIT, Phila.</td>
<td>20-store film; 2 Oct; 13 wks (r)</td>
</tr>
<tr>
<td>Peck &amp; Ford Ltd</td>
<td>BBDO</td>
<td>WPIT, Phila.</td>
<td>One-min film; 27 Sept; 26 wks (r)</td>
</tr>
<tr>
<td>R. J. Reynolds Co</td>
<td>BBDO</td>
<td>KTVY, L. A.</td>
<td>20-store film; 2 Oct; 52 wks (r)</td>
</tr>
<tr>
<td>R. J. Reynolds Co</td>
<td>BBDO</td>
<td>WCAUTY, Phila.</td>
<td>One-min live annents; 26 wks (r)</td>
</tr>
<tr>
<td>Schneider Baking Co</td>
<td>BBDO</td>
<td>WCAUTY, Phila.</td>
<td>One-min film; 18 Sept; 13 wks (r)</td>
</tr>
<tr>
<td>TWA Simmons Co</td>
<td>BBDO</td>
<td>WCAUTY, Phila.</td>
<td>Free-time program; 21 Sept; 13 wks (r)</td>
</tr>
<tr>
<td>Sunshine Biscuit Co</td>
<td>BBDO</td>
<td>WBRZ-AM, Boston</td>
<td>Sun break; 26 Sept; 52 wks (r)</td>
</tr>
<tr>
<td>United Fruit Co</td>
<td>BBDO</td>
<td>WMIE, Cleve.</td>
<td>20-store film; 28 Sept; 52 wks (r)</td>
</tr>
<tr>
<td>Ward Baking Co</td>
<td>BBDO</td>
<td>WMIE, Cleve.</td>
<td>20-store film; 28 Sept; 52 wks (r)</td>
</tr>
<tr>
<td>Ward Baking Co</td>
<td>BBDO</td>
<td>WMIE, Cleve.</td>
<td>20-store film; 28 Sept; 52 wks (r)</td>
</tr>
</tbody>
</table>

## Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ed Becker</td>
<td>J. Walter Thompson, N. Y., acct exec</td>
<td>Hal Short &amp; Co, Portland, acct exec</td>
</tr>
<tr>
<td>Jimmy Blair</td>
<td>WOCH, Washington, D. C., dir, prod</td>
<td>Land &amp; Keen, Phila., prod dir</td>
</tr>
<tr>
<td>Lychee Tee Blankenship</td>
<td>William Esty Co, N. Y.</td>
<td>Dancer-Fitzgerald-Sample, N. Y., copy writer</td>
</tr>
<tr>
<td>Donald A. Breyer</td>
<td>BBDO</td>
<td>Ted H. Factor, L. A., exec vp</td>
</tr>
<tr>
<td>Paul K. Brown</td>
<td>BBDO</td>
<td>Leonard J. Sturts, N. Y., acct exec</td>
</tr>
<tr>
<td>Rodney Caphart</td>
<td>BBDO</td>
<td>Ruthrauff &amp; Ryan, Chl., dir of pub rel</td>
</tr>
<tr>
<td>Darnell G. Cutler</td>
<td>BBDO</td>
<td>Charles Lewis, Newark, acct exec</td>
</tr>
<tr>
<td>Thomas K. Dugan</td>
<td>BBDO</td>
<td>Dancer-Fitzgerald-Sample, Chl., vp</td>
</tr>
<tr>
<td>Phyllis Duskin</td>
<td>BBDO</td>
<td>Ray-Bright Co, N. Y., radio, tv dir</td>
</tr>
<tr>
<td>Fred Golden</td>
<td>BBDO</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Martin W. Jacobson</td>
<td>BBDO</td>
<td>Mass Assocs, N. Y., vp</td>
</tr>
<tr>
<td>Arthur A. Judson</td>
<td>BBDO</td>
<td>Dead of new agency under his name, 315 Madison Ave, N. Y.</td>
</tr>
<tr>
<td>Mrs. Adrian Bryan Kuhn</td>
<td>BBDO</td>
<td>Cecil &amp; Fresher, N. Y., radio-television copy dept</td>
</tr>
<tr>
<td>Paul L. Levy</td>
<td>BBDO</td>
<td>Same, vp in charge of talent and new programming</td>
</tr>
<tr>
<td>C. L. MacNelly</td>
<td>BBDO</td>
<td>Ted Bates, N. Y., acct exec</td>
</tr>
<tr>
<td>Jerry Martin</td>
<td>BBDO</td>
<td>Dunne Jones Co, N. Y., tv dir</td>
</tr>
<tr>
<td>William C. Matthews</td>
<td>BBDO</td>
<td>Abbott-Kimbrel Co, N. Y., acct exec</td>
</tr>
<tr>
<td>Estelle Mandelbaum</td>
<td>BBDO</td>
<td>Dancer-Fitzgerald-Sample, N. Y., copy writer</td>
</tr>
<tr>
<td>Robert L. Mahoney</td>
<td>BBDO</td>
<td>Ross Ray, Detroit, acct exec</td>
</tr>
<tr>
<td>Bennett Madsen</td>
<td>BBDO</td>
<td>Geyer, Newell &amp; Garner, N. Y., copy dept</td>
</tr>
<tr>
<td>I. M. Moles</td>
<td>BBDO</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Edwin T. Parvian</td>
<td>BBDO</td>
<td>Cecil &amp; Fresher, N. Y., radio-television copy dept</td>
</tr>
<tr>
<td>John B. Pinto</td>
<td>BBDO</td>
<td>Same, vp</td>
</tr>
<tr>
<td>W. Stanley Redpath</td>
<td>BBDO</td>
<td>A. Martin Rothardt, Chl., exec</td>
</tr>
<tr>
<td>V. S. Reisner</td>
<td>BBDO</td>
<td>Dancer-Fitzgerald-Sample, Holywood, acct to vp</td>
</tr>
<tr>
<td>Fred Rogers</td>
<td>BBDO</td>
<td>Ruark Co, N. Y., copy supervisor</td>
</tr>
<tr>
<td>Jerome F. Seufert</td>
<td>BBDO</td>
<td>Dzoll &amp; Jacobs, Des Moines, script writer</td>
</tr>
<tr>
<td>Chuck Sheldrake</td>
<td>BBDO</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Phillip Solomon</td>
<td>BBDO</td>
<td>Ruthrauff &amp; Ryan, N. Y., dir brewery, beverage div</td>
</tr>
<tr>
<td>Kenneth D. Tumey</td>
<td>BBDO</td>
<td>Murray, Hamen &amp; Johnston, N. Y., tv dir</td>
</tr>
<tr>
<td>William L. Wernick</td>
<td>BBDO</td>
<td>Young &amp; Rubicam, N. Y., pub rel and pub dept</td>
</tr>
<tr>
<td>Walter F. Wiener</td>
<td>BBDO</td>
<td>Same, radio time buyer</td>
</tr>
<tr>
<td>David S. Williams</td>
<td>BBDO</td>
<td>Blum, N. Y., exec</td>
</tr>
<tr>
<td>Ray Winser</td>
<td>BBDO</td>
<td>Don Hendriksen, pbt, dir of pub rel dir</td>
</tr>
<tr>
<td>H.C. Hartz</td>
<td>BBDO</td>
<td>Calkins &amp; Holden, Carlberg, McClinton &amp; Smith, N. Y., copy writer</td>
</tr>
<tr>
<td>Philip A. Young</td>
<td>BBDO</td>
<td>Same, vp</td>
</tr>
</tbody>
</table>

- "r" indicates repeat appearance.
- "r" indicates remote appearance.
- "r" indicates region appearance.
- "r" indicates remote appearance.
A NEW IOWA SURVEY
WITH RELIABILITY PLUS!

Combines Large Sample “Interview”
and “Diary” Techniques

For years, the Iowa Radio Audience Surveys have been recognized as thoroughly reliable and highly informative studies of Iowa listening habits. They have answered such provocative questions as “How much do people listen to car radios?” . . . “How much extra listening takes place in multiple-set homes as compared with single-set homes?” . . . and “What is the listener attitude toward commercials?”, as well as the more conventional questions concerning program and station preferences.

The 1950 Edition of this famed Survey, now ready for distribution, was conducted with the same scientific sampling methods that distinguished the twelve preceding editions. However, the “interview” method of gathering facts, which was the basis of the earlier surveys, was this year combined with a new “diary” method. As a result, the 1950 Edition contains much new information and is even more reliable than in previous years.

INTERVIEW TECHNIQUE

The interview technique is based on a personal interview in the home with one member of the family. It permits a large and statistically reliable sample to be interviewed at reasonable cost. It permits a correct proportion of replies from every segment of the State’s population — geographical, economical, etc. It has two minor weaknesses, however; it depends upon the “recall” of the person being interviewed and it usually reaches only one member of the family.

DIARY TECHNIQUE

The diary technique as used in the 1950 Radio Audience Survey overcomes the handicaps inherent in the interview technique. It provides each radio set in the home with a diary which is filled in at the time of listening by the person in charge of the dial. This diary is voluntarily kept for 48 hours.

The reliability of the 48-hour diary-type radio survey used in the 1950 Iowa Radio Audience survey was established by a study conducted in January, 1949, by Dr. Arthur Barnes of the State University of Iowa. He obtained a ten-day diary record from 368 families in 41 Iowa counties. A careful comparison of the first three days of listening with each corresponding day of the week (eighth, ninth and tenth days of the diary) showed no tendency on the part of diary families to “listen more” when the diary was first started.

COMBINED INTERVIEW-DIARY TECHNIQUE

The 1950 Survey combines the best features of both techniques by making every seventh selected home a “diary home,” as well as an “interview home.” This eliminates the weaknesses of both methods and at the same time maintains a large and scientific sampling of the whole State by farm, village, urban and other categories.

The 1950 Iowa Radio Audience Survey is a “must” for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular. It is not only an invaluable study of Iowa listening habits, it is also an outstanding contribution to radio research in general. Write for your complimentary copy, today!

*The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 Iowa families and diary records voluntarily kept by 930 Iowa families — all scientifically selected from Iowa’s cities, towns, villages and farms.

WHO

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

FREE & PETERS, INC.
National Representatives

9 OCTOBER 1950
From August 1, 1950 through September 20th, North Carolina Farmers sold 480,728,068 Lbs. of Tobacco for $271,447,558.00 ... and they still had over 300,000,000 Lbs. left to sell this season!!

The JUICIEST part of this immensely rich Farm Market is covered by 5,000 Watt, CBS Affiliated WGTM in the world's largest Tobacco Market ... WILSON, N. C.

Write, Phone or Wire ALLEN WANNAMAKER, General Manager, for availabilities ... or WEED & COMPANY National Representative

Lee Mack Marshall is advertising manager of the largest baking company in the country; directs the spending of a $4,000,000-plus ad budget. Over $2,000,000 of that total goes to radio and television.

The air preference of Lee Mack Marshall and the Continental Baking Company is basic: Women are their customers; therefore radio/TV is the backbone of their effort. Marshall, a big man, more at home on a football field than at a tea party (he was on the Brown University varsity in 1930), says this of radio and the ladies: “It's the one medium that hits women most directly. Other media give us too much waste circulation.”

The company spends close to $1,000,000 for its morning CBS musical quiz show, Grand Slam, aired over 47 stations. Mail response for the show once hit 435,000 letters in one week. In addition, over 25% of Continental's ad budget goes to spot radio. The company places an average of 12 announcements a week on 129 stations for its Wonder Bread: about 6 announcements a week on 64 stations for its Hostess Cake. It uses a total of about 150 stations.

“Our ad budget shows what we think of radio as a medium to really sell bread and cake,” says Marshall. He’s been with Continental since he was graduated from Brown University in 1931.

He first went to work in the company’s research department; conducted countrywide interviews in grocery stores, and sales and consumer surveys. In 1934, after selling bread on a route and special sales promotion work, he joined the advertising department.

Marshall’s wide and varied bakery experience, plus his advertising know-how, contributed handsomely towards the company’s sales volume of nearly $140,000,000 last year. Net profit was $5,543,196.

Marshall says widespread use of TV is planned for the near future. Continental is already testing the medium in New York and Detroit with announcements, and is airing Hopalong Cassidy in Davenport. It is also considering a TV network show, perhaps like Grand Slam.

Lee Mack Marshall has a knack for successfully tackling his business problems. It isn’t quite so simple at his home in Rye, N. Y. “You see,” he explains, “I like to get out and play a little football with my son. Guess who tackles who? At my age, I do a lot better at tackling my business problems.”
MR. SPONSOR:
OVER 400 LEADS A DAY!

These are results to shout about, yet WJBK does it over and over again. Here's another letter we received from a happy sponsor.

Meyer Jewelry Co.
Detroit, Michigan

August 18, 1950

Mr. Richard E. Jones
General Manager
Station WJBK
Detroit, Mich.

Dear Sir:

In reference to our 'Tap-A-Tune' spots being broadcast over your station, it might be interesting for you to know that post card replies have far exceeded our expectations.

While 'Tap-A-Tune' experience in other parts of the country indicated a base of from five to six spots a day to attain satisfactory results, we seem to have attained and passed that goal with only three spots daily over your station. . . . Our mail replies sometimes exceeding 400 per day and taxing our ability to process them.

This large and unusually responsive market is, of course, most gratifying to us, and doubly reassuring that we picked the right station when we selected WJBK.

Sincerely, Meyer Jewelry Company

F. Elsworth Fish
Advertising Manager

It's easy to write letters like this (and we get 'em all the time)... when you let WJBK give your message the sales punch that pays off. It's WJBK's superior programming and top-notch talent that makes for terrific listener-response to deliver the goods — your goods — with exceptional sales results. In Detroit the natural advertising medium for your product is WJBK.
The laws of nature and logic are all in favor of local selling on the Pacific Coast. Great distances between markets, mountain ranges (5,000 to 14,495 feet high), and low ground conductivity make it advisable to place network stations within each of the many vital marketing areas. The best, most economical coverage for the Pacific Coast is obtained with these local network radio outlets.

Only Don Lee is especially designed for the Pacific Coast. Only Don Lee has a local network station in each of 45 important markets (nearly as many as the other three networks combined). Thus, only Don Lee offers advertisers all the advantages of local selling and local influence. That's important in selling, and it's an exclusive Don Lee Network selling advantage.

With Don Lee, you write your own ticket to meet your specialized marketing problems. You buy coverage to fit your distribution. No waste. You buy what you need.

LEWIS ALLEN WEISS, Chairman of the Board • WILLET H. BROWN, President • WARD D. INGRIM, Vice-President in Charge of Sales
1313 North Vine Street, Hollywood 28, California • Represented Nationally by JOHN BLAIR & COMPANY

Of 45 Major Pacific Coast Cities

<table>
<thead>
<tr>
<th>ONLY 10</th>
<th>3</th>
<th>8</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td>have stations of all 4 networks</td>
<td>have Don Lee and 2 other network stations</td>
<td>have Don Lee and 1 other network station</td>
<td>have Don Lee and NO other network station</td>
</tr>
</tbody>
</table>
Only Don Lee can broadcast your sales message to all the Pacific Coast radio families from a local network station broadcasting where they live—where they spend their money. It’s the most logical, the most economical—the “sellingest” coverage you can get for the Pacific Coast.

That’s why Don Lee consistently broadcasts more regionally sponsored programs than any other Pacific Coast network.

Don Lee Stations on Parade: KGB—SAN DIEGO, CALIFORNIA

For 19 years, KGB has served the people of San Diego County. Today, 534,000 consumers in San Diego County depend on KGB for top network shows plus local programming slanted to local preferences and needs. KGB is typical of the 45 stations in the Don Lee Network that serve over 99% of Pacific Coast families where they live, where they spend their money.

The Nation’s Greatest Regional Network

Mutual
DON LEE
BROADCASTING SYSTEM
New developments on SPONSOR stories

WBNS-TV
Columbus, Ohio • Channel 10

CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM
Sales Office: 33 North High Street

Top-Rated SHOWS TEE OFF Early
in America’s Fastest Growing TV Market

See: “No siesta for Chiquita”
Issue: 13 February 1950, p. 20.
Subject: Chiquita Banana

BBD&O v.p. Pleuthner, UF home economics chief Lindman explain recipe techniques

How well does daytime television pay off?

Last spring, the United Fruit Company decided to find out, bought participations on Homemakers’ Exchange (CBS). UF was after requests at low cost and in large numbers for its banana recipe books and cards. The results: so good that a few days ago (end of September) UF launched the largest campaign on daytime women’s demonstration shows in the history of television.

United Fruit backed its faith in women’s shows on daytime TV with this precedent-setting policy: it bought time on any TV station in the country which was willing to send “the person who is to give the live demonstration to one of the four indoctrination sessions set up by United Fruit Company....”

The UF campaign takes in double participations weekly on 33 local daytime shows plus a renewed use of Homemaker’s Exchange (25 stations). Appropriation for first 13 weeks is around $100,000.

One reason for the all-out campaign is the company’s desire to cash in now on housewife interest in daytime demonstration shows. UF figures that there’s no telling how long it will continue.

The over-all UF advertising strategy is built around Chiquita Banana (SPONSOR 13 February). Chiquita’s job is to educate the public about proper uses of bananas and expand the market by presenting new uses. She carries out her mission on TV through lively 30-second animated film commercials which include the Chiquita banana jingles first made famous on radio. One of the participations on each of the UF buys will be devoted to the film commercials.

Second weekly participation on each UF show is devoted to a live banana recipe demonstration. R. G. Partridge, advertising manager of United Fruit and godfather of Chiquita Banana, insists that recipe demonstrators be expert. Hence the UF policy that all demonstrators attend indoctrination sessions. (Sessions were set up in New York, Cleveland, and Chicago.)

Length of the UF demonstrations is flexible. Said the company: “Some United Fruit Company recipes will be over five minutes, some under. United Fruit Company is not interested in minutes, only in over-all results.... is entirely willing to have its recipes given on different days of the week, in fact prefers a staggered set-up.”
DIX HARPER

knows farmers

ask

WEED & COMPANY

for proof on how this

standout farm director

sells

* Standout for WIOU, Kokomo (CBS).
North Carolina
Rates More Firsts In
Sales Management Survey
Than Any Other Southern State.

More North Carolinians Listen To WPTF Than To
Any Other Station.
Radio advertisers are well aware that murder pays off.

Ever since *The Shadow* gave vent to his first fiendish laugh on CBS in 1931, and upped sales of Blue Coal for D. L. & W. Coal Company, radio scoundrels have shot their way over the airwaves in increasing numbers—and have been apprehended by a growing number of suave sleuths.

Not only did a substantial audience thrive on chillers from the very beginning—sponsors thrived, too. G. Washington Coffee began squiring *Adventures of Sherlock Holmes* back in 1930; Colgate-Palmolive-Peet snapped up *Gangbusters* in 1936 for four years; Bristol-Myers picked up the tab on *Mr. District Attorney* in April 1940, still does. These and other sponsors were wild about the comparatively low cost at which such shows could be produced—and the huge audiences they delivered in return. No wonder mysteries fast acquired the distinction of reaching more-homes-per-advertising-dollar than any other evening fare.

What about today?

In spite of changed broadcasting conditions, radio mysteries still hold
this distinction. In January 1950, they topped the homes-per-dollar list (Nielsen) with 323; variety-music was second with 257; quizzes and audience participations hit third with 233 (for complete listing, see chart accompanying story).

Though it’s true that mysteries are still the homes-per-dollar leader, the number of homes they now deliver per dollar is less than it was two or three years, or even a year, ago. The 323 figure of January 1950 was 456 in January 1948, 431 in January 1949. (Chart shows other program types have also dropped in this respect all along the line.) But a glance at the number of homes hearing the average mystery program gives another side of the picture. It shows that there were actually more homes reached in January 1950 (4,884,000) than in January 1948 (4,053,000). In January 1949, a high of 5,342,000 homes was reached by mysteries (Nielsen).

Mystery sponsors are wondering how TV viewing has and will affect their AM spine-tinglers. So far, the "inroads" of TV has not made any notable changes in the mystery programming picture. Most radio mystery sponsors are still more than satisfied with their "thrillers" and plan to continue. To date, only one mystery is a TV "casualty," and this only indirectly. Philip Morris is dropping Crime Photographer in mid-October, having taken over two shows which will be on both AM and TV, thus necessitating a budget trimming.

Continuing satisfaction with their radio mysteries prompted Equitable Life Assurance Society (This Is Your FBI) and Whitehall Pharmaceutical (Mr. Keen), among others, to recently renew for 52 weeks. R. J. Reynolds picked up The Fat Man on 8 October. Last month the Wildroot Company launched a new whodunit on NBC, Charlie Wild Private Eye, to replace Adventures of Sam Spade.

Sonic sponsors have gone a step further and launched TV versions of their radio mysteries, profiting on video from radio popularity. U. S. Tobacco has done this with Martin Kane, Private Eye; Electric Auto-Lite Company with the almost-epic Suspense; American Cigarette and Cigar Company with Big Story.
In January 1950, there were 24 sponsored network mystery programs on the radio air. In February, mystery hours accounted for 22% of total sponsored evening network time. These are good healthy figures. In fact, a recurring complaint is that the superabundance of mystery programs ends up in unprofitable competition with one another, and lower ratings. One indignant SPONSOR reader recently complained bitterly that his two favorite mysteries, Suspense and Dragnet, were on at the same time (Thursday, 9:00 p.m.). By and large mystery sponsors have worked valiantly to avoid this calamity.

At the networks (during fall, winter, and spring) the total in mystery program during recent years hasn't changed much. Here's the record:

CBS: 1947, sample week, first quarter: 11.5% of total sponsored time devoted to mysteries. 1950, sample week, first quarter: 10.3% of total sponsored time devoted to mysteries.

ABC: February 1948: Mysteries accounted for 6% of sponsored programs (3 shows). February 1950: Mysteries accounted for 10% of sponsored programs (5 shows). But fall 1950 may show as much as 15%

Mutual: 1946: 7.5% of total programming (including sustaining) devoted to mysteries. 1950: 8.5% of total programming devoted to mysteries.

ABC: February 1946, first week: 6 sponsored, 4 sustaining mysteries. February 1950, first week: 5 sponsored, 3 sustaining, one co-op mystery.

In summer, the mystery picture changes. Being low cost, they jam-pack the air, and summer 1950 was

(please turn to page 78)

### How sponsored network mystery programs compare with all sponsored network programs

<table>
<thead>
<tr>
<th>Nielsen</th>
<th>Number of sponsored evening network programs</th>
<th>Nielsen &quot;Average Audience&quot; ratings</th>
<th>No. homes hearing average mystery program (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Month</td>
<td>Total programs</td>
<td>Mysteries</td>
<td>All programs (incl. mysteries)</td>
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### How sponsored network mystery programs compare with all sponsored network programs

<table>
<thead>
<tr>
<th>Month</th>
<th>Total hours</th>
<th>Mystery hours</th>
<th>All programs (incl. mysteries)</th>
<th>Mysteries</th>
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<tr>
<td>February 1947</td>
<td>73</td>
<td>13</td>
<td>10.8</td>
<td>11.0</td>
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<tr>
<td>February 1948</td>
<td>67</td>
<td>12</td>
<td>10.6</td>
<td>11.5</td>
</tr>
<tr>
<td>February 1949</td>
<td>66</td>
<td>12</td>
<td>10.6</td>
<td>12.1</td>
</tr>
<tr>
<td>February 1950</td>
<td>59</td>
<td>13</td>
<td>10.9</td>
<td>11.5</td>
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*Based on reports of 15 February in each case.

### Average homes-per-dollar delivered by each program type (Nielsen)

<table>
<thead>
<tr>
<th>Program Type</th>
<th>January 1947</th>
<th>January 1948</th>
<th>January 1949</th>
<th>January 1950</th>
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</thead>
<tbody>
<tr>
<td>Mystery-Drama</td>
<td>525</td>
<td>456</td>
<td>431</td>
<td>323</td>
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<tr>
<td>Situation Comedy</td>
<td>371</td>
<td>414</td>
<td>359</td>
<td>257</td>
</tr>
<tr>
<td>Quiz &amp; Audience Participation</td>
<td>321</td>
<td>389</td>
<td>318</td>
<td>238</td>
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<tr>
<td>General Drama</td>
<td>280</td>
<td>355</td>
<td>306</td>
<td>227</td>
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<tr>
<td>Variety-Comedy</td>
<td>312</td>
<td>312</td>
<td>282</td>
<td>224</td>
</tr>
<tr>
<td>Variety-Music</td>
<td>306</td>
<td>306</td>
<td>273</td>
<td>197</td>
</tr>
</tbody>
</table>
Hormel’s triple-threat girls

Meat company’s drum and bugle corps became hard-hitting selling team, plus all the talent for a profitable network musical show

In 1837, a traveling salesman named George A. Hormel settled down in Austin, Minn., to be a pork packer. For years Hormel swung a meat cleaver in his own slaughter house. He ran his business with all the frugality of a man who’s grown up in a family of 12 children. And, in neat fulfillment of the American legend, he prospered till he was one of the country’s meat-packing giants. Today, the radio advertising policies of the George A. Hormel Company are a direct expression of the company founder’s personality. Hormel’s use of the air is frugal, home-spun, and, yet, blazingly enterprising.

Consider the following facets of the company’s air advertising:

- Hormel is a network advertiser sponsoring a half-hour traveling musical show. But the company isn’t content to shoot its show just once and then throw it away. Instead, it airs the same transcribed show twice during the same week to reach different audiences on two networks (ABC and CBS) at an economical rate.

- Hormel’s is an all-girl show featuring popular music and singing. But the girls aren’t just hired to entertain. They do double duty as a hard-hitting sales task force. The same girls who sing and play on the radio show actually go out every working day and sell cases of Hormel meats to grocers.

- The format of the Hormel show provides opportunity for the maximum number of commercial mentions. In fact, the company name is plugged each time a song by a “Hormel girl” is introduced. Yet, selling on the air isn’t the only important thing the show accomplishes. It also serves to build up the effectiveness of the Hormel girls themselves as direct personal contact saleswomen. The more people who listen to the show, the bigger the impression the Hormel girls make when they visit a store. The bigger the impression they make, the more likely they are to land a new account. Thus Hormel influences both the grocers and the retail customers with one neat swing of its cleaver.

- Hormel gets ‘em coming and go-

(Please turn to page 68)
Hormel girls tour U. S. selling and entertaining as they go

Hormel girls are sales task force as well as all the talent for radio show. They tour U.S. in this caravan.

Logistics are complex when 85 girls travel, but results are worth it.

Same girls who perform on air get out and sell Hormel line to grocers.

Rehearsals are part of girls’ busy schedule; they sing as well as sell.

This view of the show tells the story; it’s straight music and songfest.

9 October 1950
The inside story of an animated commercial

Building a cartoon film involves sundry steps and pitfalls.

But many national advertisers are mastering the art

Unwittingly, Walt Disney gave advertisers one of their most potent sales weapons: the animated cartoon.

In fact, many of the young men who animated screen classics like Snow White, Dumbo, and Fantasia are now busily sketching cigarettes, beer bottles, and penguins. It's Disney with a TV commercial twist.

People like cartoons on the movie screen, and a large measure of that enthusiasm spills over into television viewing. One TV reviewer for the New York World-Telegram couldn't resist this aside from her report on NBC comedians Martin and Lewis: "The animated 'message' cartoons are the most charming I've ever seen. I don't mind being sold toothpaste in this manner. Commercials are squeezed in whenever possible on this show, but the only ones likely to annoy you are those featuring Real Live People.

Petrillo bars strings, so clothespin-pinged glasses give Kool jingle

"Story board," producers first visualization of Sal Hepatica film commercial
om embryo to finished product

VIDEO (four weeks) major cost here

AUDIO-VIDEO JOINED (one week)

FINISHED PRODUCT (one week)

ommercial

PART ONE
OF A 2-PART STORY

They’re not half as nice to meet as the cartoon pixies.”

Professional opinion is on the side of this enraptured reviewer of a Colgate-Palmolive-Peet cartoon. Clarence Hatch, Jr., vice president of D. P. Brother & Company, Detroit, told the 1950 Advertising Federation of America convention: “Trick photography, cartoon animation, use of puppets and pop-ins, all increase the entertainment and interest in the television sales message. Though it’s expensive to produce, animation really pays off—really packs a Number One selling punch!”

Sponsor made an extensive survey of TV film commercials and found there was so much to say about them that two articles were needed. The first (in this issue) explores animated films; the second will cover live-action and stop-motion commercials.

Sponsor found agencymen and film producers working with TV commercials were very busy indeed. Both groups of specialists are experiment-

(Please turn to page 60)

Ballantine Beer and Ale

Sal Hepatica (Bristol-Myers)
Bristol-Myers commercial filmed by Tempo Productions through Young & Rubicam, Inc. Three 60-second films, two as series. Selling point: Laxative Lag. Estimated cost about $15,000 for all three.

Kools (Brown & Williamson)
Twenty-five 10-second station breaks edited by Animation House from original 20-second films for Brown & Williamson Tobacco Co. and agency Ted Bates & Co. Cost about $250 each; cost new $750.
THE WKY FARM REPORTER
"the most effective radio advertising we have ever done!"

CANADIAN MILL & ELEVATOR COMPANY
CANDIAN MILL & ELEVATOR COMPANY
904 E. 44TH OKLAHOMA, U.S.A.
March 3, 1940

Oklahoma City, Oklahoma

Dear Mr. Dool:

Two years is certainly long enough to discover whether or not a radio station is effective; in 2 years, I've been a steady advertiser over WKY for that length of time.

The thing I like about WKY is that our program on your station has materially increased the sales of Canadian's AMERICAN FLOUR in this area and, of course, increased the sales of Canadian's AMERICAN FLOUR in this area. I believe that the responsibility of 'the AMERICAN' program has been met and that WKY has been the best effective name advertising on your station.

I also know that our business drivers who sell Canadian's AMERICAN FLOUR, will get a better response when we appear on WKY than we do when we don't appear. This fact alone is a real value of the service provided by WKY.

Although we use other radio stations and other forms of advertising as well, and use advertising agencies, we are still convinced that WKY is the most important part of our advertising plan. In the past two years we've been able to see a marked increase in sales that we can attribute in large measure to our WKY advertising. Our business drivers are convinced that every caller that comes to WKY in our territory is a potential customer.

Sincerely yours,

James P. Schaefer
General Manager.

WKY OKLAHOMA CITY
930 ON YOUR DIAL

THIS IS WKY'S 30TH ANNIVERSARY YEAR!

Unique listener loyalty gives station farm director powerful sales plus (see above)

Farm directors cover fairs, actually get to know listeners and their needs

WHAS Farm Director is recording interview with tobacco farmers for broadcast

The farm director
what a salesman!

Few advertisers fully understand

hold that station farm experts

have on rural purse strings

Ideas are the only crop that grows on Madison Avenue. Though there are still farms within the New York City limits, the Madison Avenue advertising community is further removed from the soil—intellectually—than any other place in America.

That's why timebuyers, account executives, and advertising managers have to be continually on guard against that peculiar form of provincialism which tends to obscure all the rest of the country outside New York.

And, in a nutshell, that's why sponsor has compiled this report on one of the most effective of rural salesmen, the radio station farm director.

Up till recently, few people thought of farm directors in terms of selling. They were regarded merely as public-service specialists. Largely as a result of pressure from the farm directors themselves, this concept is a vanishing one. The farm directors have hitched up their powerful influence to the sale of products; in fact, most of them
insist on doing their own commercials.

This is a significant trend of events for national advertisers—though few of them have taken advantage of it. At a time when there’s an increasing interest in spot programming, farm-service programs are almost overlooked by consumer-goods advertisers. The field has been left to the feed and farm-equipment manufacturers, with only occasional exceptions.

But what the farm director does for a farm-specialty advertiser, he can do just as well for a mass-sold soap or food product. Advertisers seeking effective participation programs as vehicles for their messages would do well to consider the many farm participation shows. And, the strong popularity of the farm director’s programs should be considered when a timebuyer chooses slots for station breaks and one-minute announcements.

What’s the secret of the farm director’s sales effectiveness? It’s basic—yet much overlooked.

A farmer is a technician and a businessman who wages a continual battle with the weather, the produce market, and the fickle productivity of his soil. To make money, he must keep in close touch with sources of news and information. His news isn’t just something to talk about to the wife over breakfast; it’s the vital factor that helps him decide whether or not the weather’s safe to start haying; or which market to haul his crops to; or whether he should haul them at all.

The farm director is the source of that kind of dollars and cents news and knowledge. He’s also the closest thing to a personal friend of the listener of any performer on radio. Most farm directors travel hundreds of miles each month visiting farmers in their communities. Their following is intensely loyal. When they sell a product, it gets the pull-push of a personal recommendation.

The paragraphs that follow tell how a number of farm directors have achieved this ideal relationship in their communities. Along with accounts of community service that pays off commercially. SPOSSOR has gathered tips on farm commercials and programming from stations in many areas of the country.

“A man in New York cannot write for the farmer in Louisiana.” That statement from George Shannon, WWL, New Orleans, farm director keynotes his commercial philosophy.

(Please turn to page 74)
If a movie were ever made of Bristol-Myers' 25 years of radio/TV activity, it could only be done properly by Cecil B. DeMille... and in Technicolor.

To a remarkable extent, the quarter-century that has passed since Bristol-Myers first decided to experiment with the then-newfangled air medium has had the epic quality and sweep beloved of the old master of celluloid extravaganzas with the "sensational" touch.

There is enough pioneering on new frontiers and setting of trends to make for excitement, without making Bristol-Myers seem reckless. There is plenty of stiff competition along the way, as there should be. Bristol-Myers has for over 50 years been in the most competitive business in the world: the manufacturing and selling of brand-name, trade-marked drug and toilet products.

There could even be a typical Technicolored ending, with Bristol-Myers walking arm-and-arm into a golden future. Not, however, with a dewy-eyed Hollywood ingénue, but with television and that good old faithful friend, radio. Background music, if desired, might well be the musical chiming of cash registers, racking up ever-increasing sales of such air-advertised B-M products as Ipana, Sal Hepatica, Vitalis, Mum, Trusray, and Resistab.

The DeMille analogy would even stretch one more important step without getting out in left field. "C.B." extravaganzas are noted, if not always for artiness, for the fact that they bring back their multi-million dollar budgets several times in box-office admissions. Happily, that holds true for Bristol-Myers’ broadcasting.

The big drug firm has, for years, ex-
1940 TO PRESENT: “MR. DISTRICT ATTORNEY” IS OLDEST B-M SHOW. ITS WED. 9:30-10 P.M. TIME SLOT IS B-M TRADITION

pected to get back somewhere around $5.50 in gross sales for every dollar spent in advertising. (This is a low return for other fields, but usual in drugs.) How well radio and TV are regarded can be judged by the fact that out of a current ad budget total of some $8,000,000 network and spot radio/TV get the lion’s share (about 30%). The return is nearly always within the proportionate sales goal—and frequently it’s ahead of the game.

Of the $45,000,000 or so that Bristol-Myers will rack up in gross sales during the calendar year of 1950, at least a third of the sales will be due almost entirely to well-planned, hard-hitting broadcast advertising. Spon-
sor’s examination of the big drug firm’s quarter-century on the air shows that this is the real keynote of its broadcast advertising:

“Find a good idea or program formula . . . stick with it until it pays off . . . but don’t be afraid to change if it loses its value or the field gets overcrowded.”

Bristol-Myers’ programing, in the past 25 years, has run the complete

(Please turn to page 30)
Pitchman in the parlor

Orders by thousands roll in when demonstrators deliver their spiel. But some operators are fly-by-nighters

"Move in a little closer, folks. That's right.
"Now, today I have a little item here that should be on every kitchen shelf. It's a dandy new vegetable slicer, something no good housewife should be without.
"Step in a little closer, folks, and I'll show you how it works. . . ."

Showing people "how it works" and gently relieving them of their dimes, quarters, and dollars is an art practiced by that sizable army of experts, the pitchmen. And it works on the suitcase-circuit in rural areas and amid the rattling kitchenware in Macy's basement.

But even the smoothest pitchman seldom reaches more than 50 potential customers with a single demonstration

Are mail-order pitchmen danger to sponsors like Texaco? See text
and he rarely sells to as many as half that number. That is, until television came along. Today's TV pitchmen have sold as many as 3,000 one-dollar articles at a crack—with only a single five-minute spiel. Average weekly orders of between 6,000 and 7,000 have consistently flooded some stations for months.

Is this the millenium for direct-order selling? Perhaps. But along with the mounting orders have come cries of anguish from some TV stations and some of the mail-order firms themselves. At least five stations now refuse time to mail-order salesmen; they've been burned too often by unhappy customers complaining of poor quality merchandise. Some of the more substantial advertising firms who handle direct-mail are similarly upset by what they term "fly-by-night" operators. They claim that such outfits milk a market for several weeks with inferior products, make their killing, then move on before word-of-mouth complaints severely cut down orders.

Sponsor does not pass on the merits of these accusations, but feels that they should be reported in order to add perspective. With further information, Sponsor may expand its coverage to another article.

There are undoubtedly scores of advertising agencies and independent mail-order houses now thronging on TV's personal introduction into American homes. Not many of these, however, operate on the tremendous scale of Huber Hoge & Sons (New York advertising agency) or Cowan & Whitmore Advertising Agency (Hollywood) and their eastern representative, Harold Kaye Advertising Company (New York). On the East Coast, Harold Kaye represents Cowan & Whitmore. Kaye functions as an advertising agency for mail-order accounts. His organization is itself represented by C & W on the West Coast. Many of the mail-order techniques described here were developed by Kaye and C&W working together.

The Cowan & Whitmore operation, for example, is reportedly spending close to $40,000 a week all at card rates for time segments, demonstrations, and mailing facilities. They are said to be raking in a whopping $150,000 each week! Selling television sets, washing machines, vacuum cleaners, automobiles? Not at all; they're dealing in doughnut makers, slicers and juicers, magic towels, no-burn ironing pads, instant-foto and the like—most of them dollar items.

On WBKB-TV, Chicago, five such items are demonstrated in the course of an 11:00 p.m. to midnight film show called Night Out Theater. Tuesday through Saturday sponsorship costs Cowan & Whitmore about $3,000 for time and talent. A single five-minute five demonstration on this program brought 3,000 Magic Towel orders at one dollar each.

Three five-minute film commercials for Magic Towel on KING-TV brought 1,800 orders in a single mail from Seattle viewers. The same Magic Towels were ordered by 2,500 New Yorkers in one day via WPIX.

Magic Towel isn't the only item going over big. Dollar slicers have been sold 6,000 at a clip on one sta-

*Please turn to page 76*
How to sell bicycles...

You're looking at a couple of customers who have just decided on the exact model and brand of bike they want. It's a scene duplicated in home after home throughout one of the nation's biggest markets. Thanks to Radio Sales, which made a detailed study of the bike company's sales problems and recommended the live-talent program, the boys are so engrossed in. A show so effectively aimed at the juvenile market that the sponsor found the moment of viewing was, in many cases, his real point of sale.

With its 'way-back-when start in TV and its specialist's knowledge of the medium, Radio Sales can accurately prescribe the right spot (whether it be program, break or participation), the right stations and the best markets for you, too. The way to prove it is to call... Radio Sales

Radio and Television Stations
Representative...CBS

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; KTTV, Los Angeles; WTOP-TV, Washington; WBTV, Charlotte; KSL-TV, Salt Lake City; WAFM-TV, Birmingham; CNN and the leading (the CBS) radio station in 13 major markets.
KITCHEN UTENSILS

SPONSOR: Set of Four AGENCY: Malcolm-Howard

CAPSULE CASE HISTORY: The agency prepared a film announcement for its client plugging a set of four kitchen utensils. The product was demonstrated and viewers were asked to write in or phone for the package containing slicer and blade, garnishing knife, spiral slicer, and a flipper. By noon the next day, 312 orders were received for a gross of over $300 from the one announcement. Cost for the commercial time was $30.
KDYL-TV, Salt Lake City PROGRAM: Announcement

AUTOMOBILES

SPONSOR: Benetton AGENCY: Bennet Aedes

CAPSULE CASE HISTORY: This car dealer with one outlet on “automobile row” decided to use TV to promote his used car sales. His first broadcast brought over 100 prospective customers into his show room and 15 of these were converted into sales. The sales gross ran into the thousands and, while the advertiser won’t divulge actual figures, he says he’s in his 52nd consecutive week of TV —proof of the success of his campaign.
WGN-TV, Chicago PROGRAM: Feature Film

FIREFWORKS

SPONSOR: Black Panther AGENCY: Larry Pendleton

CAPSULE CASE HISTORY: The usual campaign consists of local newspaper space. This year, 16 announcements were used four days before the fourth of July. The result: Black Panther Fireworks Company was completely sold out even though it had packaged one and a half times as many fireworks as it normally does. The sponsor said he could have sold twice as many packages as he did; and he gives complete credit to his video advertising, which cost about $100.
KFI-TV, Los Angeles PROGRAM: Announcements

PAINT SPRAYER

SPONSOR: Electromatic AGENCY: Direc

CAPSULE CASE HISTORY: The Pat ‘n Johnny show was used to promote the sale of paint sprayers. The gadget retailed for $7.95 and was sold through a mail order telephone order setup. Four five-minute participations on the late evening show resulted in over 570 sales. The total revenue on the $70 orders for paint sprayers came to approximately $4,600. The investment for four participations was only $365.
WXYZ-TV, Detroit PROGRAM: Pat ‘n Johnny

LAUNDRY

SPONSOR: Star Laundry AGENCY: Evans

CAPSULE CASE HISTORY: Star Laundry started a 26-week campaign to increase its business. A weekly one-minute announcement was used ($741 for the 26-week campaign). At the conclusion of the campaign, the laundry traced 1900 new regular customers to video advertising. The agency estimates that as a result of the $741 expenditure, the laundry secured a $40,000 increase in annual gross business.
KSL-TV, Salt Lake City PROGRAM: Announcements

VITAMINS

SPONSOR: Rosen’s Department Store AGENCY: Direc

CAPSULE CASE HISTORY: The sponsor manufactures and sells vitamins. To put some vitamins in the sales figures, Rosen’s used two half-hour programs (approximate cost of $270). A health lecture was followed up with the phone number and address of the store flashed on the screen. Viewers were urged to place their orders. Within the next week, 400 orders totaling more than $6,000 had been received.
WMAR-TV, Baltimore PROGRAM: Health lecture & demonstration
the one and only...

the only tv station that can sell your product to this prosperous TV audience

In fact, WGAL-TV is the only station located in this section. It reaches a large, thriving market in Pennsylvania—including Lancaster, York, Lebanon, Reading, Harrisburg and adjacent areas. In addition to its ability to do a profitable selling job for you, WGAL-TV is an ideal test market... compact, economy is stabilized, industry diversified and rates are reasonable. WGAL-TV assures you a consistently high and growing audience... top shows from 4 networks, NBC, ABC, CBS and DuMont and good local programming. If you're on TV, WGAL-TV is important in your selling plans.

Represented by

ROBERT MEEKER ASSOCIATES
Chicago San Francisco New York Los Angeles

WGAL TV LANCASTER, PENNA.
A STEINMAN STATION
Clair R. McCollough, Pres.

9 OCTOBER 1950
"MEET THE MEN HIGHER RATES DOUBLE SALES"

WRITE TODAY FOR "ZIV-PLANNED" SELLING AIDS, AUDITIVE

- OTHER FAMOUS ZIV QUALITY SHOWS -

★ THE CISCO KID
★ CALLING ALL GIRLS
★ PHILO VANCE
★ PLEASURE PARADE
★ OLD CORRAL
★ MANHUNT
★ WAYNE KING SHOW
★ KORN KOBBLERS
★ LIGHTNING JIM
★ BARRY WOOD SHOW
★ DEAREST MOTHER
★ FORBIDDEN DIARY
★ FAVORITE STORY
★ GUY LOMBARDO S
★ BOSTON BLACKIE
WSB . . . 5.3 * Participating 9:45 - 10:00 A.M.
WKRC . . 7.6 * Proctor & Gamble 1:15 - 1:30 P.M.
KOMA . . 5.5 ** Griffin Grocery Co. 8:15 - 8:30 A.M.

Highest rated program in its time period
* C. E. HOOPER  ** CONLON

Reports Ad-Director Ruth Corbett of
YOUNKER'S DEPARTMENT STORE
Sioux City, Iowa

"I thought 'Meet the Menjous' was good when we decided to use it for the appliance department, but I didn't know quite how good. In the past year we have more than doubled our volume for this department."

DISCS, AND LOCAL RATES!

* EASY ACES
* CAREER OF ALICE BLAIR
* SONGS OF GOOD CHEER
* SINCERELY, KENNY BAKER
* SHOWTIME FROM HOLLYWOOD

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD - CINCINNATI 6, OHIO
NEW YORK - HOLLYWOOD
Mr. Sponsor asks...

Are changes in broadcast advertising strategy by the average national advertiser necessary to meet conditions brought about by the Korean situation?

Roy B. Andersen  Advertising manager  Francis H. Leggett & Co., New York

The Korean situation has merely served to accentuate the desirability of news programs and adjacencies. It is interesting to note, too, that several departures in news programming are beginning to come into their own in a number of places. The special U.N. broadcasts for one, and women's shows keyed to the news for another, are indications that creative news programming is not entirely dead. There is a definite need for new formats and new ideas in news programming. While there is much to be said for straight factual news reporting, it seems that when we are dealing with such a dynamic form of material that the "commentary" and the "facts" should not be the only method of presentation. Perhaps television news, with its added dimension, will be our first major departure. Certainly there is no evidence yet that the news on television will be handled in any way except in the televising of an AM broadcast.

Keep a careful eye open for the less conventional time segments. The five-minute news period is an excellent buy, which has been used with an excellent effect both locally and network-wise.

A combination program consisting of 10 minutes of straight news and a five-minute commentary by a personality is another form of effective news programming that has interesting possibilities.

There is one important theory about the effect of war news; this is the idea that, with all the interest in news, the general tenor of it has been so unpleasant and nerve-wracking that there may very well be an increased intensity of listening to so-called "escape" programming. Surely news ratings have not shown a drop, but what about the ratings on other shows? After all, what we are after is the best buy per thousand listeners, and surely the intensity of attention a program gets is a factor to be considered.

Miss Lucille Dreher  Timebuyer  Huber Hoge & Sons  New York

No, not at present. It is difficult, if not impossible, to ascertain the weight of effort—military and mobilization—which the Korean situation and its possible consequence may impose on the nation. Consequently, it appears premature to effect any major change of strategy until the course of events brought on by the Korean conflict becomes more definite.

At the moment, it is to the advantage of the advertiser engaged in spot announcements to exploit the increased interest in news stimulated by the Korean war by snapping up news broadcast adjacencies.

Should material shortages necessitate repackaging, it would appear that television in particular would play an increasingly important role in package goods advertising for package identification.

Unlike World War II, there does not seem to be much danger of an acute new-sprint shortage. So I do not foresee a shift from newspapers and magazines to broadcast advertising. However, both TV and radio should benefit on their own merit from increased advertising expenditures brought about by our armament program.

New tax laws, which will be stimulating to advertising, together with the knowledge gained during World War II of the necessity of promoting available merchandise and protecting brand names, should insure a maintenance or an increase in advertising by the relatively few manufacturers who may find themselves in a seller's market. This, plus the fact that most manufacturers are likely to be operating in a buyer's market, should lead to a national advertising structure on a larger scale than we have ever experienced. As this situation evolves, I believe alert advertisers and their agencies will be more vigilant than ever in nibbling down premium broadcast time periods.

Louis L. Ergmann  Chief Timebuyer  Hewitt, Ogilvy, Benson & Mather  New York

I think the answer hangs on that word "average." Some lines that use vital materials heavily, as appliances, automobiles, etc., might very well have to alter their strategy, dropping to lower pressure efforts and perhaps even to

Mr. Hart

SPONSOR
DIAL THIS NUMBER TO REACH THE RICH, NEW ORLEANS MARKET!

- Available for Spot Participation

- There's certainly nothing "phone-y" about the results sponsors get from this radio "number". Every afternoon for twenty-five minutes, versatile OLLIE CAIN asks the questions — correct answers by listeners earn valuable prizes. Better get details right away!

*Write, wire or phone your JOHN BLAIR Man*

H. LYMAN HART
President
Hart-Conway Co.
Rochester, N. Y.

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

(Photograph of Mr. Andersen is by Jean Raeburn, N. Y.)
"How he manages to be so funny so often is one of the wonders of the world."
...the most successful helpless man in television

...the most hilarious household hinderer who ever nailed his thumb to the floor with a deprecating — "anyone can do it"

RANSOM SHERMAN IS PART OF NBC's GREAT NEW VENTURE—BIGTIME DAYTIME TELEVISION.

Each day, surrounded by—and trying to help—his small family of singers and entertainers, Sherman leads the ladies of his audience gingly through his kitchens and home workshops as the self-appointed home expert. Speaking with the precise, bow-tied eagerness of a lecturer, he is perhaps the most feared handyman around the house in America. His bright-eyed attempts lead daily from pandemonium to disaster and mayhem with music.

Ransom Sherman's bewildered antics burst upon the unsuspecting television audience this summer—causing John Crosby, widely syndicated TV columnist, to say—"It would have been a shame to have wasted those wonderfully crazy stunts on a non-visual medium...Sherman has to be seen to be appreciated."

Life Magazine and John Crosby rediscovered Ransom within a few days of each other. Life welcomed him as—"a bright TV light—so popular that his program will be a regular feature over NBC." Crosby's quotable compliments filled his whole column—

"...easily one of the great masterpieces of confusion of our time."
"His countenance is a little jewel of understatement."
"Sherman has lectured on such divergent subjects as fashion, cooking, social improvements, great moments of history, and, of course, workshop hints—bungling each of them excellently."
"His pronunciation of 'alors,' allowing a little for his midwestern accent, is barely short of perfect."
"I devoutly hope he'll be around to help us through what begins to look like a very grim winter."

The Ransom Sherman Show is broadcast on the NBC television network five afternoons a week. It is available for sale in segments of fifteen minutes or thirty minutes, once a week or more.

Professionals in the field of criticism have already rediscovered Ransom Sherman. Professionals in the advertising business will find it profitable to follow their lead.
This SPONSOR department features capsule reports on broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

This is a man-bites-dog story—sponsor style

When an advertiser uses broadcast advertising successfully it's not at all unusual. When he uses radio and TV too successfully and buys additional time to keep customers away—that's a story. It happened in Cleveland.

Federal Department Stores decided to open a Cleveland outlet. Prior to the opening the following schedule was used: 30 announcements per day for seven days on WGAR, WJW, WHK, WERE, WJMO (all Cleveland) and WEOL, Elyria. Three days preceding the opening, 58 announcements were used. Limited TV and newspaper schedules were also bought.

By the morning of the scheduled opening, the crowds started to gather. By noon, the crowds became increasingly difficult to handle and the directors of the Federal store decided to purchase radio time in order to ask Clevelanders to stay away. It marked the first time Cleveland stations had ever been asked to broadcast such an announcement, although a similar situation occurred when Ohrbach's opened its Los Angeles store a year or two ago.

Radio really pulled 'em in. Fifteen minutes after the opening, the doors had to be closed. Final tabulation showed an estimated 50,000 people jamming the new store during the day. Other results: sales volume exceeded all expectations. Merchandise ran out early in the day and special trucks were dispatched from Federal's Detroit warehouse with fresh stocks. In addition, Federal personnel was flown from Detroit by special plane.

CKX aid to timebuyers—news of peak shopping days

Saturation advertising the day before peak shopping days is the way to get the most out of the broadcast advertising dollar. That's a belief held by many sales and ad managers.

The local radio stations think so, too, and are ready always to round out the spot radio picture for the client and his agency.

Typical of many stations is CKX in Brandon. This station helps timebuyers plunk down the advertiser's dollar bills where they'll do the most good by means of a mimeographed release which gives the town's major shopping days.

"Locally, Thursdays and Saturdays are peak shopping days." Sponsors have found this bit of information comes in mighty handy when advertising drugs, grocery products, furniture, appliances or clothing. ** *
Commercials camouflaged on KTSAs The Trading Post

Advertisers who think they have to sock and rock their listeners with a verbal barrage in order to sell their wares may have another think coming. Take it from a man who knows.

The man: Perry Kallison of Kallison's Department Store in San Antonio. His store has used KTSAs for the past 15 years with a resultant business increase of 60%+. The commercials are given by implication only.

Called The Trading Post, the program features Mr. Kallison himself, consists of items about church and school socials; who went where; and what they did; and names by the dozen. Funeral notices appear often but only by special request of the family involved.

These items known as "The Cow Country News" are coating on the commercial pill, which isn't very hard to swallow. Kallison might mention that "Old Ben Smith from down at Hondo was in yesterday to buy some rubber boots." Or, "Mrs. Minnie Schultz from out at Boerne picked out one of those fine sets of ranch furniture." No sales talk, no prices, just the mention that someone had the common sense to do his shopping with the "Old Trader," as Mr. Kallison himself is known. Kallison is a stickler for a "live show" and gets up early every morning to read the news from his "big, old country store."

About the sales job broadcast advertising has done—just listen to the "Old Trader" himself: "We can trace the growth of Kallison's directly to The Trading Post on KTSAs. Of course, it takes all kinds of advertising, but our store started its real growth when The Trading Post got its start on KTSAs."

WWDC plugs news and music by sly digs at net serials

Sam Shamus, Private Ear, Young Dr. Kilpatient and Mack Headstrong. All-American Shmoe, are station break heroes over WWDC, Washington, D. C. And any resemblance to fictitious characters appearing on network shows is not coincidental.

The zany promotion is all part of the 5,000 watt independent's plan to build audiences for its music, sports, and news programs. At the same time, the station's advertisers get that something "extra" while the perky station slyly pokes fun at the networks. The station is out to build its own audience by pointing out that "WWDC is no stable for corny soap operas."

Briefly . . .

Typical of the big plus many radio stations give advertisers were the 42 WSAM broadcasts originated at the Saginaw, Mich., county fair. The NBC affiliate in Saginaw promoted its locally-sponsored shows and the NBC Parade of Stars.

WSAM display attracts county fair visitors

FM is not subsidiary to an AM operation in Ashland, Ohio. There, WATG-FM, the first commercially licensed FM station in Ohio, is pulling a switch on the usual procedure by broadcasting all 17 hours a day. Louis Bromfield, world-famous author, started the AM operations by flipping the transmitter controls.

Colonial Food Stores and Hotpoint dealers have an effective merchandising tie-in with their WTVR show, Adventures in Cooking. Printed recipes are placed in all Colonial Stores and offered free each week. The program itself features a complete, modern Hotpoint kitchen where the recipes are prepared for the TV audience.
SPONSOR REPORT for 9 October 1950
(Continued from page 2)

national, regional good-will tours conducted by radio stations (with groups of listeners participating at tour rates) attracting attention of railroads, airlines, busineses, hotels, chambers of commerce. WJXN, Jackson, Miss., reports interesting example. Dixie Greyhound Corp., previously cold to radio, is warm exponent after WJXN good-will tour using bus facilities. Meanwhile, Chi. & Southern Airlines found programs promoting tours (paid for by Greyhound) intriguing, bought time on station.

BAB WINS TOP DIRECT MAIL (DMAA) AWARD—Former BAB Director Maurice Mitchell notified by DMAA that Broadcast Advertising Bureau direct mail campaign was winner in association category of annual competition. O'Brien & Dorrance, N. Y. ad agency, assisted Mitchell in preparation ... MAIL ORDER DELUGE FORCING TV STATIONS TO INSTALL ORDER DEPTS.—WPX, N. Y., has instituted "telephone order service" modeled after techniques used by big-city department stores. Special facilities, including phone exchange and operators handling C.O.D. orders for station advertisers, necessitated by avalanche of mail, phone calls averaging into thousands daily. Other TV outlets forced to similar set-ups (see "Pitchman in the parlor," page 34).

AIMS GROUP TECHNIQUE AIDS INDIE EFFECTIVENESS—Behind-scenes reason for remarkable increase in independent stations' commercial expertise in recent years is little-known Association of Independent Metropolitan Stations (AIMS). Restricted to independents in markets of 100,000 or more, AIMS is credited by highly enthusiastic membership with making every member station skilled operator. AIMS sessions are characterized by complete absence of speakers, meetings restricted to members, roundtable clinic method of discussing topics. Each month every member sends "facts" letter to entire membership. If member misses three letters he is dropped from Association. Such key independents as WKDA, Nashville; WWHM, Memphis; WKXW, Louisville; WWDC, Washington, are included on roster of members.
These two million people, whose 1949 total net effective buying income was over two billion dollars, have two things in common: They all live within the KTRH primary BMB coverage area (71 Texas Counties and Louisiana Parishes) and they all SPEND their money.

And right in the heart of this rich Texas Gulf Coast trade area is Houston ... 14th in the nation in population, 14th in total net effective buying income and 14th in total retail sales.

If you're looking for 2,629,600 potential customers, have a talk with a John Blair man. He'll tell you to reach them you need only ONE radio station—50,000 watt KTRH.

KTRH

CBS
John Blair—Nat'l Rep.
50,000 watts—740 kc
BRISTOL-MYERS  
(Continued from page 33)  
gamut—but has remained faithful to 
this principal. For example:  
1. Bristol-Myers worked up a folksy 
musical formula for its first show 
(Ipana Troubadours) that set the pat-
tern for dozens that followed in the 
1920’s and 1930’s. Then, when its 
noveltv and sales effect wore off, B-M 
quickly switched horses, combined it 
into the hour-long Fred Allen Town 
Hall Tonight show.  
2. The first network amateur hour 
show in history was the Allen opus. 
After there had been a horde of imita-
tors, B-M shifted gears quickly again, 
gave up amateurs in favor of big-time, 
all-star variety shows. B-M chose just 
the time when the tide began to turn 
strong for variety packages.  
3. When mounting time costs and 
program costs in the all-star shows be-
gan to soar out of proportion to their 
advertising efficacy, B-M shifted over 
to two new types: a detective thriller 
(Mr. District Attorney) and a quiz 
show (Break the Bank). These shows 
are seldom the leaders in over-all rat-
ings, but are among the leaders in 
terms of penetration, sales effective-
ness, and cost-per-thousand,  

However, these are end products and 
even epic stories must have a begin-
ing. B-M’s experiences in radio start, 
humbly enough, with a low-priced 
foot-wetter. This show was a strictly 
experimental program. Ipana Trouba-
dours, which first went before the 
soup-plate miles of station WJZ (NBC-
Blue) for an hour on the night of 8 
April 1925. The Troubadours, com-
plete with fancy matadors’ costumes 
and sarapes, were a real we’ll-try-any-
thing- once advertising operation.  

Here’s how it happened.  
A WJZ salesman called on Bristol-
Myers early in 1925, and sold the B-M 
sales department on trying out a radio 
program as “an advertising stunt.” 
However, the B-M advertising budget 
was pretty well set, and no extra “ex-
perimental” funds were available.  

Bristol-Myers executives decided to 
gamble a bit. They set a new, higher 
sales goal (somewhere around $6,000-
00 for 1925) which in turn provided 
a higher advertising budget to work 
with. The new dollars (by today’s 
standards, a pretty small sum) went 
for the Ipana Troubadours on WJZ 
and a “network” of three stations.  

Program research and audience re-
search at that time being confined to 
poking through piles of fan mail, plus 
some quick guessing by admen. Bris-
tol-Myers chose Wednesday, 9-10 p.m. 
on WJZ as being a good, mid-week 
spot for the show. This was a prophet-
ic and far-reaching decision.  

In the quarter-century that followed 
the premier of the Troubadours, Bris-
tol-Myers was to have a total of 32 
network radio and TV shows... with 
75% slotted into the Wednesday 9-10 
p.m. spot on the National Broad-
casting Company.  

This fall, maintaining that tradition, 
(See page 54)
In San Francisco
Bay Area Television:

THE

BIG NAMES OF
SHOW BUSINESS

PUT MORE EYES ON
KRON TV SPOTS

Where the big shows draw the big audience — on KRON-TV — that's where SPOTS do their best selling. Yes, your “A” spot schedules get top attention on San Francisco's “Clear Sweep” station...

Represented nationally by FREE & PETERS, INC. . . New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Building, 5th and Mission Sts., San Francisco
Ever since SPONSOR was a pup we've felt that our magazine could contribute its bit toward wholesome trade paper competition.

We still feel that way—and we don't intend to change.

But neither do we intend serving as a punching bag for a competitor whose uninhibited advertising and circulation claims are getting wilder and wilder, to the detriment of their own good standing and every other magazine in the field.

For about a year we've been absorbing these claims, saying little, hoping they would stop. Other magazines have protested verbally, as have we, but nobody wanted to start the public mudslinging.

In the past several months these claims have been dressed up in fancy trappings and thoroughly trumpeted to the trade. If you've seen the ad titled "The truth about our favorite subject:" the four-page piece on "sta-reps:" or the latest cellophane-encased insurance policy you'll know what I mean.

They're all highly attractive, to be sure. And the claims are sensational. But, unfortunately, they're not true. By pointing out the misrepresentations, one by one, maybe we can put a stop to this sort of thing and get back to basic selling.

(By the way, BROADCASTING's actual sales story is so impressive that it's hard to figure why they stoop to such tactics. Besides, it's not necessary.)

So here goes:

1. BROADCASTING states: "BROADCASTING-TELECASTING's radio advertiser-agency paid circulation of 5,416 is greater than the total gross paid circulation of SPONSOR and STANDARD RATE." SPONSOR proposes an audit of paid subscribers by an impartial committee to ascertain whether, in fact, BROADCASTING has as many bona fide paid advertiser-agency subscribers as SPONSOR. Our circulation records (with proofs of all paid subscriptions) are available for such audit. Are BROADCASTING's?

2. Recently BROADCASTING listed 28 station representatives in a promotion mailing with this claim: "Nearly all of the sta-reps advertise almost exclusively in the pages of BROADCASTING—in fact, more than in all other trade papers combined." The absurdity of this statement is obvious to any radio/TV trade paper reader on both counts. We propose that this claim be submitted to audit.

3. The oft-abused WTOP survey of agency-advertiser reading preferences occupies big space in BROADCASTING's new "Insurance" mailing. Says BROADCASTING: "BROADCASTING was 392% ahead of the next best publication (SPONSOR) pur-
porting to serve this field." But what does Cody Pfanstiehl, promotion director of WTOP, say? "This survey has many weaknesses...part of our "Business is Better" list was furnished by BROADCASTING Magazine. Many of those names given us by that magazine are subscribers to BROADCASTING. Thus the results must be weighted in that direction." The point total, Pfanstiehl revealed, was 160 for BROADCASTING, 78 for SPONSOR...180% less than BROADCASTING, through a feat of mathematical gymnastics, gives itself. (For more on this, write Cody Pfanstiehl and ask how he sums up his findings.)

4. We understand that BROADCASTING's total paid circulation (15,132) is correct as published. But what the station manager wants to know is how many of the 15,132 go to national/regional advertisers and advertising agencies--how thoroughly they're read. We propose that the paid, and unpaid, advertiser and agency lists of both BROADCASTING and SPONSOR be opened for audit. Let's see how the totals, and percentages, compare. SPONSOR contends that its paid agency-advertiser total tops its field - that each issue at least two copies of SPONSOR go to bonafide advertisers/agencies to every one copy of BROADCASTING.

To stimulate an unbiased audit SPONSOR makes the following offer: (1) pay total costs of such audit and any survey that the committee may suggest as a result, (2) make absolutely no demands on the conduct of such audit or survey with the proviso that BROADCASTING maintain a hands-off policy, too.

In this way we hope to end these unwarranted claims, to put our full effort to turning out the most meaningful radio/TV trade paper service, BROADCASTING and SPONSOR serve totally different functions. Competition is no crime. There's room for both.
Bristol-Myers’ Mr. District Attorney is on NBC from 9:30 p.m. But the radio version of Break the Bank is no longer an evening show. (Of the reasons for this, more will be said in a second article of this series.)

Back to 1925. The Ipana Troubadours kept rolling along until January 1931. Meanwhile Bristol-Myers began adding to what was to become a lengthy network case history. In early 1930, the company tried a daytime show (one of the very first) called Through the Looking Glass With Frances Ingram. Designed to sell Bristol-Myers’ various women’s products and toiletries to women, it held down a Tuesday morning 10:15-10:30 a.m. spot on NBC. It had nothing like the success of the Troubadours, which had pushed Ipana to the top ranks of toothpaste sales, but the knowledge that radio could sell the daytime housewife audience... even as early as 1930... went into the B-M “future” file.

To sell the male audience Bristol-Myers tried a show called The Ingram Shavers in late 1930, utilizing a Monday-night, half-hour period on NBC. It was more successful in selling the B-M Ingram products (the company had bought out the Frederick F. Ingram Co. in 1931) than its daytime women’s-appeal counterpart. In 1933, it was expanded into a fancier, twice-weekly show called Phil Cook and The Ingram Shavers. This, in turn, gave way to a revived Ipana Troubadours show in late 1933 on NBC under the direction of Dr. Frank Black on Mondays, 8:30-9 p.m.

Radio was beginning to roll. NBC was expanding, and set sales were moving upward. Bristol-Myers was moving right along with it all. And Bristol-Myers sales were beginning to show the tremendous influence of air selling. Sales curves for the broadcast-advertised products (Ipana, Sal Hepatica, Vitalis, Ingram) were going up nicely. The sales success of Vitalis, air-sold on the 1933 Phil Cook program (and later on Town Hall Tonight and the summer replacements) was typical. Bristol-Myers bought this product in 1931 from a barber supply house. At that time, said one veteran B-M adman, it was sold “about 30% through barbershops and 20% through drug stores and retail outlets.” Radio, in conjunction with other media, soon changed all that. As the same Bristol-Myers executive recalls it: “Once we really went to work on Vitalis, using plenty of radio, we soon had it selling 80% through retail outlets and 20% through barbershops, and at a rate nobody had imagined.”

How fast a rate might be judged from the fact that in New York, where in 1933 there were some 160-odd hair dressings available to the male population, Vitalis was lifted from relative obscurity to the top of the hair-tonic list in sales, walking off (according to McKesson & Robbins, who distributed it) with 22.5% of the market.

The explanation is disarmingly simple. Vitalis was plugged in its air and space advertising with a thoroughly
Business is great, thank you, at...

RADIO WOW

WOW is embarking on one of the heaviest commercial schedules in its 28 years in business — BUT —

WOW is like a great hotel — room can always be found for a good client who has a selling job to be done in WOW-Land.

WOW can always add a cot (with a fine inner-spring mattress, too!) in the bridal suite.

Why the great rush of clients to WOW, when other stations are scrapping for business?

Because WOW has 100,000 more listening families every day and every night than its nearest competitor. Because WOW delivers this audience at a lower cost per thousand.

RADIO STATION WOW

FRANK P. FOGARTY, General Manager       LYLE DeMOSS, Ass't. General Manager       Any John Blair Office

9 OCTOBER 1950
masculine approach, and such simple copy themes as "Vitalis Keeps Hair Healthy and Handsome." In a welter of advertising that claimed all sorts of cure-all tonorial properties for all sorts of tonics, Vitalis' advertising was straightforward and reasonable. Men listened...and bought. They still do, for the approach hasn't changed.

About the time Vitalis began its sales surge, a major revolution in radio thinking was taking place. In 1932, the Texas Company had brought Ed Wynn to the air with the first of the big nighttime hour-long variety programs. The word was beginning to get around that this was the coming thing in radio. Advertisers and agencies were scrambling for Broadway and Hollywood comics and signing them up at fancy prices.

Early in 1934, a Bristol-Myers executive had a chat with an old friend, William Benton, later famed as a Senator from Connecticut, but at that time the hard-working partner of Clot Bowles at Benton & Bowles. Benton had a suggestion. He knew of an ex-vaudeville comedian who was doing a couple of local radio shows for Linn and Hellmann's Mayonnaise. Guy named Fred Allen.

Thus, the Fred Allen Town Hall To-night show was born. For some three months in early 1934 the Fred Allen program ran back-to-back with The Ipana Troubadours on Wednesday nights as a comedy try-out. Then, in March 1934, Bristol-Myers combined the two shows into one big program to fill the hour-long NBC 9-10 slot, selling Ipana and Sal Hepatica.

The Fred Allen opus was soon one of the most popular in radio...and one of the most expensive. According to a Fortune survey made in mid-1936 the show was costing Bristol-Myers an astronomical $10,000 weekly for talent, $15,000 weekly for time.

Since Allen was insistent on a yearly respite from his tough chores the program was also one of the earliest in which a sponsor allowed his star a three-month summer vacation. Bristol-Myers filled in the 13-week gaps with a series of sponsored summer replacement shows, including, between 1935 and 1940, such hot-weather items as Uncle Jim Harkins, Frank Cramm, Stoopnagle & Budd, Walter O'Keefe, Big Game Hunt, What's My Name, For Men Only, and Abbott and Costello. These kept Ipana, Sal Hepatica, and Vitalis sales high throughout the hot-weather days, and kept the audience, too. People, B-M learned, listen in those hot summer months, too.

Another first was chalked up for Bristol-Myers by the Fred Allen Town Hall Tonight show in the 1930's. Although the late Major Edward BOXES was then making a name for himself with an amateur show on WHN, New York, his nation-wide fame was yet to come. Bristol-Myers and Allen rounded up some talented amateurs one night, and tried them out over the network. It was an instantaneous hit, as judged by floods of fan mail and the rise in Crosley (C.A.B.) ratings. Thus the network amateur show was born.

In 1940, another trend was in the making. One-hour shows, in the early days the mainstay of nighttime radio, were reducing to half-hours due to the rapidly-rising costs in network time and talent as radio listening accelerated all over the country.

The B-M Fred Allen show was no exception. Allen was asked to ready a half-hour format. Back came the reply to Bristol-Myers: "impossible." He had developed his style for a one-hour show and that was that. Relations cooled between star and sponsor. And Allen took his show (under Texaco sponsorship) to CBS where he occupied the identical Wednesday-night slot that Bristol-Myers was making a broadcasting landmark on NBC.

Bristol-Myers had a quick answer. Into the 9-9:30 p.m. spot, on 2 October 1940, went banjo-eyed Eddie Cantor, ready and willing to do a half-hour show. Although Allen fondly thought he would take his audience with him, the listening habit built up for the time period by Bristol-Myers was too strong to break. Cantor consistently out-rated Allen thereafter in the first half of the one-hour time period. The Cantor show held the 9-9:30 Wednesday NBC spot for some six years, and did a top-notch job of selling the two B-M stellar products: Ipana and Sal Hepatica.

(Oddly enough, now Cantor and...
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 mailbox. 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
Allen are rotating stars on a program for a rival of Bristol-Myers. Colgate-Palmolive-Peet. They appear two weeks apart on the Comedy Hour, NBC-TV, Sunday, 8:9:00 p.m.)

With its eye out for a good show to run back-to-back with Cantor, Bristol-Myers in 1940 noticed a Phillips Lord-created package named Mr. District Attorney. A few crime shows (Gangbusters, another Lord show, and The Shadow were the best) were making a dent in radio; but none was outstanding in popularity. B-M bought District Attorney, gave it a trial run in a Thursday-night, 8:30:30 spot on NBC for two months in the spring of 1940, then moved it to the Wednesday, 9:30-10 spot.

This show has been one of the great successes of Bristol-Myers. By carefully developing the program style and format, keeping it on for 52 weeks each year, and promoting it wisely, Bristol-Myers has reaped a big harvest.

It has meant stepped-up Vitalis, Sal Hepatica and other product sales, and one of the most enviable cost-per-thousand operations in radio advertising. District Attorney became one of the most imitated programs on the air. Most of the factual-type crime dramas since its start have been influenced by D.A. When the war came, Vitalis, which contains in its formula good grades of alcohol and castor oil, was hard-hit by wartime raw-material shortages. Sale of the product was primarily concentrated in PX's and other military outlets. For civilians, Vitalis was in a category with white-walled tires, nylon, and aged Scotch.

But D.A. plugged the product all through the war, and helped keep the product name alive so well that when the product returned, it picked up almost precisely in brand preference studies where it left off.

During the war years other Bristol-Myers air advertising kept pace with the times. Sales were booming for Bristol-Myers, jumping from 1940 annual level of $17,563,000 to a 1945 figure of $37,136,000. They had to. Bristol-Myers needed quantity sales. Net income in 1940 was $2,524,000; in 1945 it was only $2,498,000. B-M advertising had to produce sales at a rapid pace.

The answer was more radio. Song-stress Dinah Shore, an Eddie Cantor protege, was signed for a Sunday night NBC-Blue musical show in late 1941 for Minit-Rub. The 15-minute stint continued until 1943, shifting to Friday night along the way. Additionally, Minit-Rub (a good war-time seller) came in for plugging via a newscast series, Minit-Rub News. That was in 1941-42 on the NBC Pacific web; it was also plugged on Parker Family which replaced Dinah Shore for a seven-month run in the Friday-night spot.

On 6 October, 1942, Bristol-Myers invaded a new night and a new time: Tuesdays, 8:30-8:55 p.m. The show: Duffy's Tavern, for Sal Hepatica and Minit-Rub. Starring Ed Gardner, the program, which soon developed a big following and a high rating, stayed in the Tuesday spot until June of 1944. Then, in the fall of 1944, it moved to Friday night. Later it moved into the familiar Wednesday-night 9:30 spot (in fall 1946) when Bristol-Myers and Eddie Cantor parted company. During the summers, as in the case earlier of Fred Allen and Eddie Cantor, there were a succession of sponsored replacements such as Noah Webster Says and McGarry and His Mouse.

Between 1944 and 1949—when Bristol-Myers and Duffy's Tavern split on the subject of high talent costs—there were a succession of various NBC and ABC half-hour nighttime shows on Tuesdays, Wednesdays, and Fridays, including Gracie Fields, Nitwit Court, Alan Young, Correction Please, and later Tex & Jinx and Henry Morgan.

Programming trends in radio, however, began to lean toward the jackpot giveaway show in the mid-1940's. Bristol-Myers spotted an up-and-coming ABC show, Break the Bank, and bought it for a summer start in the Friday 9:30 p.m. spot, beginning 5 July, 1946. Break the Bank stayed in this ABC spot for a few months, then moved into the B-M place of honor: Wednesday night, NBC, 9:9:30 p.m., preceding District Attorney.

Although Break the Bank has never...
**7 out of 7 evenings**
*(daytime—too)*

**WCPD-TV**

is **FIRST** in Cincinnati

*JUNE - JULY - C. E. HOOPER*

Evenings 6:00 p.m. - 10:30 p.m.

**LOOK AT**

**WCPD-AM**

**FIRST**

IN TOTAL RATED TIME PERIODS — BY

C. E. HOOPER SURVEY

JUNE - JULY

<table>
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<tr>
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Afternoons 12:00 n. - 6:00 p.m.

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<tr>
<td>SUN</td>
<td>68.7</td>
<td>5.3</td>
<td>26.0</td>
</tr>
</tbody>
</table>

**WCPD-TV**

Channel 7

CINCINNATI, OHIO

WCPD-TV carries 9 out of top 10 programs seen in Cincinnati . . AUGUST PULSE
(and probably will never) achieve the kind of ratings the Fred Allen and Eddie Cantor show did for B-M in radio, it has been a huge success. Its prizes have been confined simply to money. The reason for the money-only prizes is interesting—according to one Bristol-Myers official, "so as not to fog up the advertising value."

Soon after Break the Bank was bought on ABC, it became the central figure in a backstage drama at Bristol-Myers. The big drug firm had been eyeing television for quite a while, and had had its various ad agencies make recommendations. Since the total national TV audience represented only a minor part of the "reachable audience" the company had been holding off.

Late in September of 1948, the die was cast. Bristol-Myers took the plunge into television with practiced grace, signing for a simulcast version of Break the Bank on ABC's full radio web and a dozen or so ABC-TV stations. Soon thereafter, B-M bought one of the five Monday-through-Friday periods, the Thursday 6:30-0:45 segment, of CBS-TV's Lucky Pup.

The simulcast video version of Break the Bank was a real hit almost from the start. Ratings quickly climbed until it was headed for the "Top Ten." Then, Bristol-Myers decided that the strains and costs of balancing audio and video shows at the same time were too much of a neat trick, and started a 10-10:30 p.m. TV-only version on NBC in September 1949.

Now, the success of this separately-programmed venture has caused a major change in Bristol-Myers' attitude toward radio and TV, and has caused the company to re-evaluate its position as one of the leading broadcast advertisers in the country.

In short, Bristol-Myers—with its whopping $5,000,000 advertising budget—is heading into the fall season now with a balanced radio-TV spot advertising operation that is indicative of the competitive position of these two media today.

(Next issue's report on Bristol-Myers will explain how the big drug firm plans to use TV this fall, how spot radio fits into the B-M advertising, and how the B-M advertising itself is planned and administered by a team of three advertising managers (W. T. Drew, R. C. Whitman, and O. S. Frost) reporting to top executives on their assigned products.)

ANIMATED COMMERCIAL

Continued from page 29

ing, still trying to find new and better ways to put over potent sales messages in the least possible time. And this is getting harder as one-minute slots become increasingly scarce; today advertisers are happy when they can schedule a series of 20-second announcements.

In brief, SPOtter finds that insufficient time spent in planning animated commercials is one of the biggest bugsaboos. And producers feel rushed too; they'd like to have almost twice as much time to produce the films as they usually get.

As for cost, films can range anywhere from $20 to $100 a foot, depending principally on how much animation is used. But there are many ways to keep down expense: editing one-minute films to get 20-second versions, using parts of the same animation over and over in each commercial made in a series.

To discover what's actually involved in producing an animated cartoon commercial, SPOtter traced the progress of a recently made pair of Sal Hepatica one-minute films. The story of these commercials, from conception to birth, proved fairly typical of the many films investigated. It went like this:

Bristol-Myers had been using a one-minute animated Sal Hepatica commercial since October 1949. It was doing fine once a week on Break the Bank, NBC giveaway with Bert Parks. In March 1950, Bristol-Myers and one of its five agencies, Young & Rubican, invented a new selling phrase for Sal Hepatica—"Laxative Lag." It was immediately included in all Sal Hepatica advertising—all but television. Bristol-Myers' problem: to replace "Sal#1" with new film commercials to carry the message of Laxative Lag.

Do You know that WMC has B4?

ONE BUYER

SEE PAGE 63
An important agency time buyer says, "The markets to be developed for any account by radio advertising are selected jointly—by agency and client. Say we start in Minnesota and the only information we have is from a small station up there. Then I have to go up there personally and talk with the stations and people to find out which are good and which are not good for us."

There's no substitute for such first-hand field surveys, but they take time, cost money, and only a few buyers of time find it possible to work that way.

So it's a boon to buyers when stations like Kansas City's KCMO make the information they need available in SRDS. Market information. Coverage information. Audience information. Program information.

When you're comparing stations, check the station Service-Ads as well as the station listings in the Radio Section of SRDS and the market listings in SRDS CONSUMER MARKETS. They may save you much further searching for information you want.

278 radio stations ran Service-Ads to supplement and expand their listings in the monthly 1959 issues of SRDS Radio and TV Sections.

But not when it's at their finger-tips in SRDS for all buyers of time to see.

Note to Broadcasters: In the SPOT RADIO PROMOTION HANDBOOK buyers of time describe what they want to know about stations. Copies at $1.00.
For two weeks client and agency met, discussed, and dreamt Sal Hepatica and Laxative Lag. Everyone agreed—it was a tough subject to put over, and in only a minute’s time at that. The idea of using five action on film was discarded, it was too fraught with the possibility of poor taste. Animated cartoon characters could do a much better job.

With the staff's suggestions still fresh in her mind, Sylvia Dowling, Young & Rubicam story supervisor, went home for the Easter week-end to pound out the two Sal Hepatica scripts. It had been decided that two films were better than one; they could be alternated and produced cheaper if made at the same time.

Monday morning Mrs. Dowling took her scripts to Y & R's motion picture department. What did they think of her brain-children, did the stories make good film sense? The department had few changes to advise—suggested that point that they call in Dave Hibernan of Tempo Productions, a TV commercial producer.

Tempo's Hibernan listened carefully, then took the scripts with him. In two days he and his artists had drawn up a visual outline of the two stories from Mrs. Dowling's scripts. Each scene was represented by a small sketch showing the background and characters described in the script; dialogue was written in underneath each sketch. All of these sketches were then grouped in order on heavy cardboard.

Tempo delivered this "story board" to Young & Rubicam on Wednesday of that week. The boards took one week to make the rounds at Y & R: from story supervisor to motion picture department, then to the Bristol-Myers contact man, and finally to the contact supervisor (account executive). No one remembers exactly how many changes were made and suggested during that week's travel from one office to another. But, at the end, final story boards and scripts were sent to Bristol-Myers for approval.

Labeled "rush," the two embryonic Sal Hepatica commercials were inspected by B-M's advertising men, its lawyers, doctors. Federal Trade Commission scrutiny has made it necessary for doctors and lawyers to examine all such advertising.

Finally, back to Tempo Productions went the story boards and scripts marked "proceed." First step was to get the announcer and the vocal group together for sound-track recording. Most of the two films were "voice-over" (narration), with the Song Spinners doing an impression of a spoon stirring a glass of Sal Hepatica; the Song Spinners also did a lip-synchronized animation of bubbles singing the "Sal Hepatica for the smile of health" jingle.

After a sound track was made, the visual part was planned to fit. Using a stop watch, the director "read" the sound track, marking off by motion picture frames where various parts of the sound would fit within the film. From this reading, he constructed a master "director's sheet" showing exactly what action and what sound occurred at each movie frame.

Tempo's layout man studied the director's sheet carefully, talked the whole film idea over with the director, and sat down at his drawing board. From the layout man's pencil came the visual outline of everything that would later appear in the finished film. His drawings set other groups of artists in motion. "Thumbnail sketches" were painted to determine the most effective gradations of black, grey and white to be used in coloring characters and background.

While colors were being tested, animators were busy refining the layout man's sketches. Right here is where costs chewed big chunks out of the Sal Hepatica film budget.

Animation is done in three steps: first, the rough preliminary dawnings (called "extremes" by film men); second, every variation from the preliminary drawings which will appear in the film itself (called "breakdowns"); and third, the "in-betweens."

Final animated drawings are passed on to ink and paint artists. Inkers trace each drawing on a transparent celluloid sheet laid over the pencil sketch. Painters turn the celluloid over and fill in proper shades of black and white, following the colors previously indicated on the thumbnail sketches.

The hundreds of preliminary drawings and finished celluloid overlays turned out for animation took most man-hours. For example, of the 15 people working for Tempo Productions, four are animators and five are ink and paint specialists. That's nine out of 15 persons directly engaged in animation work alone.

When the final overlays had been camera-tested, shooting of the story began. There's nothing glamorous about
I'll Say WMC has **BA** and **BA** means "Bonus Audience!"

WMC offers a **B**onus **A**udience of 60,149 available families

<table>
<thead>
<tr>
<th>County</th>
<th>State</th>
<th>No. of Families</th>
<th>WMCF Bonus</th>
</tr>
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<tr>
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<td>6,400</td>
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<td>Lawrence</td>
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<td>Craighead</td>
<td>Arkansas</td>
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Total Number of WMCF Bonus Families: **60,149**

**...no other Memphis radio station can deliver this “PLUS” audience!**

Here’s actual proof that WMC, with its super-power FM station, WMCF, covers a plus area containing a bonus night-time available audience of 60,149 families.

According to a factual and impartial survey conducted by the Department of Business and Economics of Arkansas State College, 23.26% of families in 31 counties in Arkansas, Kentucky, Mississippi, Tennessee and Missouri own FM receivers.

This is a significant fact.

**ONLY WMCF CAN DELIVER A CONSISTENT STATIC-FREE NIGHT-TIME SIGNAL INTO THESE MORE THAN 60,000 HOMES IN THE MEMPHIS AREA.**

This is plus coverage for you...a bonus audience that makes your advertising dollar much more valuable when it's placed on WMC, simultaneously duplicating its AM schedule on WMCF. In addition to WMC's vast AM night-time audience, YOU GET THE OPPORTUNITY TO REACH WMCF's 60,000 PLUS AVAILABLE FM AUDIENCE AT THE SAME TIME. A PLUS THAT NO OTHER MEMPHIS RADIO STATION CAN DELIVER, AT NO EXTRA COST!

**WANT THE DETAILS?** The basis of estimate on computing WMCF's FM set ownership in the Mid-South area was directed by Dr. Chester C. Carrothers, Head of the Department of Business and Economics of Arkansas State College. Full details of this survey and supplementary information will be gladly furnished upon request.

**WMCF 260 KW Simultaneously Duplicating WMC's Schedule**

WMCF
First TV Station in Memphis and the Mid-South
National Representatives, The Branham Company-Owned and Operated by The Commercial Appeal
animation photography; it’s done painstakingly, a frame at a time. From his direction sheet, the cameraman learns which background is to be used in each scene and the exact order to follow in laying figures on top of it. (The backgrounds are drawn separately.)

Here’s an example of how an experienced producer can save his client money during the expensive animation phase of production. In scene 11 of the Sal Hepatica commercial, Mrs. Jones is literally flying around her living room, dusting furiously now that Laxative Lag has been conquered. Every time Mrs. Jones flicks her featherduster at the mantelpiece, a series of drawings must be made, showing arm and duster in a series of positions. Bristol-Myers saved money when Tempo made a single drawing of an armless woman; added to it four overlays of nothing but the woman’s arm and featherduster in the various positions.

When Tempo had finished the meticulous business of photographing more than 1,000 frames, one at a time, it sent all exposed 35 mm film to a laboratory to be developed. This can be another hold-up point to try the patience of a sponsor with a rapidly approaching air-time deadline. It takes some film laboratories a full week to get the stock developed and printed. At the moment TV commercial films, being relatively short, get scant attention from large labs which make their money on hefty footage from newsreel, educational, documentary, and full-length TV movies. Laboratories find it most economical to run long footages of film through first, saving short lengths for slack times when they can be clipped together into a longer run.

With the animation safely captured on film, Tempo had two reels of celluloid—one with sound track, the other with pictures. The next step was to get both onto a single film. If the director’s sheet is made correctly, sound and sight should line up exactly; the process of lining them up is called the “interlock.”

A little squeezing here and there and a unified film with soundtrack along the side resulted. Then came the big moment when producer and advertising agency witnessed the finished product. Young & Rubicam was well satisfied with the Sal Hepatica commercials, suggested only a few minor changes; a speed-up here, the improvement of a dissolve there. When all concerned at Y & R were satisfied, the film went to Bristol-Myers.

Proof of Bristol-Myers’ approval: the commercials were immediately put on Break the Bank. After a two-month gestation period, two more TV film commercials had come to life.

The Sal Hepatica story is typical of what happens when a sponsor orders an animated film. But there are variations. In this case, Bristol-Myers asked its agency to work up the film. In other cases, it’s the agency that makes the suggestion. For example, the agency research department may report that a film commercial is growing stale or is objectionable. That may be the springboard of a new film series.

Often, when it comes time to buy, the film producer may suggest ways of saving money if the client buys a whole series of films at one time. Sarra, Inc., top New York commercial photographers, for example, did a clever cost-cutting series of animated commercials for the Great Atlantic & Pacific Tea Company. Basic film segment was a 20-second sequence involving a happy quartet of singing fruits and vegetables in a Super Market; it ends on a close-up of the A & P trademark. The 20-second length by itself is a finished

radio stations everywhere

FOOTBALL TRYOUTS
TODAY

but only one...

WSM
NASHVILLE

CLEAR CHANNEL
50,000 WATTS
IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO
National Representative

Want to make a sales touch down in the Central South? It’s simple. Just send in Triple- Threat WSM and watch the way your sales message drives straight through to the pocket books of one of America’s fastest growing regions. WSM has the power (50,000 Cleared Channel Watts) the talent (over 200 strong) and the production experience (now originating 17 network shows weekly) to put any product over the Central South goal line. Want case histories? Ask Irving Waugh or Any Petry Man.

64

SPONSOR
An empire built by WCAU Radio

On the eastern seaboard of the United States WCAU has built a rich and prosperous empire of listeners—more than 3½ million of the wealthiest people in the world*. Their per family income is 16 per cent higher than the national average; their effective buying is greater than that of any one of 39 states and the District of Columbia**.

With 50,000 watts surging out in all directions beyond Philadelphia’s city limits, and reaching into 56 counties in 12 states, WCAU has created an empire of buyers. They are by far the largest, most constant group of listeners anywhere in Philadelphia radio. And it is a simple matter to contact the subjects of this wealthy kingdom.

To reach the prosperous and responsive folk of this airwave empire, contact the builder of this listening monarchy—WCAU. For reservations, call us or Radio Sales.

* RMB  ** Survey of Buying Power

WCAU

CBS affiliate—50,000 watts
The Philadelphia Bulletin Station
Represented by Radio Sales

9 OCTOBER 1950
commercial that can be used handily in spot campaigns.

Here's the money-saver. Sarra made several additions which could be spliced onto the 20-second segment to make a one-minute announcement. Transition from the end of the 20-second piece to the remaining 40-seconds is a "truck" back from the A & P trademark closeup to a Super Market store front. With people shown walking into the store, the narrator says: "Yes . . . at your friendly Supermarket . . . you will always find . . ." Viewer is told that he will find fresh fruits and vegetables. The rest of the one-minute version tells the story of A & P's centralized buying and direct marketing system. The one-minute stint, like the 20-second one which is a part of it, ends on a closeup of the A & P trademark.

By using this technique of the standard 20-second beginning and 40-second finish, one-third of each new one-minute commercial costs very little. This amounts to a big saving if you can produce a dozen at a time.

Animation House, Inc., a New Rochelle, New York, firm is doing a similar job for Viceroy cigarettes. The Viceroy advertising agency, Ted Bates & Company, and Animation House decided to use a standard animated section featuring Viceroy's filter tip. The first eight seconds of each film is live-action, followed by seven seconds of animated, and ending with about five more seconds of live-action. Viceroy has five old and five newly-made TV film commercials. In both series, the cork filter tip is stressed; the first relies on "dentists" explaining the virtues of cigarette filters to their "patients": the second exploits a recent Reader's Digest article attesting to the superior health value of such filters. The middle, animated section is the same for all, thus saving the cost for seven seconds of each 20-second film. Another money-saving point about Viceroy commercials: The less expensive type of filming (live-action) is used for the variable sections of the commercials, while the more expensive animated section is used over and over.

Animation House also saved money for Kool Cigarettes, companion to Brown & Williamson's Viceroy. There are over a dozen Kool commercials, most of them 20 seconds long. When Brown & Williamson had Ted Bates buy 10-second station breaks, Animation House pieced together an ample supply of 10-second commercials from the longer 20-second versions. Instead of costing Brown & Williamson $750 for brand-new 10-second films the total expense was only about $250. Big users of TV commercial films can often count on such extra "dividends."

Tempo Productions filmed a series of 14 weather forecast films for a bank, at a cost of slightly over $500 each. They were simply but beautifully done. There was no soundtrack at all, the TV station announcer's voice being used for sound. And animation was kept to a minimum. In one film a horse-drawn sleigh appears to glide along the snow. The only moving things are the background, falling "snowflakes" and the horse's legs. By making the horse's legs of metal it was possible to move them so as to give the illusion of movement in the film, thereby eliminating many individual drawings of the horse. The bank is still running this series after two years of steady use, which proves its durability.

National advertisers frequently employ another method to reduce the cost of TV commercials. By leaving five seconds of audio open at the end of their films they give the local announcer a chance to mention a local dealer. Lee Hats, among others, uses the co-op type commercial, ends its films with a five-second still of a man's hat-covered head. For the privilege of putting in his own plug at the end, the local dealer shares Lee's advertising expense.

Local advertisers are gradually getting better TV advertising, both through cooperative tie-ins with national advertisers and through syndicated film commercials. Some of the larger companies making commercials for syndication are National Screen Company, Inc., Jam Handy and Harry S. Goodman, Inc. The Goodman firm, to mention one, has produced several series of film commercials for specific industries. They have four 30-second animated films dealing with fur storage, and are considering more. Other industries covered were beer, bakery products, dairy products, laundry and dry cleaning, women's wear, appliances, and banks. These films are either sold outright to a client or leased for a year.

One of Goodman's first series included 51 different weather forecast films lasting between 25 and 30 seconds. Sue Hastings puppets did the job with lip synchronization. Dynam-
ic Films, Inc., with Goodman directing, took six months to produce the 51 spots at a cost of about $60,000. Advertisers get exclusive use of the commercials in their market, pay from $25 to $200 per week depending on the market’s size. Some of the 25 sponsors using this series as part of one-minute spot campaigns are: Independent Packing Company, St. Louis; Madeira Wine Company, Baltimore; Wild Root Company, Inc., Buffalo; Thompson Dairy, Philadelphia.

Despite these examples of clever cost-cutting, animated film is not cheap. It costs from $20 to $100 per foot, depending on the amount of animation and the number of characters used. Allowing one-and-a-half feet to one second of running time, a 20-second film would cost between $600 and $3,000 at the footage rates just mentioned. If you can tell a producer how much animation you want, chances are he can give you a fair idea of the total cost. Amount of animation is the main determinant.

There are other ways of doing a good job at reasonable cost which have nothing to do with the amount of animation. An advertiser does well (if he possibly can arrange it) to plan his commercials far ahead of air-time. The present trend, unfortunately, is to wait until a schedule of spot openings is definite, then rush to a film producer and ask for three-week service. Fully animated films can’t be done adequately in under a month to six weeks. And most producers suggest eight to 12 weeks for a thorough job, not just because it’s easier on them, but because it saves the client money in last-minute revisions which can be very costly.

Another advantage of planning ahead is the extra time that can be spent developing a crackerjack story. It’s the thought behind a commercial that gives it long life and a convincing ring; the more heads working on that thought, the better it will be. Furthermore, if sponsor and agency are thoroughly satisfied with a story and its visualization before production, there is less chance of disenchantment while the film is being made or after it’s finished. Disenchantment usually means revision, and revision means expense.

Ideas are vital in a good TV commercial, but too many can be as much of a handicap as none. Advertisers have been perennially amazed at how long a second of time really is, often

Out of 47 West Coast regional shows

\[ \text{THE CISCO KID} \]

\[ \text{moved up to} \quad 9.4 \quad \text{(Third place… a tie… in December, 1949)} \]

\[ \text{from…} \quad 8.9 \quad \text{(Fourth position… achieved in November, 1949)} \]

For the same period, “Cisco Kid” outrated all other ½-hour Westerns by 50%!

**“Cisco Kid” is aired three times weekly — Monday, Wednesday and Friday. It is the highest-rated show in its time period on Wednesday and Friday… and is second only to “Bob Hawk” on Monday! Write, wire or phone for proof of Cisco Kid’s record-breaking, sales-producing performance.**
to their own regret. Trying to get too much in can lead to viewer resistance. On TV this penchant for too much talk can be even more deadly than on radio, simply because more is going on at once. The action should carry a fair share of the advertising burden, allowing the sound to proceed at a leisurely pace for maximum impact. Some advertisers fail to get this maximum impact because to them a TV commercial is an illustrated radio commercial, rather than a completely new technique with its own rules.

Paradoxically, the visual phase of television has encouraged greater use of clever sound effects. While sight carries the message, sound can be used to heighten the entertainment value of a commercial. For example, vocal groups are kept busy recording jingles and stylized imitations of musical instruments. Sal Hepatica asked the Song Spinners to do a vocal impression of a spoon stirring Sal Hepatica in a glass rather than the actual sound made by a real spoon. Kool cigarette's song is sung to the accompaniment of a tune tapped out on crystal-glass tumblers with a pair of clothespins.

Why not use an instrumental soloist or even a string quartet as background? The American Federation of Musicians has clamped a ban on all sound-track recording by its instrument-playing members, and that goes for film commercials. Hence the unorthodox "instruments" that are constantly being invented. One agency rigged up a revolving drum, partly filled with copper shot, and rotated it for a sound effect.

It's easy to see that plenty of thinking is going on among those responsible for television film commercials. It hasn't always been easy for film producers to understand what advertising men were trying to put across, nor has it been easy for advertising men to accept their own lack of expert experience with film. This is being remedied by everyday experience and by the steady entrance of skilled film people into the TV departments of advertising agencies. As long as neither party to TV selling techniques develops a closed mind there will be increasingly better commercials—and the commercial is the pay-off.

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(The second article in this series, to appear in the next issue of SPONSOR, will take up live-action film commercials—costs, production, case histories.)
decided to do something for the country's most neglected veterans—the girl ex-GI's. He organized the first all-women post of the American Legion in Austin—Spam Post 570.

Next step was an all-girl drum and bugle corps (another first); then the girls became a traveling merchandising unit for Hormel; finally, the same Spam girls went on the air. Today, to a large extent because of the combined activities of the girls as merchandisers and radio entertainers, sales of Spam and Hormel chile con carne are at an all time high. Spam was first in the field in what the industry calls "luncheon meats." It has always been the leader except for occasional periods when they were out of the market because of tin or raw material shortages. The girls have helped Spam break its own records.

In the fiscal year 1950, Hormel spent approximately $500,000 for time and talent (30% of the total advertising expenditure). The radio budget has come a long way from its beginnings in 1934-35 when the company started on the air with participations on several Eastern stations only. Hormel's route from participating sponsorship to a traveling network show included these steps:

1. In 1936, sponsorship of a show called Swing with the Strings on a Midwest CBS network.
2. In 1937, eight shows a week on WCCO, Minneapolis, including a Cedric Adams newscast. (The company was one of the first to sponsor Adams.)
3. In 1938, Hormel continued on WCCO, added shows on WTMJ, Milwaukee, and WBBM, Chicago. And from that year till 1940 Hormel sponsored It Happened in Hollywood on CBS.
4. In the fall of 1940, Hormel switched to Burns and Allen on NBC. This sponsorship lasted only to the spring of 1941 when tin shortages growing out of the war caused Hormel to drop most of its advertising. Hormel stayed off the air till 1948.

A dollar and cents estimate of the effectiveness of Hormel's pre-war radio efforts is hard to obtain after all these years. Carson J. Morris, advertising manager of the company, puts it this way: "Our early experience with participating shows and spot shows was part of the process of evolution that got us into national radio. Radio played a very significant part in the development of the name Hormel and

### FIRST IN LISTENERSHIP—WGY

WGY has 37% more daytime audience and 45% more nighttime audience than a combination of the ten top-rated radio stations in its area.¹

### IN COVERAGE—WGY

WGY and only WGY can cover 16 metropolitan markets with one radio station. WGY reaches 1,247,000² potential listeners with over one billion dollars in retail sales.

### FIRST IN LISTENER IMPACT—WRGB

WRGB received 103,577³ contest entries during eleven programs for one sponsor establishing this contest as one of the greatest ever held.

### IN COVERAGE—WRGB

WRGB is now offering television service to more than 300,000 viewers in three states—New York, Vermont and Massachusetts—with an established 86%¹ set tune-in nightly.

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¹—BBM, 1950
²—Full Winter Hooper Survey, 1950
³—J. Baken & Donnelly Corp.
⁴—General Electric Opinion Study Division, 1950
our leading advertised brands during this period."

Though the company apparently lost brand-name headway as a result of its long wartime and postwar air hiatus, it still does not believe in large-scale advertising during wartime. If war comes again, Spam and the other Hormel meat products will follow our troops overseas; only occasional rounds of magazine advertising will be used to remind the homefront that Spam has gone to war. That's in direct contrast to the policies of other sponsors with war-curtailed products (see sponsor, 26 August).

Seven war and postwar years after it had dropped *Burns and Allen*, Hormel put its present all-girl show on the air (on 20 March 1948). Called *Music With the Hormel Girls*, it was first heard over KHJ, Los Angeles. By stages, the show has gone to its current total of 164 stations, comprising basic groups of both the ABC and CBS networks.

At first Don Lee stations on the Pacific Coast carried the *Girls*. Then the show began to spread across the Mutual network until 5 March 1949 when Hormel switched to ABC. Finally, on 29 May of this year, Hormel began its new and broadcast policy, using CBS.

The thinking behind the repeat broadcasts is as simple as the "waste neither meat, nor bone, nor grist" philosophy at any good meat packing plant. "Our talent cost," says a Hormel spokesman, "is a fixed nut. We decided to make that money do double work on a second network. The CBS time charges represent only an additional one-third of the total expenditure. For that one-third we get a whole new audience. A recent Nielsen survey shows that on a monthly, cumulative basis we are reaching about 19% of the radio homes in the country."

*Music With the Hormel Girls* is country-parlor entertainment. It's the kind of low-pressure, low-brow show which never has hit high ratings (combined Nielsen rating: 7.5). That fact of life does not bother Hormel. If it is to accomplish its dual purpose of selling over the air and selling the Hormel girls as prestige saleswomen, it has to compromise somewhere. A format in which all of the Hormel girls can participate, as chorus members, band musicians, or soloists, is the ideal compromise. A comedy show or a drama might draw a bigger audience. But a traveling cast of 85 girls couldn't possibly find roles in this type of entertainment.

Though relatively low ratings are a built-in fixture of the Hormel show, the company makes no compromise with its traditions of thrifty operation. If the show's ratings on an individual station of either network drop down too low, the station is dropped at the end of 13 weeks.

Largely because CBS stations have been delivering consistently higher ratings than ABC affiliates (50% higher on the average), Hormel has been cutting its ABC list, increasing the number of CBS stations. When Hormel first went on ABC, it bought some 227 stations, large and small; the list is down now to 66. CBS stations now number 98.

This list is by no means final. Hormel will continue paring stations and adding others, probably at 13-week intervals as contracts end. Here is the Hormel formula for station selection:

1. The highest cost-per-thousand radio homes must not exceed the highest cost-per-thousand of publications on its magazine list.

2. "Our idea of computing Nielsen to local stations is to take the BMB figures for that station and determine what rating we have to receive to attain listeners at X dollars per thousand for our radio show. Naturally, it is not infallible but it does give us a chance to change stations which are out of line, comparatively speaking, with other stations."

Carson Morris, Hormel's advertising manager, cites the following example of the station-selection formula in operation. "In a recent analysis, three stations had rates with a variation of less than a dollar. Yet the BMB potential of one station was twice that of the first; and the third was three times that of the first, and 50% more than the second. Therefore, we assume that the rates in No. 1 were either too high or those in the third were too low. Naturally, we preferred to take station No. 3 as our standard."

Just as station selection has been an evolutionary process for Hormel, choice of time has changed since Hormel first put the *Girls* on the air. It was originally a Sunday evening program (6:30-7:00 p.m.). It is now on the air Sunday and Saturday afternoons (3-3:30 p.m., on ABC one Sunday; same show 2-2:30 p.m. on CBS the following Saturday). Hormel moved from
beef stew, for instance. You should see the way folks are heading for the special displays of those big pound-and-a-half cans. Why? folks walk away with enough old-fashioned beef stew to feed a couple of hungry people. And the cost is surprisingly low. So friends, better look for the special Dinty Moore display at your grocer's.

When Mary Ellen talks about those special Hormel displays, she isn't just reading from a script. She knows they're there because she helps put them there. Every Hormel girl, from the saxophone player to the featured singer, is a full-fledged member of the Hormel merchandising team. Actually, the merchandising operation provided the framework around which Hormel built its radio show. It's a bonafide case of the chicken coming before the egg.

After Jay Hormel established the all-girl American Legion Post in 1946, he put the post members to work as product demonstrators. They did some effective sampling and soon were traveling the country as a merchandising task force.

Hormel's desire was to get more direct contact with the consumer through the girls. All along, he had radio in mind, but the girls weren't chosen for the merchandising work on the basis of experience as entertainers. They were merely to be good, wholesome ex-GI girls who could be trained from the ground up for service as saleswomen and entertainers. There was no particular emphasis on glamar. (Rule that the girls be ex-GI's was relaxed later when the supply of girl veterans ran out.)

Here, in essence, is the way the Hormel merchandising task force lays siege to an area.

1. A pre-invasion barrage of publicity prepares each new beachhead for the Hormel girls. Radio stations do news items on the coming of the girls: local outlets for the network show air announcements; newspapers run pictures and biographical sketches of girls who happen to hail from that area: there are even tie-in ads matted and available to local Chevrolet dealers, pointing out that the Hormel fleet of cars consists of Chevys.

2. 11-hour finds the long caravan of gleaming white Hormel cars streaming along the best-traveled road into a town. With their caps at a smart angle, the Hormel gals roll along in the focus of all eyes.
3. Once the Hormel girls arrive, the publicity possibilities are infinite. Since the girls are a recognized drum and bugle team which has competed at the annual American Legion convention, parades with local A.L. posts are a natural. The girls also entertain at veterans' hospitals. They appear on disk jockey programs, and with women commentators, do marching demonstrations at football games and in general spread themselves all over each area they visit like a band of female commandos.

4. By the time the girls arrive in any town, a local Hormel talent search has reached a climax. Hormel advance men start the talent search a month before the girls arrive. Usually, the five finalists in the search perform on a local 15-minute program, which Hormel pays for. The contest winner gets the highest rating on an applause meter appears on the Hormel network show. And runner-ups may be chosen to perform as well as they happen to be particularly suitable. The talent search, reminiscent of the Horace Heidt (Philip Morris) and the Amateur Hour (Old Gold) operations, is one more way in which the Hormel girls squeeze the utmost out of local publicity for their radio show and their merchandising operations.

5. The actual day-to-day merchandising is a teamwork proposition. The girls divide into pairs, in a manner recalling the wartime "foxhole-buddy" system. A typical day for a team of the girls might start like this:

Anne: Good morning, Mr. Jones (local grocer), I'm Anne, the saxophone player on the Hormel radio program. And this is Cynthia, our featured singer.

Cynthia: We hope you listen to our radio show and now Mr. Jones we'd like to tell you about some Hormel products you may not be familiar with.

Anne: (thumbing through account book) Mr. Jones, you already sell two cases of Spam a month. But did you know that Hormel also makes fast-selling cans of Vienna sausage? . . .

As the bit of dialogue above indicates, a primary objective of Hormel girl activities is to get grocers to stock and push additional varieties of Hormel products. Human to the core, grocers are inclined to let things ride. If one Hormel product sells, why bother looking for a second? But the girls change that.

It is the radio show which gives the girls their greatest power over the grocers. They come to him, not as ordinary food sales people, but as celebrities stepping behind the footlights to bring their radio commercials straight into the store. Most grocers are amazed at the visit; many ask for autographs or pictures to take home to the kids; almost all sign up for new varieties of Hormel products, or open first accounts with Hormel.

While one Hormel girl signs up the grocer, another may be setting up a Hormel display, or moving cans of Hormel meats to the front of a shelf. The girls act like any other route man might—except that they've got the power of their cute Hormel uniforms, their sex (which is not overplayed, incidentally), and their radio fame. The company has found that the girls can do a far better job of cracking the ice than even the best male salesmen.

Because the Hormel girls are a ready-made group of relatively "visual" entertainers, television seems like a logical next step for the company. Some months ago Jay Hormel journeyed down to Chicago from his headquarters in Austin, Minn., to see a trial performance of a TV version of the Hormel show. The impression of some onlookers, who spent part of their onlooking time watching the expression on Jay Hormel's face, is that a Hormel TV show is not in the cards in the immediate future. Jay Hormel is particularly pleased with the traveling aspects of the Hormel show. But a TV show couldn't travel readily. The Amateur Hour, for example, travels its AM version from time to time, but keeps its TV stanza always at home.

On the other hand, the recent TV move of the Horace Heidt show may suggest possibilities for Hormel. Philip Morris now airs a TV version of the Heidt show and still keeps it on the road. The gimmick: TV version is filmed, shown at a different time than the AM show. This cuts way down on the technical problems.

A traveling show is always expensive; this is doubly (as a guess) true in the case of the Hormel girls. The thought of a long column of automobiles burning up gasoline and tires weekly is enough to make any auditor shudder. But the automobiles give the pairs of girls mobility which pays off in sales to grocers. Accordingly, a good part of the cost of travel is borne by the sales budget. What portion of it is charged to advertising and what
Cowan and Whitmore are breaking all records on the above items, which are being advertised on numerous television stations throughout the United States. Cowan and Whitmore are outpulling and outbilling every other mail order firm in America week in and week out! Our thanks to such stations as WBKB-TV in Chicago, WATV-TV in Newark, New Jersey, WOR-TV in New York, the Du Mont Network, the A.B.C. Television Network, KING-TV in Seattle, Washington, KPIX and KRON in San Francisco, California, KECA-TV, KLAC-TV and KFI-TV in Los Angeles and dozens of other top-flight television stations throughout the country who have been most cooperative to this agency in their nation wide mail order campaigns. If it can be sold on television, Cowan and Whitmore will sell it, and sell it in volume!

P.S. Do you have a hot dollar item that will sell on television? Let us know about it, and you'll be well rewarded. Phone Hillside 7512 in Hollywood and give us the details.

Cowan and Whitmore
ADVERTISING AGENCY
HOLLYWOOD • NEW YORK • CHICAGO

9 OCTOBER 1950
to sales remains a fiscal mystery.

But the proportion of advertising money allotted to the various media is no secret. For 1949, radio got 20%; magazines 40%; newspapers 20%; point-of-sale, etc. 20%. In 1950, radio got a larger share, 30%; magazines, 40%; newspapers, 15%; point-of-sale, etc. 15%. Total ad expenditure for 1950 was $1,500,000.

The company considers magazines its backbone medium. The feeling is that color advertising is necessary to arouse the appetite of the potential customer. Obviously, the emphasis of Hormel and other meat-specialty company advertising may be due for a radical change within the next few years as color television emerges.

Among the unique aspects of the Hormel show none is more noteworthy than the company’s arrangements with one James Caesar Petrollo. There simply are none, formally. The show is so atypical that Petrollo’s and other unions prefer not to try to classify the Hormel talent. Their tolerance in this respect is attributable to the fact that Hormel girls earn as much in salary and allowances as musicians’ union and AFRA members. (Basic pay of Hormel girls starts at $55 weekly; uniforms, liberal vacations, and other allowances make the actual total earnings much higher.)

Nowhere in the rest of the meat-packing business is there an operation like the Hormel girls. Armour and Swift, for example, both big radio spenders, use familiar types of network programing (Swift, Breakfast Club, ABC, Armour, Stars Over Hollywood, CBS). In fact, nowhere among sponsored shows is there one to approach the Hormel operation for complexity upon complexity of angles, gimmicks, and inter-related factors. Yet the Hormel show has a basic soundness. By traveling, it makes friends for the company locally. This gives it some of the strength of a spot-radio effort.

The late George A. Hormel, the man who set up a pork-packing business in an old creamery and proceeded to make it one of the largest in the country, would have been proud of his son Jay Hormel’s unorthodox and canny approach to radio selling and product merchandising. Currently, Hormel is leading the canned-meat industry in consumption gains. Hormel spokesmen say it’s largely because of the over-the-air and in-store salesmanship of the Hormel girls.

** ** **

**FARM DIRECTOR**

(Continued from page 31)

Joseph. “Advertisers should allow farm directors to rewrite any part or all of their commercials to suit personal style and audience,” he told SPONSOR.

The great majority of farm directors agree with WWL’s Shannon. Their reasoning is that the rapport between farm director and farm listener is so complete that listeners will detect and resent slickly written, New York-created copy. Same reasoning lies behind the belief of most farm directors that transcriptions must be chosen carefully for a rural audience. They can’t be too citified and smooth; nor can they be too “rustic” if the rustic quality is synthetic.

Listeners’ sensitivity to false notes in commercial copy is particularly acute because many of them are apt to know the farm director personally. George Shannon, for example, visits many farmers each month, attends all the agricultural events in the WWL area.

**Dix Harper, farm service director** at WJOU, Kokomo, Ind., told SPONSOR that his commercial technique was built to a large extent on customer testimonials. Harper, like other farm directors, gets around the countryside a lot. When he discovers a farmer with a good story to tell about one of his sponsors’ products, he puts the farmer’s voice on tape.

To give you an idea of what Harper means when he says that he gets around, here are some statistics. Miles traveled in past year: 35,000; farm meetings where he delivered speeches: 154; fairs from which he conducted broadcasts: 23.

Each such appearance is a plus for the sponsor. Actually, when Harper goes out to do a remote broadcast from a fair booth, he’s giving his sponsors all the visual benefits of a television show—with something more besides. There are the big banners with the sponsor’s brand name decorating the booth and giving the show visual sponsor identification. And there’s an opportunity for displays of the merchandise itself.

How well do Dix Harper’s efforts pay off? The following excerpts from a report Dix Harper made to SPONSOR tell the story.

“In 1949, the Howard County Farm Bureau Co-op had gross sales of approximately $2,000,000. Their gross-
sales increased during the first seven months they sponsored Dix Harper’s WIOU—Farm Service (15 minutes, six days a week) by slightly more than $207,000. . . .

"Co-op Chemical Fertilizer Sales in 1949 totaled 400 tons. Sales to date, 1,100 tons. . . ."

"One more Co-op story. They recently sold seven 23-foot deep freeze units in one day as a result of radio promotion on WIOU in farm program only."

The moral for national advertisers with appliances to sell is not hard to draw from this last result story. Here are some other indications that sponsors with products of every kind would do well to get in one some of the farm programming gravy.

To clinch the argument for use of farm programming by any and all kinds of sponsors, there’s a story Harper likes to tell about panda dolls. Now, the panda doll is a sophisticated piece of merchandise. Its prevalence on the New York scene is proved by the fact that Humphrey Bogart chose to be thrown out of El Morocco recently while in the company of such a doll. Yet, Harper has sold the same product on a farm show. He says the Arm-strong-London Company “called me just 10 minutes before their program went on the air and asked me to plug some musical panda dolls they had just received. These dolls were priced at $6.95. The dolls were kept under the store counter so that only listeners could possibly know about them. The entire stock (12 pandas) had been asked for and sold before the day was over.”

Phil Evans, farm director at KMBC, Kansas City, gave sponsor a close-up on the modern farmer which advertising men in the big cities everywhere would do well to paste in their hats. What he had to say sums up succinctly the economic status, personality, and attitudes of the better-than-average customers who are today’s farmers.

“I am now farming close to 1,000 acres,” said Evans, “in addition to my radio work. This experience causes me to feel that the average farmer is a little different from the average citizen. In the first place, he is a good-sized business man. The day of the ‘hay seed’ is gone.

“‘This successful farmer must know his soil and their care and the different types of crops that can be raised.

He must be a machinist to take care of his machinery and a blacksmith. He must possess considerable knowledge of livestock . . . He must study economics . . . He must be a ‘Jack of all trades.’ Many of them are and they expect those they listen to on the air to be the same. It has been said of farmers—‘They can spot a phony a mile away.’"

Phil Evans explains what the astuteness of farmers means in terms of commercial effectiveness. If you really know farming, he says, and you help the farmer by adding to his knowledge, you gain his confidence. Then, each commercial by the farm director becomes the equivalent of a testimonial from a trusted friend.

Joe Reaves, farm director at WPTF, Raleigh, spent the past winter reminding farmers of their trouble the previous year with blue mold, advising them to protect their crops with chemicals. This mold ravager of the tobacco beds is an economic danger to farmers in the WPTF area. It is this kind of service which weaves the farm director into the life of his community.

One chemical manufacturer on WPTF benefited to such an extent from the enthusiasm of Reaves’ listeners that he was forced to cancel his advertising several times during the season to catch up on orders.

Frank Cooley, WHAS, Louisville, farm director, had a similar experience when the Reynolds Metal Company sponsored his 6:15-6:30 a.m. Farm News. Reynolds advertised building materials, especially roofing, and in four months was two months behind in filling orders. Finally, the company had to give up the show. The program had increased sales 100% in the WHAS primary coverage area.

For another sponsor, Armour & Company, Cooley makes a daily award to farmers. He gives an Honor Bell (a cowbell, that is) to the family that’s outstanding in cream production. This kind of personal merchandising of Cooley’s show for Armour has been brought to the attention of everyone in the Armour organization through a mailing by the station and the company.

Arthur G. Page, WLS, Chicago, farm director, puts his finger on an important and yet easily overlooked facet of farm programs. He says that WLS has a “vast audience of folks in the city of Chicago who follow the farm situation as if it were their own.

52-50 watts of full time pushage into homes of half Montana's population. Gives to your advertising message the needed propulsion for consumption.
personal problem.” This urban audience consists of people who once lived on farms and those who hope to some day. For this audience, WLS adds a bit of interpretation to its educational and news items for farmers.

WFIL, Philadelphia, with its farm programming under the direction of Howard Jones, is another station which has a large urban audience for its farm shows. In fact, it makes an effort to explain the farmer to the city dweller as part of its service to the rural community. This is in keeping with the farmer’s desire to be understood as an intelligent, up-to-date craftsman.

Jack Jackson, farm director at KCMO, Kansas City, is a man who’s had the modern farmer’s progressive attitude brought home to him very directly. Last winter, KCMO announced that it was conducting a Farm Tour of Europe. With the cost of the trip $1,260 a person, 25 farmers quickly agreed to go. Certainly, response like this should help to lay the ghost of the rude and ignorant ‘hayseed’ Farmers today are alert, responsive to world problems, and responsive to the same commercial messages as residents of the big cities and suburbs.

Like every other activity of an alert farm director, incidentally, the KCMO farm tour had its commercial tie-ins. Taped recordings and shortwave messages from Europe were featured on sponsored KCMO programs giving them extra attention-getting value.

KTRH, Houston, first set up its series of farm programs in 1947. Before taking that step, the station ran a contest in which farmers were asked to tell how radio could best serve the farmer. From the replies, KTRH was able to develop strategy as to timing of programs and selection of material.

On Saturday, KTRH found that the farmers took a day off from field chores to go shopping. But at noon the families were at home for lunch. That’s why KTRH put its George Roesser, R. F. D. show in the 12:45 to 1:00 p.m. slot.

A national advertiser examining various farm programs will find that times on the air vary with local conditions. One good rule of thumb to keep in mind is that in a dairy region noon time programming may be more effective than a show at 6:00 a.m. Actually, dairy farmers are up long before six o’clock. They are near a radio, however, during lunch at noon.

Roy Battles, farm director at WLW, Cincinnati, told sponsor that his commercial philosophy is expressed in one word: SELL. Battles is the president of the National Association of Radio Farm Directors. This organization has consistently plugged the role of farm directors as salesmen. Frequently, it’s been an uphill fight against station management.

The direct selling philosophy of Roy Battles, however, is in the ascendency. At WBAP, Fort Worth, at WMT, Cedar Rapids, at KASL, Ames, Iowa, at KFBJ, Wichita, at KPOJ, Portland, and at dozens of other stations it’s the farm keynote.

The credo of the WKY, Oklahoma City, farm director, sums up the role of all good farm directors in their communities. It goes this way.

“To contribute: To security of life on the farm; To the advancement of the science of farming; To the social and economic advancement of our farmers; To the conservation of the soil resources of our state and to the proper utilization of its fertility.”

Those are noble words; but they’re meant sincerely, they’re carried out effectively. In return for faithful service, the farm director gets the attention and loyalty of listeners; sponsors get the direct benefit of that sentiment expressed at the cash register.

TV PITCHMAN

(Continued from page 35)

Wally, a 2,400 Pie Makers have been sold in one day with single-station demonstrations.

The Cowan & Whitmore technique, duplicated by New York representative Harold Kaye, is standard in all C & W operations. It’s three-pronged: (1) hold the audience, (2) marginal time keeps time cost down, (3) comparatively low-pressure commercials are best suited to the parlor.

Film programs are ideal for demonstration-type selling for several reasons. They last at least an hour and often longer, giving the advertiser a chance to schedule between four and five demonstrations during the show. Being five-minutes in length, commercials would probably cause resentment if spaced closer than 15-minutes apart. Then too, Cowan & Whitmore believes that viewers of movie fare pay closer attention to the TV screen, will be less apt to tune out once they
start watching the film. The high ratings and relatively low cost of film programs is certainly no disadvantage.

Number two choice, program-wise, are variety and disk jockey shows running at least one hour. One example is the Johnny Grant Show over KECA-TV, Los Angeles, telecast one hour each day from Tuesday through Saturday. Cost of this sponsorship is over $3,000 per week for time and talent, including many guest film stars.

In addition to the preferred one-hour length, the personality of the program's cast is important. Film shows, for example, are given individuality by installing a likable MC whose job is to inject the "theatre feeling." Demonstrators, too, become friendly with viewers, are introduced by the MC and have something to say apart from their commercial pitch. Variety shows are chosen with this individual appeal in mind. It is the potential customer's confidence in the salesmen as much as the product demonstration that builds unprecedented sales volume.

A prime expense in TV mail-order advertising is the salary of demonstrators. Good ones are hard to find; it requires dextrous hands to do a smooth demonstrating job while selling points are put across vocally. Top-notch men get $250 a week.

One solution to the heavy payroll has been the use of filmed commercials. TV Ads, Inc., Los Angeles film producer, made a trial five-minute film of the Magic Towel demonstration. One announcement on KING-TV, Seattle, using the test film brought in 1,200 orders at a time cost of $30. Cowan & Whitmore promptly ordered 30 prints for national use.

Films are not the whole answer to overhead, however. Experience shows that a good live commercial will outpull a good film commercial. Further, not every product seems to go over well on film. Instant-Foto was a big success with live demonstrations, promptly flopped on film.

The crux of mail-order selling is the demonstration itself. It takes a relaxed, easy-going demonstrator who knows his product and its uses. The style is definitely low-pressure until the five-minute spiel nears a close. Then the televiewer is urged in forceful terms to slip his dollar in an envelope and send it to "Five-for-one Magic Towel Bargain, Box 1500, Grand Central Station, New York."

Actually, about four-and-a-half of the five minutes allotted to the commercial are spent in demonstrating. It takes the last 30 or 40 seconds to put over the clinching arguments and make buying procedure crystal clear.

Even reference to the address carries a sales message. A sample goes like this — "Slicer and Extra Dividend Offer. Box 2200, Los Angeles." While the customer writes the address, he is reminded that he is getting a bargain. Box numbers are generally used to retrieve the station from the steady deluges of mail, and are chosen carefully for easy remembrance. Double numbers are most desirable.

Reuben H. Donnelly Corp., largest direct-mail company in the country, ships most Cowan & Whitmore orders from New York and Chicago. West Coast orders are still processed by Cowan & Whitmore directly.

Not all TV mail-order firms are reputable, according to critics of the present TV mail-order situation. Some wait until an item is selling heavily, then come out with a similar product for the same price. But there is one difference. The new article is of lower quality. There have been as many as four separate offers for a comparable product over TV stations in the New York area, for example. The Better Business Bureau is investigating complaints by purchasers of inferior products and conscientious sellers anxious to maintain satisfactory standards for air solicitation.

Some such mail-order specialists, like Willkie of Roy S. Durstine, Inc., investigate a manufacturer's product carefully before agreeing to handle it. They believe that TV station sales staffs should do the same before selling time on a program. Such scrutiny is increasing on the part of stations.

Television mail-order selling has just begun. Experience has already shown its tremendous possibilities. Advertisers, agencies and TV stations are the guardians against opportunists who may sacrifice its future. With them lies the burden of protecting consumers, for their own good.

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**IN TOPEKA INDUSTRY MOVES FORWARD**

INCREASED PAYROLL FAMILIES MEAN INCREASED SALES OF INDIVIDUAL ITEMS

**WREN**

"FIRST ALL DAY"

**ABC**

5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES

---

JOE ADAMS REACHES ALL NEGROES IN LOS ANGELES

KOWL 5600 WATTS CLEAR CHANNEL

LOS ANGELES • SANTA MONICA, CALIF

9 OCTOBER 1950
Mysteries (Continued from page 25)

No exception. Of the top 15 radio programs as Hooperated (New York) for July-August, eight were mysteries. In Staid Boston, Pulse reported six out of 10 top evening shows were crime dramas in July and August. Nationally, Nielsen's top ten evening radio programs for 23-29 July looked like this:

<table>
<thead>
<tr>
<th>Program</th>
<th>Current Rating</th>
<th>Home %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walter Winchell</td>
<td>5.128</td>
<td>12.9%</td>
</tr>
<tr>
<td>Mr. District Attorney</td>
<td>4.09</td>
<td>9.9%</td>
</tr>
<tr>
<td>Crime Photographer</td>
<td>3.921</td>
<td>9.1%</td>
</tr>
<tr>
<td>Mystery Theater</td>
<td>3.663</td>
<td>9.0%</td>
</tr>
<tr>
<td>Mr. Chameleon</td>
<td>3.685</td>
<td>9.0%</td>
</tr>
<tr>
<td>Satan's Vindict</td>
<td>3.377</td>
<td>8.2%</td>
</tr>
<tr>
<td>Broadway Is My Beat</td>
<td>3.797</td>
<td>8.1%</td>
</tr>
<tr>
<td>Romance</td>
<td>3.556</td>
<td>8.0%</td>
</tr>
<tr>
<td>Yours Truly, Johnny Dollar</td>
<td>3.063</td>
<td>7.6%</td>
</tr>
<tr>
<td>Mr. Keen</td>
<td>3.053</td>
<td>7.5%</td>
</tr>
</tbody>
</table>

While some mysteries are merely transients, others are veterans of many years standing. Here's breakdown of the "oldies," and how they're doing:

<table>
<thead>
<tr>
<th>Program</th>
<th>Hoopratings</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 Sherlock Holmes</td>
<td>8.7</td>
</tr>
<tr>
<td>19 The Shadow</td>
<td>11.9*</td>
</tr>
<tr>
<td>15 Gangbusters</td>
<td>12.9</td>
</tr>
<tr>
<td>13 Mr. Keen</td>
<td>12.6</td>
</tr>
<tr>
<td>12 Big Town</td>
<td>14.9</td>
</tr>
<tr>
<td>112 Mr. D. A.</td>
<td>9.5</td>
</tr>
<tr>
<td>94 Inner Sanctum</td>
<td>11.8</td>
</tr>
<tr>
<td>9 The Thin Man</td>
<td>12.0</td>
</tr>
<tr>
<td>8 Suspenzre</td>
<td>14.9</td>
</tr>
<tr>
<td>3 Counterpist</td>
<td>8.9*</td>
</tr>
<tr>
<td>74 Mr. &amp; Mrs. North</td>
<td>8.5</td>
</tr>
<tr>
<td>5 Mystery Theatre</td>
<td>12.5</td>
</tr>
<tr>
<td>6 True Detective</td>
<td>8.0*</td>
</tr>
<tr>
<td>2 The Sheriff</td>
<td>8.4</td>
</tr>
<tr>
<td>1 Nick Carter</td>
<td>9.4</td>
</tr>
<tr>
<td>7 This Is Your FBI</td>
<td>12.1</td>
</tr>
</tbody>
</table>
*Sunday daytime ratings; all other evening.

What factors have made these mysteries successful for so long? Colgate-Palmolive-Feet, sponsors of Mr. and Mrs. North, for example, believe in good writing by top-notch talent, in not skimping on the vital things that put a show over. Low-cost though they already are, some mysteries have tried to cut costs even more and as a result have hurt the show and lost audience. A glance in an old Hooper Pocket-piece at the many mysteries that have fallen by the wayside will attest to this.

Within the past 10 years, the nature of radio mysteries has undergone a change. Ten years ago, most were jam-packed with blazing guns, screams of terror, blackjacks, blood and guts—all very jarring to tender nervous systems. Today such an approach is considered naive. The guns do as much damage, but not as noisily. The approach is more sage and sophisticated, though still highly exciting. Network censors have clamped down on the amount and extent of frenzy and bloodshed. For example, on a show like Inner Sanctum, the gory sounds of a head being split used to be considered excellent technique. Today, no heads are audibly split open, more is left to the imagination.

Today's emphasis is on character, cleverness, authenticity. There is more appeal to the ingenuity and the funny-bone of the listener. Most mysteries fall into the following categories:

1. Character-type: Where the central personalities are as important as the plot; there is often a whimsical touch as well. Examples: Mr. and Mrs. North, The Thin Man, Richard Diamond, Private Detective.

2. Problem-type, or who'dunit: A clever sleuth unravels one or more murders when the evidence points unmistakably to six or more people. The private-eye variety generally falls into one or both of these first two categories. Examples: Mr. Chameleon, Mystery Theatre, Martin Kane, Private Eye, Nick Carter, Master Detective, Mr. Keen, Hannibal Cobb, Amazing Mr. Malone.

3. Documentary: Re-enactment of actual crimes; based on police and federal file cases. Examples: Gangbusters, This Is Your FBI, Daggett, Big Story.

4. Semi-Documentary: Dramas based on actual cases but fictionalized. Examples: Counterpist, FBI in Peace and War.


What's the outlook for radio mysteries as TV grows? The high effectiveness of radio thrillers has always depended heavily on one special factor: the listener's imagination. With this powerful ally, AM mysteries have never had need for visual appeal. Too, the scope of radio settings is almost infinite compared to the limits of TV today. Mysteries as portrayed on radio cannot be done on TV with the same freedom of movement and locale. Radio mysteries are one of the AM program types most likely to continue to thrive in a TV market (see SPONSOR, 17 July 1950, p. 90).

Another important factor is that the vast majority of stations on which network mysteries are aired are in non-TV areas. True Detective Mysteries reports this to be the case with its over 500 Mutual stations, expects present high popularity to continue in those areas.

Regarding mystery program costs, one producer states that they have gone down within the past year. He estimates that the high-budgeted ones in the $10,000 bracket a year or so ago have been slashed to about $6,000 in anticipation of diminishing radio returns. The least expensive mystery costs around $1,200-$1,500 a show, with the substantial block of successes running between $2,500 and $4,000.

Mysteries are not solely a network property. The transcription firms have given them wide spot utility. A canvass of the e.t. companies brought to light the following:

Frederic W. Ziv Co. offers stations and sponsors two transcribed mystery series, Boston Blackie and Philo Vance, both well-known properties. Boston Blackie is carried on 273 stations, is sponsored by Terre Haute Brewing Co. alone in 60 markets. Philo Vance is on 211 stations.

Brewers and auto dealers seem to be especially heavy users of mystery transcription shows. Crime Does Not Pay, the M-G-M Radio Attractions series, is...
used by French Pontiac, New Orleans, and Heaston-Thomas Motor Co., Albuquerque, New Mexico, among others. Charles Michelson Co.'s The Sealed Book (psychological thriller series) is sponsored by DeSoto Plymouth Dealers, Rochester; Danbury Motors, Danbury; Nash Dealers plan to sponsor it locally throughout the country. (Michelson also sells a supernatural series called The Avenger.)

Mystery House, Harry S. Goodman Co. series, is sponsored in over 110 markets, counts among them many brewers like Peter Hamm Brewing Co.; Esslinger Brewing Co., Philadelphia and Wilmington; Burlington Brewing Co., Kansas City; Globe Brewing Co., Roanoke, Va.

The famous Green Hornet is available on e.t.'s via Trendle-Campbell, Detroit, owners of the The Lone Ranger.

Costs of most mystery transcription shows vary according to the size of the market. Ziv's Boston Blackie will run to $112 in Los Angeles, $5.60 in Alliance, Nebraska. Michelson's Sealed Book and Avenger can be had for a minimum of $10 per half hour show, up to the top price of $40.75 for a big market like New York. Goodman's Mystery House runs from $12 to $300.

The number of local sponsors now using mystery transcriptions is staggering. Stations that have until recently relied almost solely on records and local entertainment, which were poor competition for network offerings, are turning more and more to mystery and drama et al. which sponsors snap up.

Commenting on the effect of TV on transcriptions, one transcription seller told sponsor: "In markets where TV has made noticeable inroads on the AM networks, such as Baltimore and Philadelphia, the nets have found themselves with evening hours not always being sold. As a result, the network stations, finding themselves short of the big commercial evening shows, have been filling in with good transcribed shows for local advertisers. Because they're such sure-fire programming, mysteries are the great transcription favorite."

(The second and concluding article in this series deals with the mystery program on TV. It will appear in the 23 October issue.)

## 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.

A100 "The 1950 Iowa Radio Audience Survey," University of Wichita, Kansas—includes the location and operating power of Iowa stations, basic information on set ownership, and AM and TV listening habits.

A101 "Spot the Sponsor," WNBT, New York—is a digest of program information, station availabilities, participation costs, and audience response in regard to new TV brand name games.

A102 "This Is KFAB," KFAB, Omaha—contains information for the sponsor seeking market data on the Nebraska and Midwest area. Latest consumer surveys and listening habits.

A103 "The Quebec City Radio Audience," CHRC, Quebec—is a study of the French-language radio audience. The study includes useful information in planning radio advertising in Quebec.

A104 "Pioneering in Television," RCA—is a historic record of the progress of television that's told in a compilation of speeches and statements of Brigadier General David Sarnoff, president of RCA.

A105 "What Makes A Radio Station Great?" WCCO, Minneapolis—presents Hooper Ratings and diagrams showing domination of WCCO in the Minneapolis-St. Paul area.


A107 "Introducing A New Merchandising Television Program Format," E. M. Trikili, Cleveland—may prove to be the answer to the FCC ban on "giveaways." It's a new TV program idea that is adaptable for AM.

A108 "Lower Fraser Valley Market Study," CKW, New Westminster—shows the results of an up-to-the-minute survey of the fertile Fraser Valley in British Columbia. Survey reports CKW is station favored by population.

A109 "The Difference Is Mutual," MBS—is a digest of information on costs, cut-ins, number of stations, custom-tailored hookups and audience size.

A110 "What It Is—What It Does," RCA—answers the questions often asked about the Radio Corporation of America. Includes AM and TV.

A111 "A Report on WFIL," WFIL, Philadelphia—expresses WFIL philosophy that a radio station must have extra-curricular activities to build up listener good will. Reports public service efforts that won medals for WFIL.

A112 "The 1950-51 Edition of Consumer Markets," Standard Rate and Data Service, Chicago—is an 888-page volume of the latest market data from government and other reliable sources. Free copy to SRDS subscribers. Additional copies $5.00 each.

A113 "Radio Service," WRBC, Jackson, Miss.—shows the programming, coverage, the market area statistics, results, and rates.
How to promote a church

If you’re an advertising man, and the members of your church congregation have suddenly stopped examining you with that “he doesn’t do much for a living” attitude, Willard Pleuthner may be the reason.

Vice president of BDSD, Mr. Pleuthner has written a book revealing how successful advertising and business methods can hypo church membership and attendance.

“Building Up Your Congregation,” just published by Wilcox & Follett, Chicago, has already inspired this comment from the president of the Pulpit Book Club, largest book-of-the-month group in the religious field: “It has enjoyed the largest sale of any book we have used in recent years.

and the general reception seems to be one of overwhelming approval.”

There’s nothing about our favorite subject, broadcast advertising, to all this, except that Mr. Pleuthner will guest on one or more radio shows. But Mr. Pleuthner’s contribution is unusual and we think all advertising men ought to know why they’re being greeted more respectfully as they leave church next Sunday.

By the way, Mr. Pleuthner’s successful book (now in its second printing) is strictly a labor of love. All profits are turned over to a religious fund for charitable purposes.

Farm Director: what a salesman

Several years ago the FCC startled broadcasters by announcing that it saw nothing wrong with sponsorship of service programs.

At that time the forgotten man of commercial radio (on all but a few stations) was the farm director. With this official pronouncement he burst his sustaining cocoon and became part of the commercial family.

But his commercial activity has been limited largely to farm feeds, farm equipment, and the like. That’s a pity. Because the record shows that nobody can sell the farmer like the farm director—and that goes for anything bought on the farm.

In this issue SPONSOR brings advertisers face to face with the facts about farm directors, how they sell and why they sell. Farm directors throughout the nation have contributed liberally to the article in their own words.

The reason why the farm director is a natural salesman for anything sold to the farm family, from soap to automobiles, stems from his unique importance to the farmer. He tells the farmer about the weather, the livestock market, the fruit and vegetable market, the crop outlook. He teaches, counsels, forever lends a helping hand. He travels endlessly to farm bureau meetings, county fairs, individual farms.

To the farmer, the radio station farm director is the fellow who’s working for him—without pay. And nobody has ever accused the farmer of lacking in gratitude.

The farm director is jealous of his good reputation, so he’ll want to be sold on your product before he agrees to take it on. But once you’re in his hands you’ve won a solid following. Besides the air commercials, you’ll get more pusses than you can count. Your name will travel with him wherever he goes. He goes everywhere.

You’ll be surprised to learn how many big city stations have farm directors—stations like WFL, Philadelphia; KGW, Portland; WJZ, New York; WJR, Detroit; WTAM, Cleveland. If you inquire, you’ll discover some nice availabilities. If some of them are in the early morning or noonday, grab them quick. That’s cream time in dairyland, tobaccoland, cattleland, cottonland, or the wheat prairies.

in the tall corn sections, and wherever folks live off the land.

Applause

Visiting fireman

The station manager who doesn’t know Fritz Snyder hasn’t been around long.

For years Fritz has made the station rounds, assuring Bulova top choice in time availabilities, checking coverage claims, listening to operational problems, inspecting studios new and old, in general being a good fellow.

In recent years Fritz has visited TV stations, sewing up 20-second and time signal availabilities. Out of 107 stations on the air, he has spotted Bulova on 80 during the past four years.

How valuable a man Fritz is was demonstrated recently when he moved from Bulova to Biow, the Bulova advertising agency. It seemed impossible for Pepsi-Cola’s new Faye Emerson TV show to secure enough outlets. So, like Konstanty of the Phillips, it was Fritz to the rescue. He knew station managers—and they were willing, despite the paucity of evening time, to do him a favor. Where any other sponsor would have been restricted to a handful of stations at this late date, Pepsi came through with a satisfactory quota for its new show.

Enlisting a man like Fritz Snyder for this job was sound thinking by someone at Biow. Other firms do it with station experts like Ed Lier of Shell, Frank Silvernail of BDSD, Jerry Bess of Sawdon Advertising (for Robert Hall Clothes), Vernon Carrier of Esso, Ralph Foote of Beechnut, Adrian Flaner of Bulova (formerly with Benrus). But the traveling timebuyers still constitute a small handful.

More advertisers, and large agencies, would do well to look into the merits of adding a Fritz Snyder to their staffs.
then you should be fully cognizant of the services we offer . . .

it is generally agreed that to effectively hold and sell an audience you must give them what they want and like . . .

for example, Canadians are proud of their Canadian heritage — they like Canadian music . . .

which would indicate the use of Canadian music to please the largest possible Canadian audience . . .

allow us to help you, since we control a vast repertoire of music by leading Canadian authors, composers and publishers . . .

in addition, we maintain a complete station service (program continuities, phono. records, sheet music and orchestrations) in French and English specially selected for programming in Canada . . .
Central New England families are wake and eager to buy, thanks to three unique WTAG-produced morning shows.

"Morning Parade" with John Wriley, is made to everybody's ears, including the long, impressive list of advertisers.

"The Julie 'n Johnny Show" is another participating show long established but with a new twist, originates and is a sellout day after day in the Sheraton Hotel, with an audience from every section of Central New England. Julie 'n Johnny move merchandise, too. When, for example, they first personalized a Worcester bank's announcement, a listener promptly opened six $1,250 accounts, one for every member of his family, and credited this show an WTAG.

As hostess on "Modern Kitchen", Lyda Flanders capitalizes on her extraordinary cooking heritage — 30 years as cooking authority of Central New England. Housewives almost eat out of her hand. Over 100 clubs and organizations a year, in the WTAG market, call on her for speaking engagements.

Put the "merchandise-moving" power of these shows to work for you in the prosperous Central New England Market. To get results in all of Central New England, buy a buying audience with WTAG.

© May we place your order on the current waiting list?

See Raymer for all details