

# SPONSOR

*For buyers of broadcast advertising*



- You get what you pay for—p. 24
- The Squirt slant—p. 22
- Local TV—p. 57
- The liquor question—p. 32

A young lady shows her bottle tops—p. 22

SP 10-49 12220  
MRS. FRANCES PRAGUE  
NATIONAL BREAD & TING  
70 PICKETTER PLAZA  
NEW YORK 20 N Y

RECEIVED  
AUG 16 1949  
NBC GENERAL LIBRARY



# Virginia from Any Angle

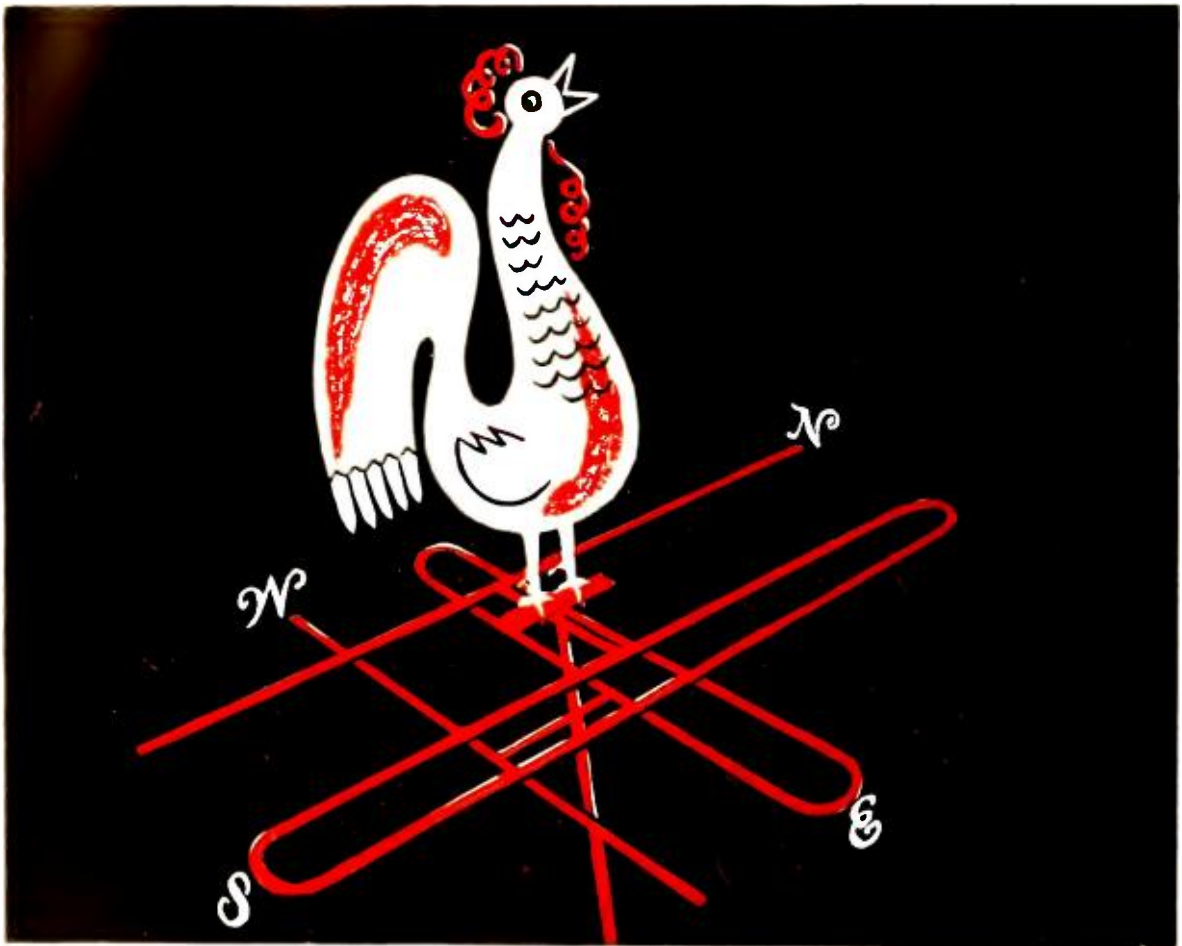
Look as you may, you'll find nothing else like the Havens and Martin stations in Richmond, Virginia.

They're unique.

Unique in their coverage of the AM, FM, and TV fields... the only audio and video institution in Virginia.

Unique in tradition and reputation. Since 1926, when WMBG went on the air, Havens and Martin stations have stood for pioneer planning, long-range thinking, and the fullest measure of broadcast service.

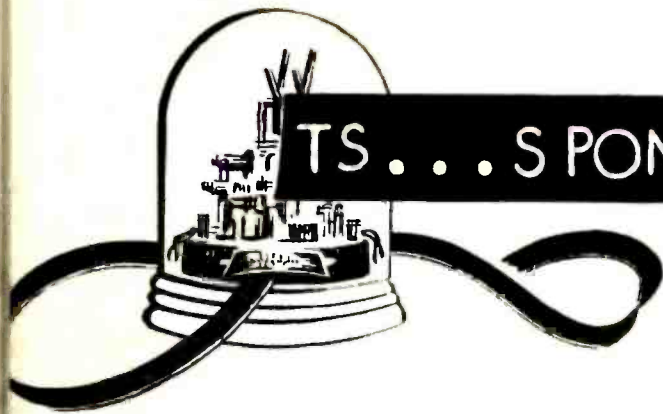
Unique in sales. Ask any Blair man.



**WMBG** AM  
**WTVR** TV  
**WCOD** FM

*First Stations of Virginia*

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



RECEIVED

AUG 16 1949

BRARY

# TS...SPONSOR REPORTS...

## ...SPONSOR REPORT

15 August 1949

**Ex-NBC-TV head asks CBS-TV for color-TV option**

As talk of color-TV continues, trade is amused that it was Noran Kersta, ex-TV head of NBC, who asked for first option of CBS-TV commercial color television for Revlon nail polish. Revlon is using selective announcements on New York's WCBS-TV, WNBT, and WBZ-TV in Boston.

-SR-

**29% of all retail sales in 1948 were time-payment**

Importance of time-sales in U.S. economy is indicated by Federal Reserve Board's report that 29% of all retail sales in 1948 were in the extended-payment category. Expectation is that this can be increased to 39% in 1949, and radio will be used to build credit retailers' business.

-SR-

**Everything goes over closed-circuits**

Network closed-circuits are being used as promotional devices in more ways than ever before. Dealer meetings, conventions, star-recorded station breaks, promotional programs for delayed transmission, and host of other devices are made possible by weekly (and with some webs, daily) linking up of stations for non-air messages.

-SR-

**Pulse to report language listening**

Importance of foreign-language broadcasting is indicated by Pulse's announcement that it will issue regular reports for Italian language market in New York. Plans for expanding into other language markets are in works.

-SR-

**CMQ leads in Cuban listening ratings**

Cuba's latest survey of listening showed CMQ still in lead in Havana, the Interior, and on entire island. Relative standings were:

Station	Havana	Interior	National
CMQ	7.85	11.17	9.46
RHC	5.44	6.09	5.75
CMBC	2.60	1.05	1.85
CMCF	2.39	0.76	1.59
CMBL	0.91	0.12	0.52
CMBZ	0.70	0.27	0.49
COCO	0.77	0.09	0.44
CMCH	0.32	0.04	0.18
CMKR	—	0.32	0.11
CMKW	—	1.00	0.48

-SR-

**General Mills sticks to its \$18,000,000 ad budget**

General Mills will not cut any of its advertising, will spend \$18,000,000 in 1949, keeping 11 radio programs and "Lone Ranger" in TV. Sales are down but GM thinking is that advertising must be kept going to counteract further possible declines.

SPONSOR, Volume 3, No. 19, 15 August, 1949. Published biweekly by SPONSOR Publications Inc., 3110 Elm, Baltimore 11, Md. Executive, Advertising, Editorial, Circulation Offices 40 W. 52 St., N. Y. 19, N. Y. \$8 a year in U. S. \$9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

More changes due  
at NBC

NBC will shortly have administrative v.p. in full charge of aural broadcasting, just as it has for TV. It will also be announced shortly that NBC-Radio Recording will move to RCA, leaving only custom-built transcriptions in network fold.

-SR-

Beech-Nut will  
use AM and TV  
this fall

Beech-Nut, which hasn't been too active an air advertiser, will be on both AM and TV this fall. Harry Goodman is doing coordinated recorded jingle and jingle-plus-animation film, with comprehensive schedule planned by K&E.

-SR-

Wildroot expands  
broadcast horizon

Wildroot, having done terrific job on network with "Sam Spade" and other shows, is now expanding its horizon with Richard Ullman's "Barbershop Harmonies" on 400 "beyond metropolitan" stations of Keystone Broadcasting System. KBS stations are generally one-market stations and have good record in selling products like hair tonics.

-SR-

English filmers  
to invade TV-film  
market

English commercial film producers expect to move in on TV commercial film building in New York. Signal recently previewed some of its puppet and stop-motion commercials at New York's Museum of Modern Art and amazed reviewers on quality of British film selling. Price is right, too.

-SR-

Vacation advertising  
exceeds \$10,000,000  
this season

Group advertising in travel and vacation field will exceed \$10,000,000 this season. Radio will get only about 3% of this, with good part of this 3% coming from state publicity bureaus.

-SR-

Tea Bureau ad  
media not set

Tea Bureau, returning to advertising after nine years, may have ultimate budget of \$1,500,000. Bureau will not decide on media until agency is appointed. Decision on agency is expected momentarily.

-Please turn to page 34-

## capsuled highlights

### IN THIS ISSUE

**Does hard liquor advertising** belong on the air? Mr. Sponsor asks this question and both sides of the question answer it. **page 32**

**Bottle tops can be juvenile money,** and sell soft drinks. The experience of Squirt makes a helpful story. **page 22**

**"To pay or not to pay** the card rates," that is the question that many sponsors face at least once in their broadcast advertising careers. The case pro and con is a SPONSOR report. **page 24**

**It's not good business** to use broadcast advertising without adequate research—before and while using the air. **page 28**

**Judge a television station** by its local programs. Its network programs you can judge in your own town. **page 57**

**U. S. audiences are going to get the works**—promotionwise this fall. The four networks are working hard to build listening to their own webs and to radio in general. **page 19**

### IN FUTURE ISSUES

**The Adam Hat story** **29 Aug.**

**What's wrong with City Hooperatings?** **29 Aug.**

**The TV children's hour** **29 Aug.**

**What disk spinners do and why** **29 Aug.**



ANNE HAYES—mother, homemaker, and popular Mid-America radio personality.

**"Today's Woman"  
Recommends  
Springerle...**



**at a Very Low Cost per 1000 Coverage!**

Ever tried Springerle? It's a little white cookie. You beat the mixture by hand for an hour . . . and the cookies *are* delicious! (They *should* be!)

**50,000 WATTS DAY**

**10,000 WATTS NIGHT—  
810 Kc.**

Out Mid-America way, you might have picked up this recipe from "Today's Woman" (Anne Hayes, director of KCMO's women's activities). For on her Monday-thru-Friday "Today's Woman" show, she gives many a recipe, homemaking tip, and (ah, yes) plug for sponsored products.

If you have a story to tell to "better-halves" of Mid-America families, let Anne Hayes give them the word. It will be well-told . . . and told at a low, *very low*, cost per 1000 coverage. Kansas City's most powerful station, KCMO, serves 213 Mid-America counties with a potential listenership of over 5,435,000 inside its 50,000 watt measured  $\frac{1}{2}$  mv. coverage area.

*One Does It-  
in Mid-America!*

One station  
One rate card  
One spot on the dial  
One set of call letters



**KCMO**

**and KCMO-FM...94.9 Megacycles  
KANSAS CITY, MISSOURI  
Basic ABC for Mid-America**

National Representative: John E. Pearson Company

SPONSOR REPORTS	1
40 WEST 52ND	4
NEW AND RENEW	9
ON THE HILL	12
MR. SPONSOR: J. B. BELTAIRE	14
P. S.	16
NETWORK FALL PROMOTION	19
THE SQUIRT SLANT	22
YOU GET WHAT YOU PAY FOR	24
DEALER COOPERATIVE ADVERTISING	26
A RESEARCH PORTFOLIO	28
MR. SPONSOR ASKS	32
4-NETWORK COMPARAGRAPH	51
TV RESULTS	56
LOCAL TV PROGRAMING	57
SPONSOR SPEAKS	62
APPLAUSE	62

Published biweekly by SPONSOR PUBLICATIONS INC. Executive, Editorial, and Advertising Offices: 40 West 52 Street, New York 19, N. Y. Telephone: Plaza 3-6216. Chicago Office: 360 N. Michigan Avenue, Telephone: Financial 1556. Publication Offices: 3110 Elm, Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Copy right 1949.

#### SPONSOR PUBLICATIONS INC.

President and Publisher: Norman R. Glenn. Secretary: Treasurer: Elaine Couper Glenn. Editor: Joseph M. Koehler. Associate Editors: Frank Bannister, Charles Sinclair, Dan Richman. Editorial Department: Stella Brauner, Joseph Gould. Art Director: Howard Wechsler. Advertising Director: Lester J. Blumenthal. Advertising Department: M. H. LeBlang, Beatrice Turner. Chicago Manager: Jerry Glenn, Jr. Circulation Manager: Milton Kaye. Circulation Department: Marcia Chulitz, Emily Cullilo. Secretary to Publisher: Augusta Shearman.

COVER PICTURE: "Bids from the Kids," a Squirt hot top promotional broadcast, gave joy to many youngsters who discovered other things have monetary value besides money.

## 40 West 52nd

### WRONGLY PLACED

The *TV Results* section, on page 56 of the 4 July issue, includes two case histories from WLW-T.

The case histories are correct, but WLW-T is wrongly placed in Toledo. We are situated, of course, in Cincinnati.

These case histories, I hasten to add, are an extremely interesting source of information, and we are pleased to be among those mentioned.

JAMES CASSIDY  
Public Relations Dir.  
WLW, Cincinnati

### "THE BIG PLUS"

I have just finished reading your 4 July issue, and want to congratulate you on your lead article, *The big plus*.

It certainly points up the fallacy of complete dependence on home telephone interviews for establishing individual station listenership. I would certainly think that all independents particularly would make the article part of their sales kit.

In that connection, I would like to order 50 reprints for distribution to the key agencies and accounts in the Worcester market.

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

### UNAUTHORIZED ADVERTISING

In an article appearing in your magazine (4 July issue), *The case for and against per-inquiry advertising*, there is a paragraph devoted to "a Lone Ranger pen set with belt."

For your information, this type of advertising was done without our knowledge or consent and in contravention to the merchandise license under which the rights to manufacture and sell Lone Ranger pen sets was given.

Upon notice of such type of advertising and sale, this company immediately took steps to cause all offers to radio stations to be withdrawn and all such type of merchandising to be immediately stopped.

RAYMOND J. MEURER  
General Counsel  
The Lone Ranger, Inc.

(Please turn to page 6)

# Carl Is A Confidence Man!



It's rumored that some of our competitors call our Carl "Laughing Boy" behind his back.

And it's said that the smile that lights up Carl's puss is just a big front.

But if you look close at these rumor-boys, you can see a little green around the gills, which ain't seasickness . . . it's envy!

Because Carl's grin is the real McCoy . . . it's just like the one he sees on most of our advertisers. They pat him on the back and shake him by the hand, and call him their "confidence" man.

And it ain't because he sells fake oil wells or bum gold mines, either! Our Carl is a confidence man because local and national advertisers put their faith in him. When they want to move a product here, they've found out that WDSM and WEVE is the combination.

If you're worried about things tightening up . . . relax . . . because that's where Carl comes in. He does his level best to keep WDSM (Duluth-Superior) and WEVE (the Iron Range) doing a consistently good job for advertisers.

No wonder the competition would like to wipe that grin off Carl's face . . . they're bored silly hearing time-buyers talk about the good deal they get from Carl . . . buying our 2 ABC stations for the price of ONE Duluth station!

If you have a selling problem in our part of the country, why not let Confident Carl help solve it for you? Any Free and Peters man will give you the low-down.



The  
**BRIGHT SPOT**

*Covering for the first time  
Northeast Alabama's  
300,000 buyers*

**WSPC**

*Represented by The Walker Company*

FULLTIME 1000 WATTS  
1390 K.C.

**ANNISTON, ALABAMA**

# STOP



Don't do anything  
until you hear  
from Lang-Worth!

# WATCH



*Watch for announcement of Lang-Worth's amazing NEW transcribed music library—a revolutionary development in the field of sound reproduction!*

# LANG-WORTH

feature programs, inc.

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

*Network Calibre Programs at Local Station Cost*

**40 West 52nd**

*(Continued from page 4)*

### BUSINESS IS BETTER

Have you heard anyone mention unemployment recently?

In Washington, D. C., business is always better, *and* we can prove it. For instance:

The Executive Branch of our Government is the largest of the Government divisions in Washington. This "industry" is **HIRING**.

Look at these figures for the Executive Branch for 1949:

Month	INCREASED Personnel
January .....	plus 1,194
February .....	plus 896
March .....	plus 1,317
April .....	plus 1,105
May .....	plus 959

The total Government paycheck, by the way, in this lush WTOP area, is \$762,000,000 annually. And this check doesn't bounce!

Yes, indeed. Business Is Always Better in Washington!

JOHN S. HAYES  
*General Manager*  
WTOP, Washington, D. C.

We are interested in the "Let's sell optimism" campaign.

RUSSELL J. PIRKEY  
*Client relations*  
WKLO, Louisville, Ky.

This "Let's sell optimism" looks like a good idea to us, and we intend to do what we can in this area.

J. B. BRADSHAW  
*Program director*  
KFBI, Wichita, Kan.

We are interested in the idea of selling optimism.

ELLIOTT STEWART  
*Executive v.p.*  
WIBX, WIBX-FM, Utica, N. Y.

### THE P. I. PROBLEM

Congratulations on the fine analysis which you presented in the 4 July issue on *The P. I. problem*.

Permit me, however, to correct an apparent misconception on your part

SPONSOR



as to the stature of WNAX. On the basis of independent findings by Audience Surveys, Inc., the WNAX audience is composed of only about one-third farm and two-thirds village and city; and we program as we do for the entire market, it being a known fact that in this great Middle West the city feller and the farmer are not very far apart in their radio likes and dislikes. Big Aggie's success in both listener and advertising results for the past 11 years under the Cowles banner is testimony to the soundness of that policy.

You are absolutely correct in your statement that "when a broadcaster stresses direct mail, he, at the same time, inferentially sells the retailer short." Also inferentially, you left the impression that WNAX, because of the absence of retail outlets in this area, must depend on direct mail.

Nothing could be further from the truth, and I would welcome a visit from some member of your staff so that he might visit some of these "cross roads" and determine for himself just how much retail business is done over the counter. Failing that, I am sure there are ample sources in New York for determining just what store sales are in Big Aggie Land.

I take only slight exception to your statement that "direct mail at stations like WNAX is like blood in a human body." In this you are correct, but only partially so. We consider the direct-mail business we carry to be in the nature of the *white* corpuscles in the blood: although small in number, they prevent the spread of infection and disease (in our case, the spread of the disease of lethargy in the form of disk-jockey, network-push-button type of operation), and are an insurance policy against what are generally considered nonrevenue producing periods of the day.

On the other hand, the really blue-chip business, which constitutes over 90% of our income, is the red corpuscles in our blood, the ones which give us energy, strength, vitality, and the wherewithal to continue to make Big Aggie one of the biggest and best stations in the country.

As any doctor will tell you, the ratio of red corpuscles to white is overwhelmingly in favor of the red; and Big Aggie has plenty of good red blood in her veins.

ROBERT R. TINCHER  
V.p. & Gen. mgr.  
WNAX, Yankton, S. D.

\* \* \*

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



Spectacular stuff, sure, but it isn't just "knack"; it's the result of experience and Know-How — just as KWKH's Hoopers are! Here are the Share of Audience figures for March-April, '49:

<b>Mornings (Mon. thru Fri.) KWKH.....</b>	<b>39.6</b>
<b>(70% better than next station)</b>	
<b>AFTERNOONS (Mon. thru Fri.) KWKH....</b>	<b>31.7</b>
<b>(7% better than next station)</b>	
<b>EVENINGS (Sun. thru Sat.) KWKH.....</b>	<b>42.5</b>
<b>(47% better than next station)</b>	

Twenty-four years' experience in broadcasting to our particular audience has given us at KWKH an incomparable radio Know-How. How about getting all the facts, *now?*

# KW KH

**Texas**

**SHREVEPORT**

**LOUISIANA**

**Arkansas**

**Mississippi**

50,000 Watts

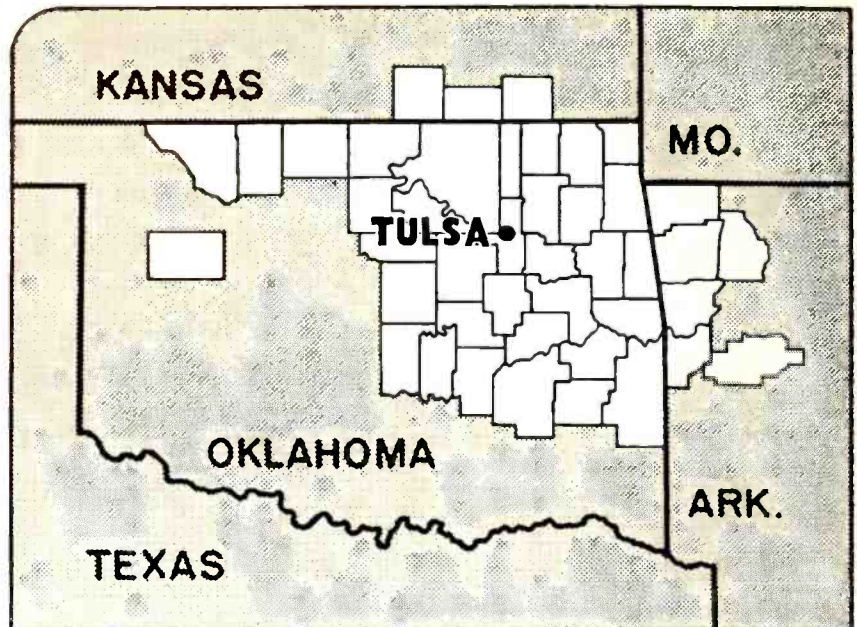
• CBS

The Braham Company, Representatives  
Henry Clay, General Manager

# HOOPER *Area Coverage Index* PROVES KVOO DOMINANCE

## IN A 43 COUNTY AREA

The map at right shows the 43 County Area DOMINANTLY served by KVOO. It covers the 30 county Tulsa Market Area Plus rich bonus counties in Oklahoma, Kansas and Arkansas. According to the 1948 BMB estimate 372,980 radio homes are in the 43 county area. Following are the stations and percent of mentions, Sunday thru Saturday for the period, Spring, 1949.



### % OF MENTIONS

STATIONS	MORNING		AFTERNOON		EVENING	
	6 AM-8 AM	8 AM-11:00 AM	Noon-3 PM	3 PM-6 PM	6 PM-10 PM	10 PM-Mid
KVOO	38%	26%	43%	32%	36%	38%
"B"	6%	9%	4%	7%	12%	9%
"C"	9%	9%	7%	8%	7%	7%
"D"	3%	8%	8%	9%	†	†
"E"	2%	4%	3%	3%	4%	2%
"F"	4%	3%	2%	3%	2%	2%
"G"	2%	4%	2%	2%	2%	LT
"H"	2%	1%	2%	2%	2%	2%
"I"	LT	2%	2%	2%	1%	2%
"J"	2%	2%	1%	2%	LT	∅
"K"	3%	2%	1%	LT	1%	LT
"L"	LT	∅	LT	LT	3%	4%
"M"	1%	LT	1%	LT	2%	2%
"N"	LT	∅	∅	∅	1%	5%
"O"	1%	1%	LT	LT	1%	2%
"P"	1%	LT	LT	1%	2%	1%
"Q"	2%	LT	LT	2%	†	†
"R"	1%	1%	1%	LT	1%	LT
"S"	1%	LT	1%	1%	LT	1%

### % OF MENTIONS

STATIONS	MORNING		AFTERNOON		EVENING	
	6 AM-8 AM	8 AM-Noon	Noon-3 PM	3 PM-6 PM	6 PM-10 PM	10 PM-Mid
"T"	1%	2%	LT	1%	LT	LT
"U"	2%	1%	LT	1%	LT	LT
"V"	LT	2%	1%	LT	LT	LT
"W"	1%	LT	LT	LT	LT	2%
"X"	LT	LT	1%	LT	2%	LT
"Y"	1%	2%	LT	LT	LT	LT
"Z"	1%	1%	LT	LT	LT	∅
"AA"	LT	LT	∅	LT	1%	1%
"BB"	LT	1%	LT	1%	†	†
"CC"	∅	∅	∅	∅	LT	2%
"DD"	LT	LT	1%	LT	†	†
"EE"	LT	LT	LT	1%	†	†
"FF"	LT	LT	LT	1%	†	†
"GG"	LT	LT	LT	LT	1%	LT
"HH"	∅	∅	∅	∅	LT	1%
"II"	LT	LT	LT	1%	†	†
OTHERS	8%	11%	9%	11%	12%	14%

LT — Listening less than 1%  
∅ — No Mentions found in sample  
† — Does not broadcast throughout this day-part

Note: The "Area Coverage Index" is computed from the "Station Mentions" secured from the answers to the question: "To what stations do you and your family listen MOST FREQUENTLY or THE MOST TIME?" Because Indexes show "% of mentions", this is a measure of the distribution, not the size, of the audiences to the respective stations.

# RADIO STATION KVOO

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

SPONSOR

## New and renew

THESE REPORTS APPEAR IN ALTERNATE ISSUES

selective

## New National Selective Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MKTS	CAMPAIGN, start, duration
American Chicle Co.	Chewing gum	Badger & Browning and Hersey (N.Y.)	1 sta; 1 mkts* (Intensive test of copy)	E.t. breaks; early Aug. 17 wks
American Cyanamid Co. (Agric. Prods. Div.)	Weed killer-tobacco plant food	Hazard (N.Y.)	18 sta; 18 mkts* (Farm mkts in South)	Spots, breaks; Jul-Aug starts; 52 wks
Bristol-Myers Co.	Vitalis	Doherty, Clifford & Shenfield (N.Y.)	Indef (National campaign planned)	E.t. spots, breaks, early Fall; 13 wks
Brown & Williamson	Raleigh cigarettes	Russell M. Seeds (Chi.)	Indef; 35 mkts* (Limited natl campaign; daytime spots)	E.t. spots; Aug. 1; 13 wks
Drackett Co.	Windex; Drano	Young & Rubicam (N.Y.)	29-35 sta; 29 mkts* (Fall campaign in major mkts)	Spots in women's partic prgms; early Sep; 13 wks
Dolcin Corp.	Dolcin	Victor van der Linde (N.Y.)	Don Lee Network (Follows tests in N.Y., Toronto)	"Rendezvous with David Ross" e.t.; 3-wkly from Sep 19; 13 wks
Glaze-All Corp.	Auto polishes	Deuss-Gordon (Chi.)	Indef; 12 mkts* (Midwest test; may expand)	Spots, breaks; Aug starts; 13 wks
John F. Jelke Co.	Good Luck Margarine, etc.	Tatham-Laird (Chi.)	Indef* (Test campaign in S. California)	E.t. spots, breaks (also TV films); early Fall, 13 wks
Ontario Fruit & Vegetable Growers Assn.	Fresh farm produce	McKim (Toronto)	Indef* (Ontario stas. only; May expand later)	"Mary Garden's Market Basket," 5-wkly; July-Aug starts; abt 13 wks
Ed Pinaud, Inc.	Pinaud's Lilac Vegetal	Dorland (N.Y.)	1 sta; 1 mkts (Eastern short-term test campaign)	E.t. spots; Jul-Aug starts; abt 4-6 wks
Republic Pictures	Movie: "Red Menace"	Donahue & Coe (N.Y.)	25-30 sta; 25 mkts (Short-term, intensive campaign)	E.t. spots, breaks; early Aug; 2-3 wks
San-Nap-Pak Mfr. Co.	Lydia Grey Doekin Tissues	Federal (N.Y.)	Indef* (Limited natl campaign)	E.t. spots, breaks; early Aug; 13 wks
Standard Oil of Indiana	Petroleum products	McCann-Erickson (Chi.)	8 sta; 8 mkts (Midwest seasonal campaign)	University and pro football games; Sep-Dec season
Standard Oil of Ohio	Petroleum products	McCann-Erickson (Cleve.)	15 sta; 15 mkts (Special sports network)	Cleveland Browns football games; 13-game series from late Sep
United Artists	Movie: "Black Magic"	Monroe Greenthal (N.Y.)	Indef; 20 mkts (Saturation campaign)	E.t. spots, breaks; early Aug; 13 wks
Worthington Products, Inc.	Sleep-Eze	William Von Zehle (N.Y.)	18 sta; 18 mkts (Test; may expand)	E.t. spots, breaks; Jul-Aug; 13 wks

\*Station list set at present, although more may be added later.

(Fifty-two weeks generally means a 13-week contract with options for 3 successive 13-week renewals. It's subject to cancellation at the end of any 13-week period)



## New and Renewed Television (Network and Selective)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Cigarette & Cigar Co (Pall Mall)	Sullivan, Stauffer, Colwell & Bayles	WNBTV, N.Y. WBZ-TV, Boston WNBQ, Chi. WPTZ, Phila. WCBS-TV, N.Y. WRGB, Schenectady	Film spots; Aug 1; 13 wks (r)
American Tobacco Co (Lucky Strike Cigarettes)	N. W. Ayer	WCBS-TV, N.Y.	Film spots; June 27; 13 wks (r)
P. Ballantine & Sons Benrus Watch Co Borden Co	J. Walter Thompson Tarcher Young & Rubicam	CBS-TV net WCBS-TV, N.Y. WNBQ, Chi. WCBS-TV, N.Y.	Tournament of Champions; Wed 10-11 pm; Oct 5; 52 wks (n) Film spots; July 11; 52 wks (n) Film spots; July 1; 13 wks (n) (r)
Bulova Watch Co B.V.D. Corp Carter Products Inc (Arrid)	Biow Grey Sullivan, Stauffer, Colwell & Bayles	WNBW, Wash. KNDH, H'wood WRGB, Schenectady	Film spots; Aug. 30; 1 wks (r) Film spots; July 18; 7 wks (n) Film spots; Aug 1; 15 wks (n)
Continental Baking Co (Wonder Bread)	Ted Bates	WCBS-TV, N.Y.	Film anncmnts; July 25; 13 wks (n)
Dean Milk Co Esso Standard Oil Co	Swaney Marshalk & Pratt	WNBQ, Chi. CBS-TV net	Film anncmnts; July 10; 13 wks (n) Tonight On Broadway; Su 7-7:30 pm; Oct 2; 52 wks (n)
Forstner Chain Corp	A. W. Lewin	WNBW, Wash. WNBTV, N.Y. WNBQ, Chi. WCBS-TV, N.Y.	Film spots; various starting dates from July 20-Aug 1; 13 wks (n)
International Silver Co	Young & Rubicam	CBS-TV net	Silver Theatre; Mon 8-8:30 pm; Oct 3; 52 wks; (n)

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

# New and Renewed Television (Continued)

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
Kaiser-Frazer Corp	Weintraub	WBZ-TV, Boston WCBS-TV, N.Y. WABD, N.Y. WNBQ, Chi.	Film spots; July 25; 13 wks (n)
Keeley Brewing Co (Beer)	Schwimmer & Scott		Fifteen minute film programs; July 30; 13 wks (n)
Liebhmann Breweries Inc Masland Rug Co Jules Monterier (Stopette Deodorant) Carpenter Morton (Paints) Peter Paul Inc (Mounds) Revlon Products Corp (Cosmetics)	Foote, Cone & Belding Anderson, Davis & Platte Ludgin Dowd Brisacher, Wheeler Weintraub	WABD, N.Y. CBS-TV net WCBS-TV, N.Y. WNBQ, Chi. WABD, N.Y. WNBT, N.Y. WBZ-TV, Boston WCBS-TV, N.Y.	Film spots; Aug 6; 5 wks (n) Maslin At Home Party; Wed 7:15-8 pm; Sept 14; 13 wks (n) Film spots; July 22; 13 wks (n) Film spots Aug 1; 13 wks (n) Film spots; July 14; 26 wks (n) Film spots; July 20; 13 wks (n)
R. J. Reynolds Tobacco Co Simmons Co (Mattresses) White Rose Tea Co	Esty Young & Rubicam Tarcher	CBS-TV net WNBQ, Chi. WCBS-TV, N.Y.	Mystery Show; Fri 8:30-9 pm; Oct 7; 52 wks (n) Film spots; July 1; 13 wks (r) Film spots; Aug 25; 13 wks (n)

## Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KFGO, Fargo N. D.	ABC	Bolling
KITE, San Antonio Tex.	Independent	Independent Metropolitan Sales
KNOW, Austin Tex.	ABC	John E. Pearson
KSJO, San Jose Calif.	Independent	Forjoe, as Western rep
KSTL, St. L.	Independent	Independent Metropolitan Sales
WABB, Mobile Ala.	MBS	Branham
WACE, Chicopee-Springfield Mass.	Independent	Independent Metropolitan Sales
WARL, Arlington Va.	Independent	Independent Metropolitan Sales
WBEN-TV, Buffalo N. Y.	ABC, CBS, DuMont, NBC	Harrington, Righter & Parsons
WFTW, Ft. Wayne Ind.	Independent	Independent Metropolitan Sales
WTHM, Memphis Tenn.	Independent	Independent Metropolitan Sales
WKY, Evansville Ind.	Independent	Independent Metropolitan Sales
WLS, Lansing Mich.	MBS	William Rambeau
WLAJ-TV, Grand Rapids Mich.	ABC, CBS, DuMont, NBC	John E. Pearson
WNOR, Norfolk Va.	Independent	Independent Metropolitan Sales
WTMJ-TV, Milw.	ABC, CBS, DuMont, NBC	Harrington, Righter & Parsons
WWSO, Springfield O.	Independent	Independent Metropolitan Sales
WXLW, Indianapolis	Independent	Independent Metropolitan Sales

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Kenneth Beirn	Biow, N. Y., vp	Same, exec vp
Peter Black	Harold Cabot, Boston, acct exec	Same, vp
Victor G. Bled	French & Preston, N. Y., copy dir	Same, vp
William A. Chalmers	Kenyon & Eckhardt, N. Y., acct exec	Same, vp, radio dir
Wallace Clark	—	Raymond L. Sines, S. F., acct exec
John S. Davidson	Fletcher D. Richards, N. Y., vp	Same, radio, TV dir
James J. Delaney	McCann-Erickson, N. Y.	Morey, Humm & Johnstone, N. Y., vp
Cordelia Feehan	—	Elliott Nonas, N. Y., media dir
Irv Feldman	Furman-Hanser, N. Y., acct exec	Byrde, Richard & Pound, N. Y., acct exec
Edgar M. Forrest	Gardner, Wash., copy chief on U. S. Army. Air Force acct	Cowan & Dengler, N. Y., vp
John N. Freeman	—	Henry von Mörpurgo, L. A., acct exec
James Aston Greig	Gatke Corp, Chi., adv mgr	Simmonds & Simmonds, Chi., vp, acct exec
Blaney Harris	—	Doherty, Clifford & Shenfield, N. Y., radio, TV prodn superv
Frank Helton	—	Weiner, S. F., vp
William R. Hesse	—	BBD&O, N. Y., acct exec for Swan Soap
Milton Hill	—	Henry von Mörpurgo, L. A., acct exec
Spencer Hill	Grant, Chi., copy dir	Klau-Van Pietersen-Dunlap, Milw., acct exec
William H. Howard	Macy's, N. Y., vp, publ dir	Young & Rubicam, N. Y., vp
Russell Hunt	Harold Cabot, Boston, acct exec	Same, vp
Lon Kaufman	Stamps, Conhain, Whitehead, L. A., creative head	H. C. Morris, H'wood., acct exec
Francis Kerr	Rogers & Smith, N. Y., vp, eastern mgr	Schwimmer & Scott, Chi., acct exec
Ben Lang	—	Tullis, H'wood., in chge TV dept
Richard Liebman	Emil Mogul, N. Y., research dir	Same, media, market research dir
James E. Lillis	L. J. DuMahaut, Detroit, acct exec	Same, vp
John M. Lord	Harold Cabot, Boston, acct exec	Same, vp
Thurston MacGriffick	Biow, S. F., media dir	J. J. Weiner, S. F., media dir
Allan A. Marsh Jr	—	Cole & Werner, Omaha Neb., vp, acct exec, mdsg mgr
Byron Mayo	Richard G. Montgomery, Portland Ore., acct exec	Foote, Cone & Belding, L. A., acct exec
John J. Morrison	—	J. B. Taylor, Dallas, acct exec
Herbert A. Morse	Federal, N. Y., mgr sls prom dept	Same, vp
Eric N. Rasmussen	—	Simmonds & Simmonds, Chi., acct exec
Franklin S. Roberts	—	Harry Feigenbaum, Phila., radio, TV dir
J. L. Simons	—	Robins, Newton & Chapman, H'wood., vp
Amund Sjøvik	Holland American Coffee Co, N. Y., sls rep	Robert Hilton, N. Y., acct exec
Athol Stewart	—	Walsh, Montreal, radio dir
James I. Summers	Harold Cabot, Boston, acct exec	Same, vp
Charles R. Tanton	French & Preston, N. Y., mdsg, media dir	Same, vp
Phelp P. Walter	—	Robins, Newton & Chapman, H'wood., vp
Ralph B. Whitmore	—	Robins, Newton & Chapman, H'wood., vp
David B. Williams	Erwin, Wasey, I. A., acct exec	Same, vp
Curtis R. Winters Jr	Southern States Cooperative, Richmond Va., adv, prom head	Simmonds & Simmonds, Chi., acct exec
Sidney B. Wolfe	I. T. Cohen, Wash.	Same, TV dir

# IOWA WOMEN SPEND 5½ HOURS PER DAY WITH RADIO!



A recent New York University Survey reveals that the average American adult listens to the radio 12 to 14 hours a week.

Iowa women listen to their radios an average of 5 hours and 25 minutes each *weekday*—or more than a third of their waking hours! In the State's largest cities, the figure is 6 hours and 26 minutes; on farms, it's 5 hours and 40 minutes.

Throughout the State, men listen less than women, but even they spend 3 hours and 28 minutes *per day* at their radios!

These and many other *valuable* facts about Iowa radio listening habits are taken from the 1948 Edition of the famed Iowa Radio Audience Survey.\*

Write to us or Free & Peters for your free copy. Your request will also reserve for you a copy of the 1949 Survey, to be published this Fall.

\* The 1948 Iowa Radio Audience Survey is a "must" for every advertiser, sales, or marketing man who is interested in the Iowa sales-potential.

The 1948 Edition is the *eleventh* annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff, is based on personal interviews of 9,224 Iowa families, scientifically selected from cities, towns, villages and farms. It is universally accepted as the most authoritative radio survey available on Iowa.

# W H O

**+ for Iowa PLUS +**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives



**Shoe business looks to good fall.  
Industry 80% employed now**

Baby continues to need shoes, and women, despite the heat, are thinking of fall footwear, so 80% of Massachusetts shoemakers are working these days. This improved condition is true, according to Commerce Department, in the West, too. It isn't entirely the war-produced crop of youngsters and their mothers that are entirely responsible for increased demand for shoes. Industry is once again promotion-minded and has increased its advertising substantially during past three months. While television is looked upon as a great shoe-selling medium, it's radio advertising that's being bought.

**Washing-machine sales continue good,  
heating units also on upward swing**

Despite the heat this summer, sales of heating units and washing machines were higher in June and July than they were during any other two months in year. Saturation type of broadcast advertising by firms such as Bendix and Norge is said to have contributed substantially to the washing-machine demand. Low-priced housing, with washers as basic equipment, also helped maintain peak demand. A good part of that low-priced housing was also radio-sold.

**More dollars from magazines and newspapers  
being sought by Post-office Department**

Anti-advertising forces in Washington continue to try to hit publications with a high percentage of advertising content through bills to increase from 300 to 600% the rates on second-class publications. Increase of other rates is being sought, but nothing like a 600% increase is being asked, except from advertising-supported publications. Advertising still needs an efficient lobby.

**U. S. Census to cost \$70,000,000  
and change nation's marketing habits**

The 1950 census will cost the U. S. \$70,000,000 plus, according to current estimates. When report is released it is expected to show greatest population increase in U. S. history and to develop facts and figures that may change many great firms' marketing habits.

**Square dancing may help business—  
especially in blue-jean department**

Sweep of square dancing throughout U. S. may also bring increased business in blue jeans and other accouterments of swing-your-partner. WLS, Chicago's Prairie Farmer station, promoted together with the Windy City's *Sun-Times* and the Chicago Park District, a Square Dance Contest Festival that surprised even pappy. New York's Square Dances on the Mall have been bringing out square dancers of all ages, and there's little question that dance-calling will be successful profession for the next 12 months. Dance crazes have always developed business for dress and undie manufacturers. Radio stations are scheduling more and more folk music for the squares. Senators call it "a return to the soil." Nobody knows why.

**Broadcasters fight trend of paying for  
rights to high-school sports**

High schools of nation, wanting some of the gravy that flows to colleges for broadcasting rights, are trying the same routine, it's reported by U. S. Department of Education. First group of broadcasters to rebel are the stations of the Iowa Tall Corn Network. Danger of "exclusively" contracts for sports events was highlighted by Paul Alley (NBC-TV) over a year ago. While Alley's worry was that TV newsreels might be barred from events, his plea for the open gate applies just as much to radio broadcasting.

**No TV freeze lifting for September.  
UHF hearings may go on and on**

Freeze of new television stations will not be lifted in September as many TV factors have hoped. UHF allocations of the Federal Communications Commission will not have pleasant public hearings, and there will be little industry agreement on standards. FCC, to help TV, may have to unfreeze present band before completing hearings on new waveband. Reception in most markets may not be 100%, but there's little consumer objection to clarity.

**FTC is favorite bureau with  
Hill contingent**

Feeling that Congress would clip wings of Federal Trade Commission has flown out Hill windows. FTC is doing so many studies on monopoly that the Office Appropriation Bill added \$100,000 to the Budget Bureau's estimates of FTC financial requirements. This means more intensive studies of radio commercials. Advertisers are warned to watch their steps next season.

**War-taxes could be removed if anti-tax  
manufacturers would use air time**

While full-page newspaper advertising is being used by groups that want war taxes removed from many lines of products, it isn't producing results—too much small type and no human interest in the copy. Feeling is that personal appeal via air, direct into home, would move voters to tell Congress to get moving. With editorializing permitted, this could be done in a big way—without even trying, if manufacturers really wanted to use part of their airtime for this purpose.



**for  
daytime  
television  
see  
Du Mont**

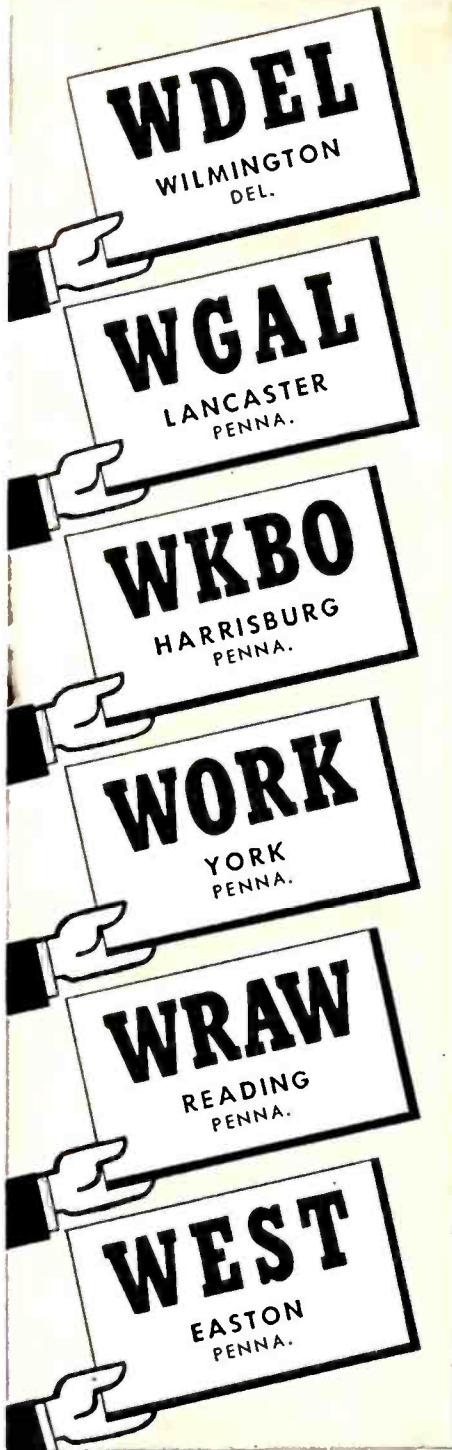
If you want to reach the housewife, daytime television must occupy an increasingly important place in your plans. Daytime television is doing a job for many advertisers, at a very modest cost. Surveys show that when television comes into the home, radio is neglected\*—and the television antennas are sprouting thick as corn in Kansas. Du Mont is your logical contact on daytime television, because: Du Mont pioneered daytime television. Du Mont has developed the daytime programs. Du Mont has the daytime network coverage.

*\*We would like to furnish you these facts. Write or phone the Du Mont Network Research Department.*



America's Window on the World

**for profitable  
selling—  
INVESTIGATE**



Represented by



**ROBERT MEEKER**

ASSOCIATES  
New York • Chicago  
San Francisco • Los Angeles

Clair R. McCollough  
Managing Director

**STEINMAN STATIONS**



**Mr. Sponsor**

**J. B. Beltaire**\*

Vice-President in charge of  
Sales and Advertising  
Frank H. Lee Company, Danbury, Conn.

Jack Beltaire is a soft-speaking person whose friendly, courteous instincts don't happen to interfere in the slightest with doing his job. He'll say yes—or no—quickly, and keep on saying it any number of times. Some people call him stubborn. Others who claim to know him better say, rather, "Jack has confidence in his own judgment."

Decision of the Lee organization to drop the radio program of controversial Drew Pearson wasn't easy. The famous "I predict—" commentator had lifted the Lee trademark from comparative obscurity to one of the best-known names in America. When the company decided the rambunctious partisanship of Pearson's "causes" might not always be good for Lee hat sales, chief salesman Beltaire gently escorted their crusader to the edge of the felt-covered plank.

Beltaire's new radio salesman, screen star Robert Montgomery, is as suave—and is scheduled to be as non-controversial in his commentary—as Pearson was blunt and partisan. As for talking about the efforts made to find a meeting ground with Pearson, Beltaire merely shakes his head and insists his only job is selling hats, not writing history. Selling hats probably comes as natural to Jack Beltaire as climbing trees to Tarzan. He was born in Danbury, Conn., home of Lee hats and a center of America's hat-manufacturing industry. In 1913, at the age of 19, he went to work for the Hawes-Von Gal Hat Co. Lee got him two years later. He was with them for 24 years, then the John B. Stetson Co. in Philadelphia lured him with an offer to direct the selling of its famous line. Six years later he came to New York to head up advertising and sales for Lee.

With a radio budget of \$4,000 a week and Dale Carnegie on Mutual, Beltaire embarked on network broadcasting in 1943. Two years later, he was spending \$11,000 weekly for the Pearson package and breathing a little faster as his sales curve began moving steadily in the direction that was to change his entry from an also-ran to a championship contender. He will spend in the neighborhood of \$700,000 for advertising this year, about twice what he spent in 1935 when Lee started out to promote its own label. He thinks men's hats need more "romance" and "glamor," and that Bob Montgomery will help impart that feeling to Lee chapeaux.

\* William H. Weintraub is at left



# REPUTATION *assures* REPETITION

... AS TELEVISION MARCHES ON IN TEXAS!



NEW HOME of both  
WOAI and WOAI-TV

**SAN ANTONIO** . . . plus thousands of other people throughout South Texas . . . eagerly await their first television station, WOAI-TV. It will be here before the end of the year!

WOAI-TV will be launched with several advantages:

It will be operated by the same management that in nearly three decades of AM Radio has molded WOAI into one of America's leading stations.

WOAI-TV will be under the guiding hands of experienced television

personnel . . . in engineering, programming and production; in other departments by a staff trained through years of AM service.

Thirdly, it will be in TEXAS, where big things have a habit of growing even BIGGER!

Reputation of WOAI, known and respected from coast to coast, will be a precious heritage of WOAI-TV. This reputation assures REPETITION in the life of its bounding new baby brother, WOAI-TV!

# WOAI-TV

SOUTHLAND INDUSTRIES, INC.

C H A N N E L 4

*San Antonio*  
TEXAS

**P.S.**

**See:** "How banks use radio." and "A bank turns to TV"

**Issues:** December 1947, p. 20; October 1948, p. 32

**Subject:** What opportunity for both selling and public service does TV hold for banks and financial advertisers?

With some \$200,000,000,000 stashed away in U.S. savings accounts, employment back to 59 million, and business loans once again on the way up, the nation's banking houses and financial advertisers are again finding that broadcast advertising can better their business. Lately, this has been particularly true in TV, with well-publicized TV successes of banks like Boston's Shawmut and New York's Bowery Savings acting as a spur.

Well-planned visual advertising for banks is no big-city monopoly. One of the outstanding bank sponsorships in the visual medium is the weekly half-hour program, *Salute To Wisconsin*, of the Marine National Exchange Bank of Milwaukee. The program, seen on WTMJ-TV, Milwaukee, is productive of very good public relations for the sponsor, and has been instrumental in landing some blue-chip industrial accounts for the Marine Bank, although the costs of the show easily top the sponsor's previous ad budgets for all other media. Marine Bank got into TV shortly after WTMJ-TV went on the air, at the urging of its aggressive agency, Cramer-Kraselt, which saw the value in building up its client's goodwill via the visual air.

*Salute To Wisconsin* is basically a show that salutes in turn the leading businesses of the state (Allis-Chalmers, Wisconsin Dairy Industry, etc.) by telling the story of the growth of leading companies in these industries. Talent is drawn largely from the company being

saluted, and gives the show a folksy, home-spun flavor that makes it popular with both viewers and top-management at the big firms being featured. Unlike many financial advertisers, Marine Bank promotes its broadcast advertising heavily in newspapers, displays, and so forth, with such results as the long waiting-list of firms seeking to be on the show, and requests from other banks for permission to use the format in other markets.

**P.S.**

**See:** "The automotive picture" (Part one)


**Issue:** 14 March 1949, p. 21

**Subject:** Willys-Overland uses selective form and rural-appeal radio to boost Jeep sales.

Although there is a sporty-looking Jeep convertible, designed primarily for the college-and-country crowd and for sunny climates, the various civilian versions of the familiar wartime vehicle—station wagons, pickup trucks, small utility trucks—do their best business in the non-metropolitan areas. The Jeeps, sold as "America's most useful vehicles," serve a real function on farms and in rural areas.

Many years ago, Willys-Overland was in network radio, with no great success. Recently, after some limited national selective campaigns in radio to further the new line when it was introduced last year, Willys-Overland began a pilot operation to sell Jeeps via broadcast advertising aimed at farm markets. The program vehicle used is one of the most popular folk-music shows in radio, the WSM (Nashville) *Grand Ole Opry*, with Willys-Overland sponsoring a 15-minute portion of the show every

*(Please turn to page 36)*



# IT'S THE FACTS

WOV believes that facts in radio are as important as facts over radio. That's why WOVB has and is continuing to make thorough, accurate studies on each of 5 AUDITED AUDIENCES. That's why both advertiser and agency can know exactly who is listening when you buy WOVB. That's why sponsors on WOVB know that on WOVB

<p>Wake Up New York 1280 Club Band Parade Prairie Stars</p>	<p>Italian language market 2,100,000 individuals (larger than Pittsburgh).</p>
---	--

**RESULTS IS THE BUY-WORD**

Originators of

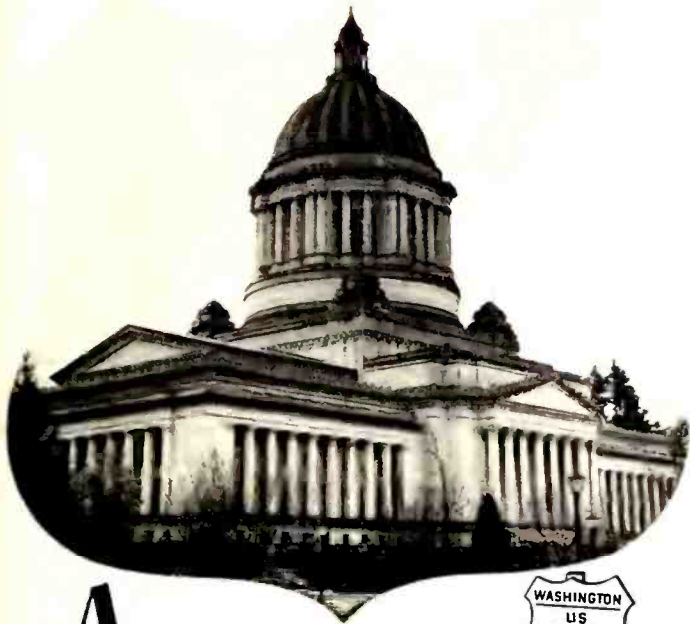
## Audited Audiences

RALPH N. WEIL, Gen. Mgr.

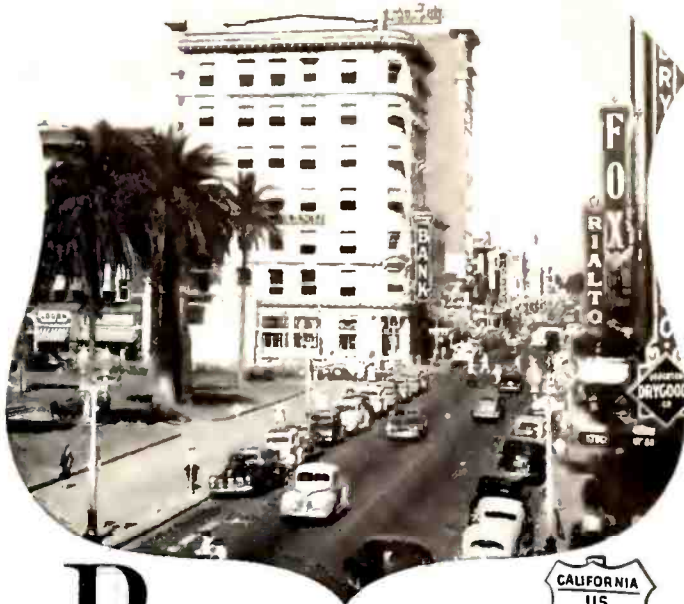
The Bolling Company,  
National Representatives

# WOVB

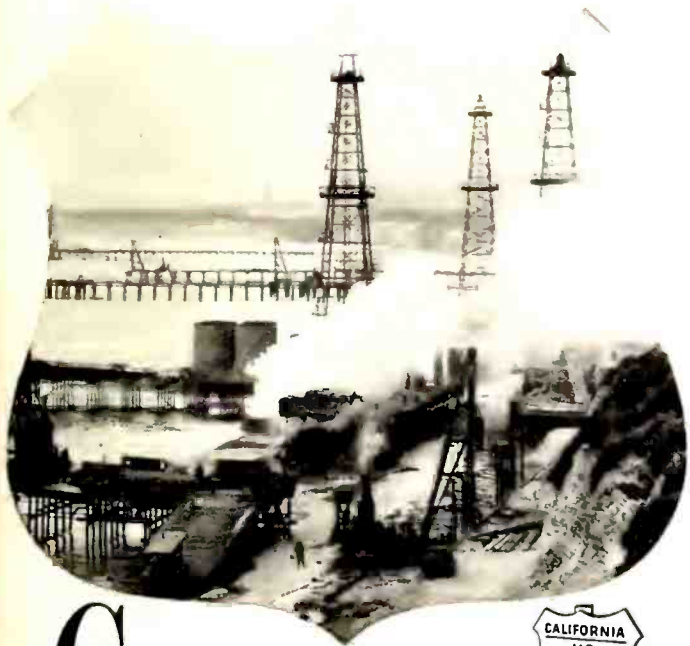
**NEW YORK**



**A**LL ROADS ON THE COAST lead to ABC markets. Olympia, capitol of Washington, is just one of 42 Coast towns where ABC has 50% or better BMB penetration (73% of its radio families are regular ABC fans).



**B**Y FAR THE EASIEST ROUTE to Stockton is via ABC. For BMB proves that 78% of the radio families in this California canning center are consistent ABC listeners. Inside AND outside, you get all the towns on ABC.



**C**AN'T MISS THE WAY to Ventura on your sales map if you study BMB figures. They show 72% of this sea-side oil center's radio families are regular ABC tuner-inners. So if you're mapping a Coast campaign, let an ABC representative help you find the right road.

## On the coast you can't get away from ABC

**FOR COVERAGE...** ABC's booming Pacific network delivers 228,000 watts of power—49,250 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of *all* Pacific Coast radio homes. And ABC's Coast Hooper for 1948 was up 9% or better both day and night.

**FOR COST...** a half hour on ABC's full 22-station Pacific network costs only \$1,228.50. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you're on a coast network  
or intend to be—talk to ABC

# ABC PACIFIC NETWORK

NEW YORK: 7 West 66th St. • TRAFALGAR 3-7000 — DETROIT: 1700 Stroh Bldg. • CHERRY 8321 — CHICAGO: 20 N. Wacker Dr.  
DELAWARE 1900 — LOS ANGELES: 6363 Sunset Blvd. • HUDSON 2-3141 — SAN FRANCISCO: 155 Montgomery St. • EXBROOK 2-6544

**NORTH CAROLINA  
IS THE SOUTH'S  
No. 1 STATE**

**AND  
NORTH  
CAROLINA'S**

**No. 1  
SALESMAN  
IS**

**50,000  
WATTS  
680 Kc.**

**WPTF NBC  
AFFILIATE**

**RALEIGH, North Carolina**


**National Representative FREE & PETERS INC.**

SPONSOR



# Audience promotion: Fall 1949

## Networks fight to build listening

 All four networks and most network affiliates will be fighting fast and furiously for listeners this fall. In the past, the battle has been between CBS and NBC, with the other two webs taking a nolo contendere stance. This year both ABC and Mutual are spending promotional dollars, and while MBS hasn't the bankroll to compete with the other three chains, it has plans to marshal its 500 stations into a merchandising force which may enable it to compete without coin of the realm.

CBS gets its promotion under way in the middle of August. A great deal of dependence is being placed upon on-the-air promotion, such as Amos asking Andy where they are, and Andy answering, "We're on CBS, the Columbia Broadcasting System." Practically all of CBS' names will be making the network breaks and selling the idea that "this fall hear them all on CBS."

NBC started its fall on-the-air promotion the last week in July. Since the Ethel Merman and a number of other top-flight NBC programs were getting their feet wet this summer for fall audiences, NBC decided that it was a good idea to start selling them in the good old summertime.

NBC is placing great dependence on its on-the-air unit, which should make Jules Herbuveaux, former NBC Midwest program manager, at least a little bit happier than he has been during the past ten years. Herbuveaux, now Chicago TV manager, spent untold hours preaching the need of broadcasting's using its own medium to sell itself. Not only is it making station-break announcements available, but it also has fond hopes for two promotional programs devoted to selling what NBC makes available. These programs are *Encore*, a reprise of top moments from network broadcasts each week, and *Curtain Call*, another collection of highlights of NBC programs.

◀ NBC's empty plastic case symbolizes promotional problem faced by networks and stations

## **Network promotional thinking for fall**

### **ABC**

The Ed Noble network knows that 1949-1950 presents its greatest challenge to date. It's out to prove that U. S. Steel made a mistake when it shifted, and that despite program losses it still delivers a top low-cost audience.

### **CBS**

"This fall, hear them all on CBS" is the rallying promotional cry of Columbia. Seldom in the history of broadcasting has there been such affiliate willingness to go all out to work with a chain. It's a Columbia year to crow.

### **MBS**

Mutual's new president has given MBS new promotional life. The network will focus its revived attack on "Queen for a Day," the Sunday mystery block, the World Series, and its kid programs. Mutual may be the merchandising network yet.

### **NBC**

A multiple-page "Life" advertisement sparks the senior network's fight for continued listening acceptance. With the greatest "on the air" promotion in network history NBC wants to prove that good listening isn't all names. There's a new drive at NBC.

Getting on-the-air promotional material to stations in the past has been an expensive and tedious job. The pressing and distribution of a single promotional record ran to \$100 per unit. Thus it was a \$10,000 annual expense. Today it's a tiny fraction of this. The networks, all of them, play the star station-break announcements on the closed circuits\*, the stations record them off-the-line and thus, at practically no cost, have disks ready for air promotion.

This development is even more important than a cost-saving device. A star can be picked up from Hollywood, Chicago, or any place where she may be on tour, recorded, and then at the promotional moment fed the stations via the closed circuit. The announcement can be as timely as a weather report.

A disk being received in the mail will seldom have the impact of a star announcement included in a closed-circuit presentation of a campaign. The networks are collecting upon the fact that the National Association of Broadcasting reported that 59% of radio's listeners found out about new programs via broadcast announcements.

NBC, CBS, ABC will all be using magazine and newspaper space to sell their programs. NBC is basing its appeal on a day-by-day campaign, selling each evening's broadcasting in that day's newspapers. Thus NBC ads are headed—"Today is Tuesday," "Today is Wednesday," etc. In each ad a regular evening's lineup will be featured. NBC has found that radio logs have top readership and is following the illustrated log formula.

CBS is hitching its wagon to stars. Having for years been virtually sans top program names and this year having a star-studded schedule, Columbia is making the most of its reshaped façade. CBS's fall promotion will feature its "Hear them all on CBS" appeal. The stars are being featured as CBS's, which in most cases they are. Some Columbia stations at its recent promotional meetings in New York and Hollywood (1 August and 8 August) testified that CBS had achieved the impossible. Listeners were asking the stations when the new CBS stars would be heard. In the past, surveys have indicated that listeners tuned programs first, wave lengths second, stations third, and webs last—if at all.

\* Material sent to stations via telephone lines but not broadcast.

The news coverage of CBS's "capital gains" routine and the switch of so many stars within a year has made dialers conscious of CBS as a star network. There is every indication that this is a temporary manifestation, just as for a few years Paramount Pictures meant top flight entertainment on the screen.

ABC will not do an over-all fall promotion. It will turn its promotional guns on Friday night (mystery block), Sunday night (give-away evening),

# **RADIO MIRROR**

OCTOBER • 25c



The entire October issue of "Radio Mirror" is devoted to...

Thursday TV's schedule, and its kid block, *Call of the Yukon*, *Sky Chief*, and *Jack Armstrong*.

In the past ABC has not put any promotional pressure on any special months during the year. This fall, however, ABC is out to prove that despite name-program losses, *Theater Guild*, *Bing Crosby*, *Groucho Marx* and others, it's still an effective network, delivering top audiences at reasonable cost.

ABC will use block promotion wher-

ever possible. Having proved that half-hour children's programs hold audiences better than 15-minute strips, it's now going after bigger audiences for these half-hours with box-top competitions. With a \$60,000 budget, ABC will run three "summer vacation" promotions. Each of the kid shows will have special 1950 vacation prizes tailored to the story lines of the shows. *Yukon* will send the contest winners to Alaska for two weeks—parents as well as juvenile winners. *Sky Chief* contest winners will tour the U. S., via air, as guests of Eddie Rickenbacker (Eastern Airlines). *Jack Armstrong* will send the winners of its contest to the Caribbean countries — "the All American boy visits the Central American area," etc. ABC's kid strips have been building steadily and it's time the network said it with box-tops, contestedly speaking. The contests will be hidden-word games, with the youngsters finding the words by listening to the programs and writing the usual 25-word "I like \_\_\_\_\_ because" tiebreaking sentences.

ABC's multiple-block promotion won't get under way until the middle of September. The network has studied ratings, found that ratings start their upward climb around 15 September, and therefore sees no reason to spend money trying to change the trend.

ABC, CBS, and NBC will all use space in *Look* this fall. ABC's schedule is two pages, CBS's 14, and NBC's 13. These are time-for-space deals, the time being on the webs' owned and operated stations in the form of selective announcements.

NBC is also using space in *Life*, on a cash-on-the-barrelhead basis. It is said to be the biggest single advertisement ever placed in this pictorial publication and, besides featuring NBC stars, lists every NBC station, one of the few times that a national network has bought space to advertise its affiliates.

ABC is stepping outside of the usual publications in which networks have used space to promote themselves by scheduling pages in *Coronet* and *Esquire*. It will continue to use *Life* as it has before, but not to the extent that NBC is doing. However, in promoting its Friday night schedule, ABC will achieve the effect of multiple-page advertisements in *Life* through a tie-up whereby sponsors of different Friday night shows will use the slogan planned

(Please turn to page 44)

AD TELEVISION

SPECIAL ISSUE!



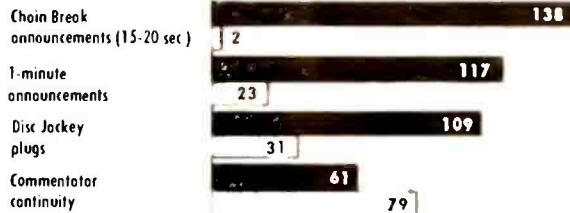
Sirs - Color Pictures and Stories!

uma, its stars, its web. Watch CBS sell this publication

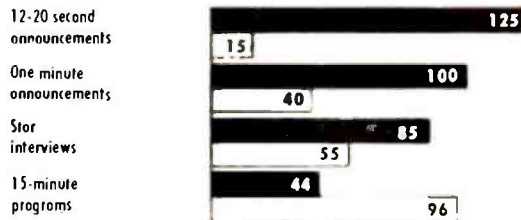
How a network's affiliates use promotional material

ON-THE-AIR PROMOTION (LIVE)

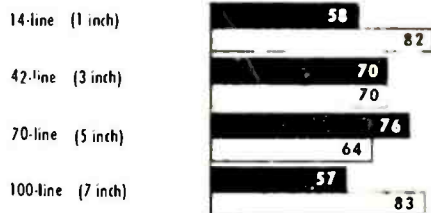
YES NO



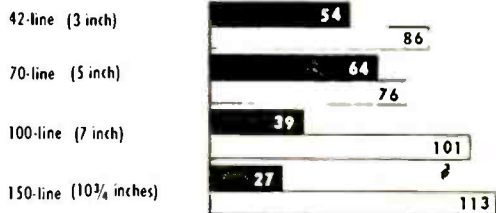
ON-THE-AIR PROMOTION (TRANSCRIBED)



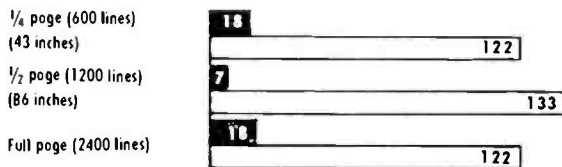
NEWSPAPER (1-COLUMN MATS)



NEWSPAPER (2-COLUMN MATS)



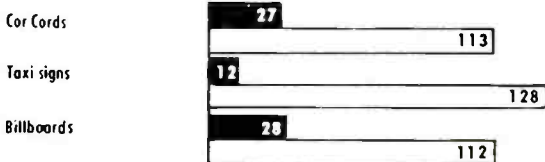
NEWSPAPER (LARGER MATS)



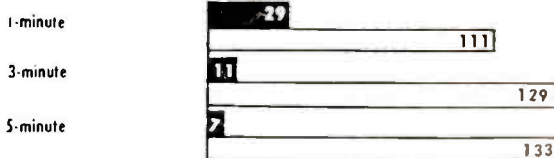
NEWSPAPER (MISCELLANEOUS)



MISCELLANEOUS



FILM TRAILERS



DO YOU HAVE A RECIPROCAL TRADE DEAL WITH A LOCAL NEWSPAPER?





# The Squirt slant

**Bottle tops are money**

**when kids start bidding in the studio**

**selective**

It wowed 'em in San Bernardino, and jumped Squirt sales in that California town to new mid-winter highs. It laid 'em in the aisles in Canton, Ohio, and added 30 new outlets for the local distributor in just five weeks, enabling him to sell his business later at a substantial profit.

... But it laid an egg in—well, in towns where it should have done just as well.

The recent experience of the Squirt Company with *Bids From The Kids* in a ten-market 13-week national selective test run proves again an old radio adage with merchandising men. There really isn't any such thing as a fool-proof formula for a locally-handled and produced radio promotional show. Real results too often come only when the station involved goes out of its

way to do a high-pressure campaign, and knocks itself out to keep up a steady stream of local-angle gags and gimmicks to maintain a high level of audience interest in the program.

It was a tough lesson for the relatively-new Squirt Company to learn. The Squirt firm, a soft-drink concern that does an estimated yearly business of \$10,000,000 from its Beverly Hills (California) headquarters, is a firm believer in advertising. Through its 350-odd bottlers, the company markets "Squirt," a carbonated grapefruit drink, on a national basis. To keep sales rolling, as well as to open new outlets and expand distribution, Squirt spends just under \$500,000 yearly for advertising in radio, outdoor, and printed media. A good deal of Squirt advertising, as it is for firms like Coca-Cola, Seven-Up, Dr. Pepper, etc., is on

a cooperative basis with the company and the bottlers splitting the costs on a sliding scale. Squirt had edged into several markets in a big way by early 1949, and was giving some of the older and more-established bottling concerns a run for their money. Since it was a slightly tart drink and a good mixer (it makes a very tasty Tom Collins), it did its best business with adults. In the bottling business, a multi-million dollar industry with few illusions, Squirt was considered as a drink for grown-ups. In the early weeks of 1949, Squirt decided to see if they could do something about it. A vehicle of some kind was needed to do a big promotional job on the younger soft-drink buyers, and to make them conscious of the product.

Squirt and its agency, Harrington, Whitney & Hurst (Los Angeles), felt



**FREE RADIO SHOW!**  
THIS TICKET ADMITS YOU TO

**"BIDS FROM THE KIDS"**

THE EXCITING NEW RADIO SHOW WHERE KIDS USE  
SQUIRT BOTTLE CAPS INSTEAD OF MONEY TO BUY  
LOTS OF SWELL PRIZES!

**HOTEL ONESTO BALLROOM -- 9 A. M.**  
**SATURDAY, APRIL 16**

BROADCAST OVER WHBC—9:30 A. M.

**Kids, Save SQUIRT Bottle Caps!**



**KIDS!**  
**SAVE YOUR**  
**SQUIRT BOTTLE CAPS**  
use them to buy lots of  
**SWELL-EXCITING PRIZES**  
at the **NEW Radio Show**  
**"BIDS FROM THE KIDS"**

Copyright 1949,  
The Squirt Company

**Kids in the audience bid for Prizes with Squirt Bottle Caps**

LISTEN TO

**AND**

COME TO

**HERE ARE SOME OF THE SWELL BIG PRIZES**

News that Squirt bottle tops are worth money was brought to youngsters in each area by newspaper advertising. The ads sent the teen-

age and under population to Squirt dealers for tickets to "Bids from the Kids." Prizes (picture on left page) created a strong collecting desire

that they had found what they wanted when they were presented with a "package" idea by the Hollywood radio firm of Ralph J. Rowe Productions. The show was *Bids From The Kids*, a sort of juvenile air auction-and-quiz show whose basic gimmick was that kids would have to save (in this case) Squirt bottle caps in order to bid during the program for merchandise prizes. Both client and agency went for it in a big way, figuring that the multiplicity of brand-name mentions ("Who will bid 100 SQUIRT BOTTLE CAPS for this wonderful, genuine, terrific . . .") would give them high sponsor identification and added direct sales, in addition to usual sales results obtained from radio programming. Squirt was no newcomer to broadcast advertising. It had, and still does have, as SPONSOR goes to press, a selective campaign running nationally, with e.t. station breaks and announcements on over 300 stations.

San Bernardino, California, a citrus-growing town of 60,000 people that nestles at the foot of a spur of the Sierras, was selected as the pilot operation for a six-week test. For one thing, it was near enough (60 miles) from Los Angeles to let the home office of Squirt get fast reports on how *Bids From The Kids* was doing. The local bottler, Reeder and Douglas Bottling

Company, was lined up, and the pilot operation started.

Squirt's locally-produced show, *Bids From The Kids*, went on the air 12 February 1949, being carried on the San Bernardino ABC affiliate, KITO. A large hall was needed, so arrangements were made to house the weekly show in the local American Legion Hall. At that time, Squirt had only 8.7% distribution in San Bernardino, even though that figure accounted for some 65% of the grocery outlets in town.

Meteorologically speaking, Squirt couldn't have chosen a worse time of the year to start the San Bernardino operation. For a week before the first airing on 12 February, it had rained a cold, steady drizzle. Then, while the Chamber of Commerce tried not to notice, it snowed in California. As if this wasn't enough, there was only time to get in one fast week of newspaper, radio, and dealer-window promotion beforehand. It seemed as though the breaks were against Squirt.

Being a test run, no heavy pressure was exerted by the firm or bottler on the dealers to stock up, in the event that the show didn't continue. The first show and those that followed for the next five weeks received only a light promotional backing, rather than the heavy type that radio experts feel is

called for with a show of the *Bids From The Kids* type. Format-wise the first show revolved around the idea of awarding prizes to the kids who could bid for them with the greatest number of Squirt bottle caps. Included also were some variations on this theme, such as spelling bees, riddle games, and a "Mystery Phrase" telephone call to listeners at home. All the program gimmicks contained references to or use of Squirt bottle caps.

At the close of the six-week run, during which attendance at broadcasts had been surprisingly high, the results were a real surprise to Squirt and its agency. Squirt distribution was up 32.4%. Squirt volume was up 68.4% over the best and hottest week of the previous summer!

Said the local Squirt bottler, Tom Douglas: ". . . give me six more weeks of this show, and Squirt will dominate the market." Added Douglas, little thinking that he was giving a Nostradamian preview of things to come: "In questioning the children about where they get their Squirt bottle caps, one important fact came out—children are getting store owners to save Squirt caps . . . this means Squirt is getting top attention and push in the outlet . . . something that money can't buy." The dealers like it, too. "My sandwich and

(Please turn to page 48)

**GENERAL BROADCASTING**

The following are NET time charges including deduction of all applicable talent fees and announcers' fees, showing weekly rates based on consecutive weeks of programming. These rates do not include talent or announcers' fees.

*Don't ask for "A" time at "B" rates*

*Don't expect frequency discounts unless earned*

*Don't charge more time than paid for*

*Free air promotion is a part of the contract*

CLASS "A" 5:30 A.M. to 11:00 P.M. — Sunday through Saturday	1 time per week	2 times per week	3 times per week	4 times per week	5 times per week	6 times per week
<b>One Hour</b>						
1-12 wks	\$300.00	\$540.00	\$720.00	\$900.00	\$1050.00	\$1200.00
13-25 wks	270.00	486.00	648.00	810.00	945.00	1080.00
26-51 wks	255.00	459.00	612.00	765.00	892.50	1020.00
52 or more wks	240.00	432.00	576.00	720.00	840.00	960.00
<b>Half Hour</b>						
1-12 wks	180.00	324.00	432.00	540.00	630.00	720.00
13-25 wks	162.00	291.60	387.20	486.00	567.00	648.00
26-51 wks	153.00	275.40	367.20	459.00	535.50	612.00
52 or more wks	144.00	259.20	345.60	432.00	504.00	576.00
<b>Quarter Hour</b>						
1-12 wks	120.00	216.00	288.00	360.00	420.00	480.00
13-25 wks	108.00	194.40	259.20	324.00	378.00	432.00
26-51 wks	102.00	183.60	244.80	306.00	357.00	408.00
52 or more wks	96.00	172.80	230.40	288.00	336.00	384.00
<b>10 Minutes</b>						
1-12 wks	90.00	162.00	216.00	270.00	315.00	360.00
13-25 wks	81.00	145.80	194.40	243.00	283.50	324.00
26-51 wks	76.50	137.70	183.60	229.50	267.75	306.00
52 or more wks	72.00	129.60	172.80	216.00	252.00	288.00
<b>5 Minutes</b>						
1-12 wks	60.00	108.00	144.00	180.00	210.00	240.00
13-25 wks	54.00	97.20	129.60	162.00	189.00	216.00
26-51 wks	51.00	92.40	122.40	153.00	178.50	204.00
52 or more wks	48.00	86.40	115.20	144.00	168.00	192.00

*Don't be in talent fees in time charges*

*Agency discounts are only due agencies*

*National Rates should be paid by national advertisers*

CLASS "B" 5:45 A.M. to 7:30 A.M. — 11:00 P.M. to 12 Midnight — Sunday through Saturday	1 time per week	2 times per week	3 times per week	4 times per week	5 times per week	6 times per week
<b>One Hour</b>						
1-12 wks	\$225.00	\$405.00	\$540.00	\$675.00	\$787.50	\$900.00
13-25 wks	202.50	364.50	486.00	607.50	708.75	800.00
26-51 wks	191.25	344.25	459.00	571.25	666.00	765.00
52 or more wks	180.00	324.00	432.00	540.00	630.00	720.00
<b>Half Hour</b>						
1-12 wks	135.00	243.00	324.00	405.00	472.50	540.00
13-25 wks	121.50	218.70	291.60	364.50	425.25	486.00
26-51 wks	114.75	206.55	275.40	344.25	401.63	459.00
52 or more wks	108.00	194.40	259.20	324.00	378.00	432.00
<b>Quarter Hour</b>						
1-12 wks	90.00	162.00	216.00	270.00	315.00	360.00
13-25 wks	81.00	145.80	194.40	243.00	283.50	324.00
26-51 wks	76.50	137.70	183.60	229.50	267.75	306.00
52 or more wks	72.00	129.60	172.80	216.00	252.00	288.00
<b>10 Minutes</b>						
1-12 wks	67.50	121.50	162.00	202.50	236.25	270.00
13-25 wks	60.75	109.35	145.80	182.25	212.63	243.00
26-51 wks	57.38	103.28	137.70	172.13	200.81	229.50
52 or more wks	54.00	97.20	129.60	162.00	189.00	216.00
<b>5 Minutes</b>						
1-12 wks	45.00	81.00	108.00	135.00	157.50	180.00
13-25 wks	40.50	72.90	97.20	121.50	143.63	162.00
26-51 wks	38.25	68.85	91.80	114.75	133.88	153.00
52 or more wks	36.00	64.80	86.40	108.00	126.00	144.00

**SPOT ANNOUNCEMENTS**  
5:45 A.M. to 12 Midnight — Sunday through Saturday (to be used within the period of one year)

	One-Minute	Half-Minute
One time	\$40.00	20.00
26 times	34.00	17.00
52 times	28.00	14.00
104 times	30.00	15.00
260 times	28.00	14.00
500 times	24.00	12.00

**CLASS "C" Midnight to 2:00 A.M. — Sunday through Saturday**  
Announcements. One-minute, \$10.00 net; One-half minute, \$7.50 net

**LOCAL RETAIL DISCOUNTS**  
25% on program time charges, 10% on spot announcements.

**POLITICAL BROADCASTING**  
One time rates apply. No discounts.

**ANNOUNCERS' FEES**  
Following are announcers' fees, fully commissionable for programs: Five-minute program, \$4.00; Ten-minute program, \$5.50; Quarter-hour program, \$7.00; Half-hour program, \$14.00; One-hour program, \$20.00.

**AGENCY COMMISSION**  
15% agency commission to recognized advertising agencies on time charges and announcers' fees.

SOME ADVERTISERS LOOK UPON RATE CARD AS INVITATION TO ARGUE RATES TO DETRIMENT OF STATION AND SPONSOR

# You get what you pay for

**Violating the rate card isn't good long-term practice**



Rate cutting is vicious. It not only infects the industry, in which it becomes a disease, but it also hurts the users of the industry. Tearing up the rate card is not solely a postwar manifestation. In hundreds of markets, it has been the custom of secondary stations to make "deals" with advertisers who have used substantial blocks of

time. Baseball sponsors, for instance, have seldom paid card rates for all the time the games have occupied on the air. This is also true of football, basketball, hockey, prize fighting, and a host of other sportscasts. It's understandable that package deals must be made when broadcasting rights are expensive and air time runs far longer than the usual 15-minute and half-hour period. Even

networks set special rates when it comes to airing events that deliver audiences and do not adhere to standard time periods. This is not tearing up the rate card, since there are no rates for time periods that extend beyond the hour on rate cards. Thus package rates for sporting and other "overtime" events are not generally destructive to the broadcast advertising

structure. There are times when an advertiser seeking the "best" possible deal will take a sports event to the least effective station in town and use the event to persuade the station to cut its time rates to such an extent that the advertiser is getting his time practically for free. In the long run this isn't profitable for the advertiser, for one of two things happen. If the station has a fair spot on the dial and sufficient power to cover the market the advertiser desires to reach, eventually the station ups its package rate to the advertiser (after a year or two) and he's paying the same or the equivalent rate that he would have paid on a station with more acceptance at the start. If on the other hand the station hasn't the dial position nor the power to cover the market the sponsor desires to reach, the low time rate is expensive, since no matter what station a sports sponsor uses, his broadcast franchise usually costs the same.

Nevertheless, cutting time charges in connection with season-long sports schedules is not too detrimental to advertiser or medium. It is also understandable in connection with saturation campaigns where the advertiser buys a great number of announcements, station breaks, or programs, to achieve an immediate acceptance for a product or an event. In the case of the latter type of advertiser, it's very often essential that blocks of announcements be used to bring out the crowds. Motion pictures have found that saturation advertising is essential and so have circuses, fairs, and carnivals. Package rates for this type of advertising aren't as prevalent as package rates for sportscasts, but a recent survey indicated that 60% of

the stations "would listen" to propositions or blocks of announcements.

With the exception of these two groups of users of air time, cutting rates is neither justified nor profitable to the advertiser or the station. In many markets today, there is an over supply of stations on the air. The newer stations either set out to do a pinpointed broadcasting job, cut rates, or go off the air. It is amazing how many stations are good broadcast advertising buys, despite the fact that they invade markets which apparently were well serviced by old-established outlets. It is also amazing that frequently these new stations lead their markets in Hooperatings, despite the fact that they are sans network affiliations. An independent station manager stated recently that there were only 18 major markets that couldn't stand another station in the area and even most of the 18 might justify another station if its operator determined in advance the segment of the market that he was determined to service, in advance of opening the outlet.

What has happened in Memphis, Boston, Worcester, Hempstead (L. I.), Seattle, St. Louis, and a host of other markets, proves that it's not necessary for a station to operate on a "price" basis in order to obtain business and to make broadcast advertising on new stations profitable to local merchants and national advertisers.

An advertiser gets what he pays for. That has been proved for years in black-and-white, as well as in broadcast advertising. In a city in South Carolina, a station decided to ignore its rate card and go in for bargain-basement business. If offered announcements at 50 cents an announcement up

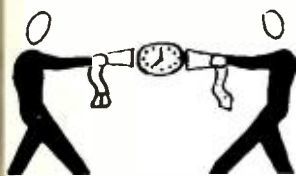
to 50 words. The station took a number of sponsors from other stations in the town, the advertisers took the money they "saved" and spent it in newspapers.

The 50-cent announcements station can be heard, the newspaper advertisements can be read. What is disturbing one advertiser who switched is that with his current use of two mediums his business is still lower than it was when he spent his entire budget in broadcast advertising. He's spending \$7.00 a week on the air (he formerly spent as high as \$364.00) and he's spending \$250 a week in black-and-white. With his agency making no money from broadcast advertising, his account in this town isn't getting the localized attention that it should. The art and copy for the newspapers are not what they should be, because the agency has to watch its production budget. This particular manufacturer is just about convinced that advertising can't do him any good. (The situation in South Carolina isn't duplicated in every market in which this advertiser places business but it's carbon copied frequently enough to tear down the sales effectiveness of a sizable amount of this manufacturer's business.)

Even a Broadcast Measurement Bureau report for this town in South Carolina wouldn't help the advertiser too much. The station happens to have two programs with large listening audiences. Thus it will have a good once-a-week index figure. Advertisers will have to watch the multiple-times-a-week figures in order not to be caught buying bargain stations that are not listened to regularly.

(Please turn to page 46)

### Deices that don't pay off for sponsors



**time stretching**  
isn't good for the sponsor. It may seem he's getting more than he pays for, while actually all he's receiving is a few extra words in a poor time slot



**"A" time for "B" rates**  
seems like a good "deal." It isn't, for the sponsor who tries this device usually discovers he has "A" time with less listeners than a good "B" period



**two for one deals**  
are like all cut-price devices, simply a method by which station appears to be cutting the rate card but is really getting rid of unsalable time



**talent for free**  
is a favorite request of some sponsors. Some stations can't do it because of AFRA. Others won't give good free talent. You get what you pay for

# Dealer cooperative advertising

**The advertising agency's job is to bridge the gap between what the manufacturer wants and the dealer must have**



A manufacturer-dealer (or distributor) cooperative advertising campaign can lose a lot of steam if it gets caught between clashing objectives of manufacturer and dealer. This is one of several points at which the contribution of the national advertising agency can make co-op ad-dollars do more work.

The astute manufacturer realizes his first obligation to himself *and* his retailers is to see that his broadcast and other advertising creates consumer acceptance for his product. Ordinarily, he alone is in a position to point out, through advertising, the differences between his product and others and explain their comparative advantages.

Further, most manufacturers are strictly interested in building up the prestige of their names and their brands. It's easy to forget the individual objectives of local retailers. At the other extreme, a dealer may care nothing about adding to the glory of the original supplier—he'd like to make the name of Joe Doakes & Son mean something in *his* community. That's a big item in his estimate of how to move goods from his shelves.

Of course, the smart retailer will point out, so far as practicable, the major advantages of the products he advertises. This, however, gives him no advantage over other outlets that feature the same merchandise. So the retailer figures—if he figures at all—that he has to do more than say, "I've got it . . . I'll sell it for less . . . I'll give you longer terms, lower down payment, better service, etc."

His tendency, therefore, is to try to

make all advertising, including cooperative, build his own prestige first. "Let the manufacturer scratch for himself. What does he care about me?" This feeling may be natural, but it's just as short-sighted as the view that would use co-op space and air time almost exclusively to emphasize a product or its maker while the dealer gets poor-relation billing.

This is where the producer's advertising agency can do a job. His account people can insure uniformity and continuity in the advertising theme. The account executive is in the best position to keep the client sold on the necessity for allowing the local people enough leeway in promoting themselves. It's the agency's job to know how to strike a balance that will allow dealers to feel—and actually be—partners in the enterprise. The degree to which this is possible naturally varies with the product and the type of campaign.

A competent agency can help safeguard the good relations between manufacturer and outlets while maintaining at the same time the prestige of the client's brands. To accomplish this, as well as to see that retailers use best selling points and most effective methods of airing them, is by no means simple. Nevertheless, the agency is normally in the best position to show dealers the advantages to them in using agency-sponsored scripts, transcribed announcements, etc., or of following closely the copy and themes approved by the agency specialists.

It is not at all uncommon to see a product of the same manufacturer advertised in adjoining areas with air

copy so different one wouldn't recognize the brand as the same if the name didn't appear in the copy. It should be the role of the national agency to prevent this.

The only solution that gets long-range cooperation and keeps dealer good-will is an educational campaign. The approach depends on the nature of the case. One way is to prepare printed material either for distribution by mail, or for use through field people if the manufacturer employs them. Agencies often find it advisable to recommend area advertising meetings where these problems are thrashed out.

Many manufacturers like to work only through their distributors in a co-op campaign. In this case, of course, the agency works directly with distributors, who are usually more ready to see the manufacturer's point of view.

## ***Oil companies go for sports***



Deep Rock and Richfield share costs of Stan Lome

Three Goodman programs for GE and Frigidaire



Frigidaire dealers can use "House of Mystery"



General Electric outlets can present Duke Ellington



Frigidaire retailers find "All Star Western" sells

Long ago agencies discovered that to get the most out of point-of-sale material tying in with broadcast and other advertising the dealer has to be shown how to use it. This means the agency must work closely with the sales and merchandising people of the national advertiser in determining the best use of available ways to make merchandising efforts reinforce the media advertising.

There is an argument for allowing distributors or retailers freer hand in writing their radio and newspaper copy. It runs like this: since each area, even each part of an area, has its own peculiar local conditions, the individual retailer, certainly the area distributor, is in a better position to exploit them than the manufacturer or his agency.

Experience over a period of years  
(Please turn to page 38)

Keystone okays two NBC-Radio Recording platters

RADIO'S NEWEST QUIZ  
*Come and Get It!*  
W. RUSSELL  
H. MITCHELL  
MONDAY thru FRIDAY at 12:30 P.M.  
HEARD OVER  
**WRAW** N.B.C.  
IN READING  
Sponsored by your neighborhood  
**KEYSTONE STORE**

Keystone's home office likes "Come and Get It"



Prescott, "The Wife Saver," has Keystone's okay also

iv dealer-co-ops are well promoted

Now! YOU CAN SPONSOR  
**ZIV-PRODUCED**  
**SINCLAIR**  
**APPROVED**  
**RADIO PROGRAMS**  
... they're OK for  
inclusion in  
**SINCLAIR'S 50/50**  
cooperative plan!

Eleven Ziv transcriptions are okay for Sinclair



Hotpoint okays "Korn Kobblers" and 18 others

Keepsake  
DIAMOND RINGS  
presents  
**2 BIG NAME RADIO**  
**SHOWS**  
Featuring Your  
Store Name...  
The GUY LOMBARDO SHOW  
The HARRY WOOD SHOW  
with MARGARET WHITTEN  
Ready-Built to SELL for You  
As an Authorized Keepsake Jew

Keepsake Rings focus dealer appeal on two shows

# Research portfolio for sponsors

**Broadcast advertising does not  
function at its best without constant  
supervision and controls**

**over-all** Research is insurance for broadcast advertisers. Millions of dollars are wasted upon it annually. Even the finest of investigations into how to use radio and television effectively do not mean a thing unless the conclusions are acted upon. In at least half of the cases (that's conservative), research is bought to decorate the book shelves of advertising departments, and that's all.

Both quantitative and qualitative research should be part of any broadcast advertiser's portfolio. Each has its place, each can be used to enhance the effectiveness of a broadcast advertiser's use of any air medium. Both can mean absolutely nothing unless they are used and used intelligently. The need for understanding of what broadcast research means seems very self-evident, yet less than five percent of the firms using the air have a research man on their payroll who spends any time analyzing the research data that they purchase.

Schwerin, Nielsen, and both CBS and McCann-Erickson, in their use of the Lazarsfeld-Stanton program analyzer, have been indicating for years that listener interest has dropped low during the commercial minutes of a program, yet very little has been done to try to increase the attention-gaining qualities of the advertising message. A recent study by the University of Oklahoma indicated that farm commercials had practically as much appeal for city listeners as they had for farmers—and not too much for the rural folks, either. Nevertheless, information and research data have been available for

years which would have helped the writers of commercials, farm or otherwise, increase the effectiveness of their continuity.

With the exception of the firms spending multi-millions on the air, media research is left entirely to the advertising agencies. At the agencies, except in a very few cases, research is a necessary evil, and one that (in radio) the creative staff would just as well operate without. If the creative men and women at agencies refuse to heed the advice of the researchers and research studies, the brow-wrinklers might just as well stop worrying. Much of their time is therefore spent on "new business" projects instead of on projects aimed at making broadcast advertising of their clients more effective. In other words, advertisers expect their agencies to research their use of broadcast advertising (and other media, too), yet agencies' research departments, even the best of them, are seldom able to put their findings to effective use.

The result is usually mediocrity. When a Kent-Johnson combination produces a Pepsi-Cola jingle that everyone whistles; when BBD&O comes forth with a Chiquita Banana that achieves nearly 100% of sponsor identification; and when Fibber McGee and Molly's Johnson Wax announcer achieves such acceptance that every time Molly or Fibber interrupts a commercial they get hundreds of letters asking them to leave poor Waxy alone, sponsors are amazed. They're amazed despite the fact that research has been available for years which pointed to

the reasons why these announcements and the Johnson Wax formula are so successful.

Broadcast advertisers first must be willing to use the research they buy. They must be willing to employ at least one man who knows what ratings are and what qualitative and quantitative research is about. They must also be willing to do something about research's recommendations. The head



of an important research organization tells a story at his own expense which accents the need for understanding and doing something about research. He was employed for an eight-month period by an important station. He was supposed to indoctrinate everyone at the station with the facts of radio research life. The day he came to work he was asked by the president of the station to explain "share of audience."

He did. Eight months later, as he was leaving the station at the completion of his assignment, he shook hands with the president.

"Would you do me a favor?" asked the president.

"Certainly," said the researcher.

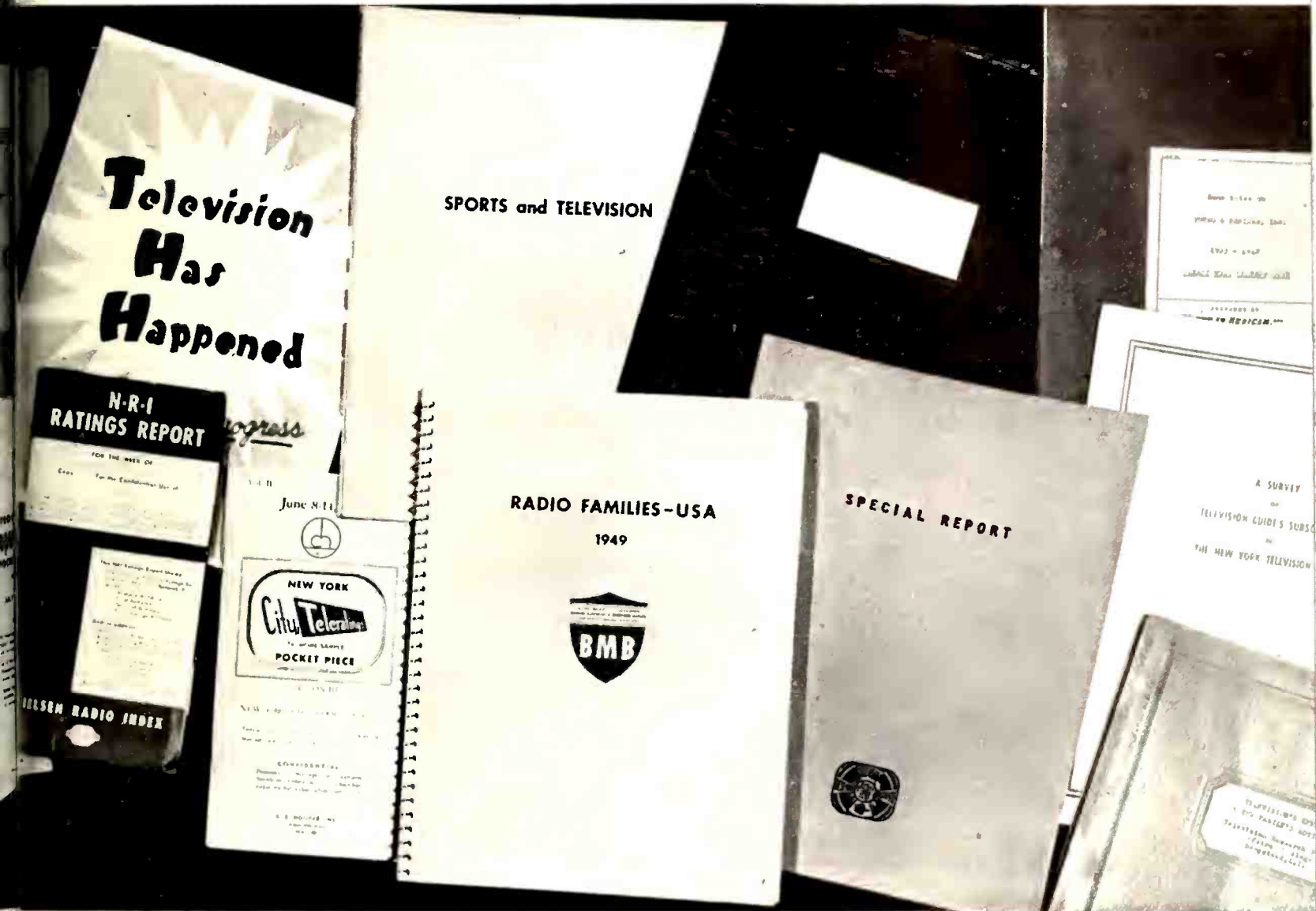
"What does 'share of audience' mean?" asked the station topper.

The research man was so disgusted that he wanted to refund his eight-

hire the researcher, but also has to insist that the agency, program producer, advertising manager—in fact, the entire advertising team—work with the researcher.

The first problem then is to have a broadcast research man or a general media research authority with the advertising department—or at least with the client's agency. In the latter case it must be understood that the facts-

the essence want Hooperatings and all of Hooper's various services in their research libraries. Others who are "circulation" minded want Nielsen's services. A few want both Hooper and Nielsen, but most marketing men realize that they can't afford them both. They wish that Hooper's *City Hooperatings* weren't old-hat when they're released, as are the figures of the Broadcast Measurement Bureau. They



HUNDREDS OF STUDIES ARE AVAILABLE TO SPONSORS. THEY DON'T NEED THEM ALL BUT DO REQUIRE SPECIALS MADE FOR THEM

month salary. He wasn't that wealthy at the time, so he didn't.

It is a safe conclusion that if every advertiser spending over \$1,000,000 in broadcast advertising employed a radio research man who knew what both qualitative and quantitative research was all about, radio's effectiveness would be increased as much as 25% within a year. That must be hedged a little. The advertiser not only has to

and-figures man at the agency will work with the account direct and not give it casual or absent treatment.

The second problem is what research services should the radio advertiser buy?

There are no two research men who will agree on a research portfolio. Most, however, will admit that at least one rating service must be in the portfolio. The men who realize that time is of

feel that with radio and/or TV, it's throwing away money to operate with yesterday's figures. Only Program Hooperatings are indices of current broadcasting—every other service covers yesterday's wash. Naturally, this does not apply to special studies, such as are made by CBS and McCann-Erickson via the Lazarsfeld-Stanton program analyzer, the Schwerin sys-  
(Please turn to page 42)

an open letter to

Bill Rine, WWVA...

subject: LET'S SELL OPTIMISM

You asked for more about the "Let's sell optimism" idea. So here it is.

The following idea was outlined to me by Les Blumenthal, our advertising director, who talked it over with station managers in San Antonio, Houston, and Dallas before calling it to my attention.

He tells me that the idea kindled a spark in such men as Hugh Half, Martin Campbell and Harold Hough. It hits me with considerable impact.

In a nutshell: Let's sell optimism via the air.

Individually, or preferably in collaboration with other stations in Wheeling, let's sell optimism with this simple, two-fold, public-service program:

1. A series of announcements beamed at the businessman  
At the moment the business is weighed down by doubts and fears...world fears, business uncertainties, summer letdowns, confusion about radio's place as a dominant advertising medium.  
So let's sell optimism in a series of announcements. Let's sell truth. The U.S. Chamber of Commerce, every local chamber of commerce, the Commerce Department, merchants associations, trade publications can all supply statistics which prove that there's plenty of reason for optimism and substantial rewards for the fellow who fights for business.
2. A series of announcements beamed at the consumer  
Better buying values are available than ever before. A campaign which convinces the consumer of this will loosen pursestrings (small-depositor money in the banks is at the highest peak in history).



What do you have to gain?

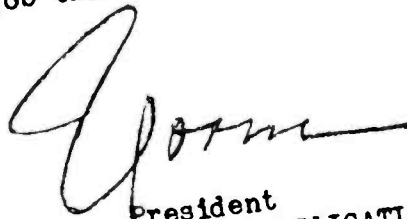
At the expense of preparing a campaign of commonsense commercials and donating some announcement time you stand to gain:

1. The gratitude and appreciation of businessmen locally and nationally.
2. A substantial improvement in business conditions (the present letdown is mostly psychological and will improve with increased optimism).
3. A greater appreciation and use of radio advertising at a time when the medium needs it most.

If hundreds of stations should get behind an aggressive "Let's sell optimism" campaign the results will be felt everywhere.

Let's make this radio's campaign.

The stakes are high. This is a job that radio can do best.



President  
SPONSOR PUBLICATIONS Inc.

Norman R. Glenn/abs

If you need U.S. statistics for use in your "Let's sell optimism" campaign SPONSOR will be happy to supply them on request.

...and all other  
station managers.



## Mr. Sponsor asks...

“Does hard liquor advertising belong on the air?”

**Arthur Freed** | President  
Freed Radio Corporation, New York, N.Y.

### The Picked Panel answers Mr. Freed



Regarding the present controversy surrounding the advertising of liquor on the radio, the Distilled Spirits Institute, an organization comprising about 70% of the dis-

tilling industry, feels that this issue was settled many years ago by its members.

Shortly following repeal of prohibition, our members voluntarily adopted a code containing a number of provisions of public interest, one of which was a ban on radio advertising. This restriction, has been adhered to uniformly throughout the years, not only by our own members but by the distilling industry at large.

It is rather difficult to understand why this issue should flare up at this particularly inopportune time. After all, radio is not a new advertising medium. It has been available for a long time, and up to the present I know of no distiller who has attempted to use it for advertising liquor.

However, since the issue arose, there has been much publicity and comment, and the inference has been, in some quarters, that the liquor industry is

behind the move to get on the air. That inference I emphatically deny. If certain distillers who are not members of the Institute have made overtures in that direction, our organization as such has no direct control over their actions, but we definitely are not in accord with this attempt to upset a long standing precedent.

I would like to refer interested parties to the letter sent by Senator Edwin C. Johnson, chairman of the Senate Committee on Interstate and Foreign Commerce, to John W. Snyder, Secretary of the Treasury, protesting against liquor advertising on the radio. While Senator Johnson and our industry do not always see eye-to-eye, nevertheless, in his letter he raises a number of valid points in which we heartily concur.

It is with pride that I can say that the distillers recognize fully the social implications of the industry, and with considerable foresight laid down certain fundamental rules for its conduct and guidance which, throughout the years, have resulted in public acceptance and good will for the industry.

We realize that there is a strong organized minority that is fundamentally opposed to our industry, but through a proper appreciation of the public relations problems involved, we also gained the good will of a majority of the public. That good will me consider our most valuable asset. We definitely are opposed to any move that will unquestionably stir up controversies, and upset the mutual relationship that we have established.

HOWARD T. JONES  
*Executive Secretary  
Distilled Spirits Institute  
Washington, D. C.*



As citizens we have allowed the beer and wine interests too much liberty to enter our homes by radio. Now the purveyors of whisky not only want a voice to hawk their wares,

but even want to visualize users of their products to induce others to purchase and consume, and to lure others into conditions where danger impends. Who wants these radio voices picturing alcohol as necessary to a happy life? The abstainer? The social drinker? The excessive drinker? Nobody wants them except those who will profit financially, and that is the end sought for most advertising—sales to those who are not yet drinkers—larger sales to those who have started on the road. I might be more interested in whisky advertising on the air if the copy writers would produce the whole picture—a silly, disheveled man or woman; a staggering man; coarseness, brawls, fights, disgusting as they are—for then young people could get a true picture of where liquor drinking might lead them.

Children are now subjected to misleading claims for beer and wine. Why should they be forced to see and hear appeals for the use of whisky when the laws of our nation prohibit minors to purchase it? Multitudes today suffer untold misery because some voice on radio urged them to drink beer. What would be the story of many, after listening to “dressed-up booze,” who pay the penalty of illness, degradation, and possible years in a hospital?

Instead of inviting more calamity by liquor advertising, let's clean up the radio and eliminate even beer and wine.

HELEN G. H. ESTELLE  
President, New York State  
W.C.T.U.



Discussion of whisky advertising on radio and television may serve to help clear up the question as to whether the medium of the air shall be subject to discriminatory re-

striction. The press regularly carries whisky advertising. Billboards, electric signs, and other outdoor displays are regularly used for whisky advertising. Car cards, posters, leaflets, and other forms of indoor advertising are regularly employed for whisky.

The point now is whether radio and television can be denied by subterfuge what they are clearly entitled to by law and the force of public opinion.

It is true that the same minority groups who oppose whisky itself also oppose all forms of whisky advertising. However, their attempts to push restrictive legislation through Congress have met with exactly the fate that would be expected when a minority tries to impose its will on the majority. The results show that the majority of the citizens of the United States meant it when they voted to change the constitution in order to make distilling a legal business in every sense of the word, and to enable the country to reap the benefits of a soundly-established and well-run industry.

Today's facts bear out the wisdom of that action, for now the alcoholic beverage industry gives direct and indirect employment to approximately 1,700,000 men and women who receive over \$4,250,000,000 in pay, and operations of the industry account for nearly \$3,000,000,000 a year in federal and state revenues.

S. D. HESSE  
Advertising Coordinator  
Schenley Distillers, Inc., N. Y.

\* \* \*

# Watch the New WDSU

No Other New Orleans Station Develops So Many New Personalities And Such Economic AM-TV Packages!

## RADIO

### "1280 Matinee"

Dick Bruce (shown with Spike Jones) dispenses 90 minutes of records, guest stars and wit.

(Spot or Segment Participation Available)



## VIDEO

### "The Claire Nunn Show"

Claire Nunn, New Orleans' favorite chanteuse, now lends her champagne personality to television.

(Sponsored by D. H. Holmes Co. Ltd.)



See your JOHN BLAIR Man!



5000 WATTS  
•  
A B C  
•

EDGAR B. STERN, JR.  
President

ROBERT D. SWEZEY  
Executive Vice-President

LOUIS READ  
Commercial Manager

-continued from page two-



*in* **HOUSTON**

K-NUZ is the only station in the big Houston market that has a gain in share of audience in all three periods (morning, afternoon and evening). Hooper index April-May, 1948, against Hooper index April-May, 1949.

SHARE OF AUDIENCE		
Was Hooper April-May, 1948 Index		Now Hooper April-May, 1949 Index
6.6	K-NUZ Morning 8:00 a.m.-12:00 Noon	15.5
4.7	K-NUZ Afternoon 12:00 Noon-6:00 p.m.	10.2
5.6	K-NUZ Evening 6:00 p.m.-10:30 p.m.	10.7
MORNING 135% INCREASE		
AFTERNOON 117% INCREASE		
EVENING 91% INCREASE		

**NATIONAL REP. FORJEO & CO.**  
Dave Morris, Gen. Mgr.

"Your Good News Station"

**k-nuz**

9th Floor Scanlan Bldg.  
HOUSTON 2, TEXAS

**Public utilities get \$6 more from TV set owners**

Electric bill of television set owners increases \$6 yearly. Same survey that revealed this also indicated that one of four TV set owners felt that at least two sets were required per home.

**TV an aid to illegal bookmaking, says Smith of Rockingham**

Newest reason for not telecasting sporting event is given by Lou Smith, executive director of Rockingham Park, New Hampshire. There's no TV in New Hampshire, but Smith insists that telecasts of racing events are aids to illegal bookmakers. Smith uses WLAW, Lawrence, Mass., to broadcast two races daily.

**KIRO points out how to use radio's new editorial rights**

Indicative of what stations can do when they turn to editorializing is case of KIRO, Seattle. Petitions for city-wide referendum to permit self-service gasoline stations were getting nowhere. KIRO felt city should have right to make its desires known on subject, went on air and told listeners where petitions could be obtained. Result: 14,000 signatures in three days, where previous weeks had produced only 4700.

**Stations eye WWDC's routine of "buying" new spot on dial**

Some stations, successful on their own not-too-good wavelengths, are thinking of following lead of WWDC (Washington). WWDC has filed for permission to buy WOL in its town, with intention of changing WOL's call letters to WWDC, and selling its own operation. Many stations with good dial spots are available for sale.

**WLW starts building separate TV and AM staffs at sales level**

WLW (Crosley) is following trend towards separate AM and TV operations. New sales executive in New York for Crosley is Ted Fremd, who will represent three WLW-TV affiliates only.

**CBS technical staff costs almost as low as six months ago despite rate increases**

Although CBS union (IBEW) won small increases, other concessions are said to have permitted Columbia to keep current technical staff costs down as low as they were six months ago. IBEW-CBS fracas almost reached strike stage, with CBS executives spending one weekend in New York just in case.

*Looking for the largest?*

# New York's

# largest

# early-a.m. audience

# hears Jack

# Sterling

# on WCBS



*Every month, since he replaced Godfrey, Sterling has ranked Number One in Pulse. Positions of the four top stations in the important early morning sweepstakes are as follows:*

STATION	RATING	SHARE OF AUDIENCE
WCBS Jack Sterling . . .	2.9	23
Station B . . . . .	2.6	21
Station C . . . . .	1.8	14
Station D . . . . .	1.3	10

*Nov. '48 - May '49, Pulse of N.Y. average ¼ hr. Ratings and Share of Audience, 6:00-7:45 AM, Mon.-Sat.*

**Represented by Radio Sales**

# WFBL

## Syracuse, N.Y.

To Advertisers  
with a  
**LIMITED**  
**Budget**

4 outstanding participating shows with ready-made audiences—exceed by 3 of the most popular radio personalities in Central New York.

### The Musical Clock

7:30 to 9:30 A.M. Monday  
thru Saturday

### Coffee with Curtis

9:35 to 10:00 A.M. Monday  
thru Friday  
10:00 to 10:30 A.M. Saturday

### Jim DeLine Show

4:45 to 5:30 P.M. Monday  
thru Friday  
4:30 to 5:00 P.M. Saturday

### Date with Decker

6:15 to 6:45 P.M. Monday  
thru Friday

### Save Money

by calling



**P.S.** (Continued from page 16)

Saturday night. 11:15-11:30 p.m.

Commercials are aimed directly at the farmers in the WSM listening area and have a factual, no-nonsense air about them. They are well integrated into the established format of the show, and stress the performance, usefulness, price, and reliability of Jeeps. If the WSM-Grand Ole Opry deal is a success, Willy-Overland and its ad agency, Ewell & Thurber, expect to expand their farm programming to other markets.

**P.S.**

**See:** Farm Programming and Case History Series (Parts one through eight)

**Issues:** October 1948, p. 27; November 1948, p. 42; December 1948, p. 26; 3 Jan. 1949, p. 28; 17 January 1949, p. 24; 14 February 1949, p. 24; 28 February 1949, p. 26; 14 March 1949, p. 28

**Subject:** Farmers like many commercials; others make them avoid the product—definitely

Farmers are quite discriminating about what they like and don't like in a radio commercial—and if the commercial is bad enough, that is, sufficiently disliked, farmers are more likely than most to refuse to buy the product advertised. These are some of the conclusions in the third annual *Radio Listener Survey* just published by the radio department of Indiana University under the direction of its head. Out of a dozen occupational categories listed, Agricultural, Forestry, and Fishery workers (of whom farmers made up more than 80%) ranked high among those who admitted there were radio commercials they found "enjoyable." Percentage answering "yes" was 65.3, barely under the 65.5 of people in amusement and recreation fields. Most "yeses" (70.7) were from the personal service category; next were financial, insurance, and real estate (66.3). Fewer government workers admitted hearing any commercials they liked. The decisive attitude of farmers toward commercials is probably because each is actually heading a small business unit—selling talk means a lot to him.

Farmers ranked second (16.0) to professional people (16.8) among those who claimed they were influenced by some commercials *not* to buy the product advertised. Listeners least likely to avoid products because of disliked radio commercials are financial, insurance, and real estate workers, according to the Indiana survey. The strong likes and dislikes of farmers seem to carry over into letter-writing to stations and sponsors about programs. They top the list, along with professional and personal service workers, of those who say it on paper.

Farmers seldom make requests for programs they *don't* hear. This survey turned up the fact that farmers are least satisfied with the amount of local news they get. The survey doesn't answer whether that means farm or market news. Big-city listeners are more satisfied with the local news they get. The survey doesn't reveal whether they believe they get more and better local news, or whether they are less interested in it than farmers.

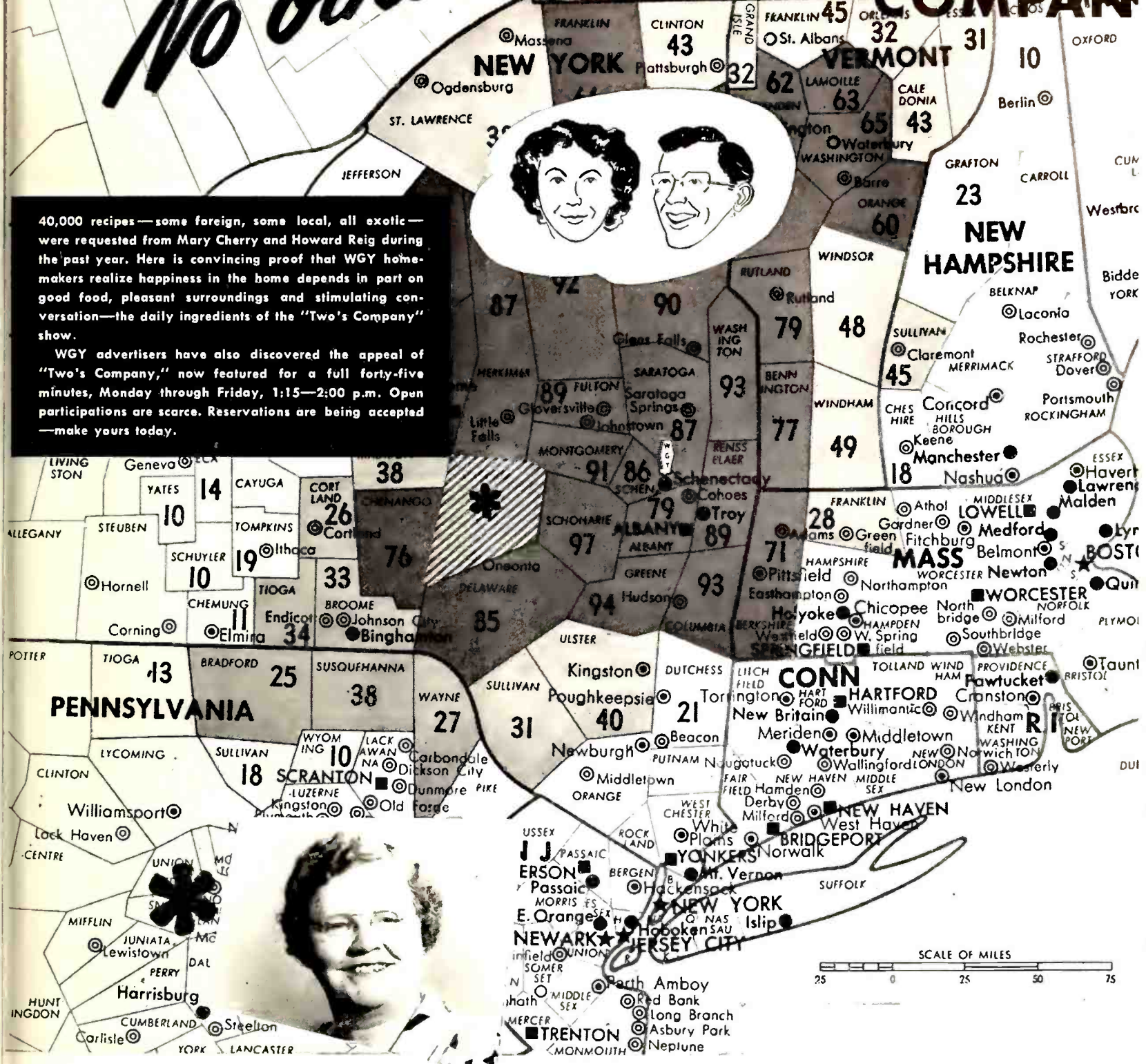
This study was done by Indiana University radio students in 60 cities and towns, 28 in Indiana, 11 outside Indiana, one in Canada during the Christmas holidays of December-January 1948-49. The cross-section of student home-towns was considered fairly typical of the distribution of listeners throughout the country. The total sample was 1,957, of which 1,200 were in Indiana. The interviews were divided half-and-half between personal interviews and telephone calls.

# No other station

# KEEPS BETTER COMPANY

40,000 recipes—some foreign, some local, all exotic—were requested from Mary Cherry and Howard Reig during the past year. Here is convincing proof that WGY homemakers realize happiness in the home depends in part on good food, pleasant surroundings and stimulating conversation—the daily ingredients of the "Two's Company" show.

WGY advertisers have also discovered the appeal of "Two's Company," now featured for a full forty-five minutes, Monday through Friday, 1:15—2:00 p.m. Open participations are scarce. Reservations are being accepted—make yours today.



Our name is La Clair. We are one of 15,900 families that live in Otsego County. Last year the 3 of us spent \$4000.00 for necessities. We listen to WGY and enjoy all the programs. Since I am the mother of our family I am the only one that is home at the time of day when "Two's Company" is on the air. Mary Cherry and Howard Reig are my favorites and often give me many new ideas for my home as well as new recipes. As a homemaker I feel that this WGY program is put on especially for me.

*Mrs. Ernest E. La Clair*

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

# WGY

A GENERAL ELECTRIC STATION

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

## DEALER CO-OP

(Continued from page 27)

leads agency people with numerous cooperative campaigns to their credit to conclude that seldom are there any really important local conditions affecting the advertising of a product that it isn't the business of a national agency to know—and they usually do.

The same argument is sometimes used to support the claim that regional or local agencies should be used for cooperative advertising, and some national advertisers have employed them

on these grounds. The experience of Newell-Emmett, a New York agency, is not unique. It discovered that a Midwest agency, brought into the picture "because it understood the special problems of the region" was using the Newell-Emmett theme and scripts barely disguised (the campaign was part of a country-wide effort for which Newell-Emmett had prepared the material).

Another U. S. agency amazed its Canadian branch by coming up with pertinent facts about the area to be covered in a regional campaign—facts the Canadian unit didn't know.

SURE,  
some Chicago stations  
can be heard in South Bend  
... but the audience  
**LISTENS**  
to WSBT!

There's a whale of a big difference between "reaching" a market and *covering* it! Some Chicago stations send a signal into South Bend—but the audience *listens* to WSBT. No other station—Chicago, local, or elsewhere—even comes close in Share of Audience. Hooper proves it.

**WSBT**  
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

The truth is that, barring very exceptional instances, a competent national agency can easily acquire any special information it needs. More important, it already has what is most needed—a successful copy theme and tested copy. If important exceptions are necessary in some areas, it still doesn't require a local or regional agency to point them out.

One case, familiar to national advertisers, does necessitate another agency's being in the act. If a retail store features several products, including those of other firms, on a radio show or in a newspaper ad, it is obvious that only the retailer's own advertising department or agency can prepare such programs or advertisements.

This situation is usually circumvented by the sponsor's confining financial participation to shows, announcements, or publication space devoted solely to his own product or products. Where this isn't practical the sponsor has to rely on his program of educating outlets to the advantage of using the experience and advertising know-how of his agency. The least a manufacturer should do is have his

**BMI**

**SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING**

<b>BMI LICENSEES</b>	
Networks . . .	23
AM . . . . .	1,982
FM . . . . .	409
TV . . . . .	80
Short-Wave . .	4
Canada . . . .	150
<b>TOTAL BMI LICENSEES . . 2,648*</b>	

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

\* As of August 4, 1949

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



it was  
**NEVER**  
like this  
before!

MINNESOTA

WISC.

NORTH  
DAKOTA

**THE WOW-LAND CUSHION !**

The 228  
WOW Counties (BMB)  
in:

Nebraska  
Iowa  
South Dakota  
Kansas  
Minnesota  
Missouri  
North Dakota

Bank  
Deposits  
(12/31/48)

Dollar Value  
War Bonds  
(12/31/48)

1,212,017,000  
656,399,000  
421,011,000  
414,346,000  
116,739,000  
133,132,000  
4,748,000

648,036,000  
462,000,000  
245,253,000  
124,492,000  
38,558,000  
89,804,000  
1,464,000

1,609,607,000

GRAND TOTAL

4,567,999,000

**READY MONEY !**

SOUTH  
DAKOTA

IOWA

NEBRASKA

OMAHA

KANSAS

MISSOURI RIVER

RADIO STATION  
**WOW** INC.  
OMAHA, NEBRASKA  
590 KC • NBC • 5000 WATTS  
Owner and Operator of  
**KODY AT NORTH PLATTE**

John J. Gillin, Jr., President & Gen'l Mgr.  
Represented By John Blair & Co. and Blair-TV, Inc.

**TWENTY-SIX YEARS OF SERVICE  
IN THE RICH MISSOURI VALLEY**

There's no need to worry about the present  
or the future of this tremendous farm  
market served **ONLY** by Radio WOW.  
Invest your advertising dollars **HERE** for  
immediate sales and long term gain.

Note: WOW-TV begins commercial programming September 1

now  
**500 WATTS**  
**KHMO**  
 SERVING  
 HANNIBAL—QUINCY  
 AND

42  
 COUNTIES IN  
 PROSPEROUS  
 TOM  
 Sawyer LAND  
 ILLINOIS - IOWA - MISSOURI  
 NATIONAL REP. — JOHN E. PEARSON CO.

**KHMO** Mutual Network  
**1070 KC**  
 SERVING THE RICH  
 TRI-STATE AREA  
 1000 WATTS of WIFE

**WHICH IS LARGER?**  
 (Black or White)

**IF YOU SAID BLACK—  
 YOU'RE RIGHT!**  
**AND YOU'RE ALWAYS  
 RIGHT WHEN YOU  
 ADVERTISE**

**The "XL" Way**  
**BECAUSE XL STATIONS  
 Get Results**

**Pacific Northwest Broadcasters**  
 Sales Managers  
 Wythe Walker Eastern Tracy Moore Western

agency prepare sample material as a guide. Where the advertiser limits his participation to instances devoted solely to his own products, the material for radio recordings and newspaper mats should be prepared in such a way that the manufacturer's message appears in some part of the show, announcement, or space in a manner that cannot be changed. Time or space can be left for the retailer to insert a special message of his own.

A recent development (not new, but getting much more attention from sponsors this year) is the practice whereby a sponsor approves in advance for cooperative advertising one or more transcribed shows on which he will share the costs. The agency is normally in the best position to advise the client on the type of show to carry his banner, where a program gets the nod over other radio possibilities.

Household appliances is the product class for which shows are most often approved. Hotpoint division of General Electric, for example, has approved among others 19 Ziv shows. Frigidaire (General Motors) has approved the NBC Radio Recording list, a half-dozen Harry S. Goodman shows, and others.

Refineries approve shows from drama to Western music. In the logical field of sports they usually stick to live sessions; but as this story went to press, Deep Rock Oil (for the Midwest) was about to ink a pact with Charles Michelson Transcriptions for a transcribed version of Stan Lomax in *Hi Sports*, featuring interviews with famous sports personalities and highlights of exciting events. Richfield Oil was negotiating for the show in the East.

Whether a sponsor should use cooperative advertising at all is a question on which the agency viewpoint is extremely important. The fact that administering such a program is invariably a headache and of minor (if any) profit to an agency won't influence the recommendation of an agency which puts the client's interests first, and some of them do. It is perhaps equally true that few agencies feel like arguing with a client who has already made up his mind to use cooperative advertising.

The agency not only should see that the client's product is presented properly, but it also can render more than a mechanical service in seeing that the retailer's bills are in line. It is, as

*unabridged, up-to-date*  
**CONSUMER MARKET DATA**

The 1949-1950 Edition of CONSUMER MARKETS organizes for easy use the latest and complete consumer market data available from government and other reliable sources for every state, every county, every city of 5000 or more; for the U. S. Possessions and Territories, Canada, and the Philippines.

It gives you a specially designed, large-scale map for each state and each city of 250,000 or over. State

maps show counties, cities, other marketing centers, and locations of daily newspapers and radio AM, FM, TV stations.

It reports 1948 county and city retail sales for 9 commodity classes; retail sales potentials; retail and service outlets; estimated per family /per capita retail sales; farm and industrial activity data; population estimates; households per sq. mi.; radio homes; average weekly wages; bank debts; and many other market factors.

Published September 1st. \$5.00 a copy. Sent on 10-day approval, if desired. Only 2500 extra copies are being printed. Reserve yours now.

"In use daily," says agency executive. "We are relying regularly on your county information to determine expenditures and efforts of our clients."



**CONSUMER MARKETS**

Published by Standard Rate & Data Service, Inc.  
 333 North Michigan Avenue, Chicago 1, Illinois  
 NEW YORK • LOS ANGELES • SAN FRANCISCO

# what Media facts are important to you?

## coverage?

Half of Ohio's buying population . . . more than 4,000,000 people.

## listeners?

Consistent top ratings averaging one-third of all the listeners at any rated period.

## power?

50,000 watts with strongest signal of any Cleveland station in Cleveland, in Akron, and in Canton.

## programs?

Top CBS network shows, plus outstanding local programs.

## market?

52% of Ohio's buying income . . . more than six billion dollars!

Whatever you want in a sales medium . . . WGAR delivers . . . Coverage, Power, Listeners, Programs, Market . . . and results! Be critical. Buy carefully. Compare! Ask any Petry man for all the facts.

# WGAR

**50,000 WATTS  
Cleveland**

Represented Nationally  
by EDWARD PETRY  
& COMPANY

certainly every experienced agency man knows, foolhardy for a manufacturer to believe he's getting the lowest retail rate by riding the contracts of his outlets. It is next to impossible to uncover all the "deals" an outlet might make with the connivance of local media. The best that can be expected is to hold such slick tricks to a minimum. Where bills have to be questioned, dealer-manufacturer goodwill is likely to be less strained if the agency does the questioning.

Agency people generally agree that best bets for cooperative advertising are those products in a highly competitive market, carried in a number of

stores that also carry stocks of comparable goods. The manufacturer's problem is to encourage the dealer to push his items. Electrical appliances, radio and television sets, popular-priced clothing, etc., are examples.

The agency for one of the largest manufacturers of better women's dresses feels that cooperative advertising for that client's line—or for any more "exclusive" brand name—derails from its prestige with store sales people. Their efforts are devoted to backing the line with appropriate national advertising and fostering the "class" idea among store personnel in the belief that this psychology will give

the line a better break with local sales personnel.

Obviously, however, when a manufacturer limits his franchise to a single store in a major city (Fashion Park; Hart, Schaffner & Marx, etc.), national advertising becomes relatively more expensive. It may then become logical to participate financially in the advertising of retailers who will give his line special preference.

Henry J. Kaufman & Associates (Washington, D. C.) sums up the agency viewpoint this way: "First, establish brand identity and consumer acceptance before doing any cooperative advertising. Secondly, when embarking on a cooperative campaign, establish fair rules of the game and adhere to them rigidly." \* \* \*


## RESEARCH PORTFOLIO

(Continued from page 29)

tem, the "lie detector," or various panels. Most research directors want almost a blank check to use for special studies on both programs and commercials. They contend that there's far too much blue sky in broadcast advertising. They want to be able to pre-check the effectiveness of both program and advertising content of any air.

They feel that a broadcast research portfolio must budget half of what it spends for special studies. They further feel that there's far too much spent for unused data. "Let's use all the techniques that are available to control air advertising, and stop buying a lot of research data that is past history. You can't develop effective advertising of any kind with after-the-fact controls."

This type of research man wants to work with Lazarsfeld, Schwerin, his own panels, and every new form of copy and media control available. He also wants as many reports of what his competition is doing as are available. Thus he feels that Rorabaugh's Reports, both selective radio and TV, are vital. He wishes that Rorabaugh's radio report was as comprehensive as Rorabaugh's TV report, but uses it for what it's worth—no more. The latter is important, using all research just for what it's worth, no more or less. "Most of the research errors," states this type of investigator, "are made because facts are stretched far beyond their meanings. It makes no difference how good




**LOOKING FOR A BARGAIN IN RADIO?  
WBNS HAS IT IN CENTRAL OHIO—**

Yes, for just 74¢ per thousand tuned-in homes you can broadcast your sales message to this rich Central Ohio area. It's low cost advertising with high results. That's because WBNS has the listening audience of Central Ohio . . . an audience that goes out and buys your product when they "Hear it on WBNS."

**TOP TEN COLUMBUS HOOPERATINGS  
AGAIN PROVE WBNS LEADERSHIP—**

Hooperatings—Winter-Spring 1948-49—Monday thru Friday daytime, show the top ten to be WBNS programs. Another demonstration of the station's intensive coverage of Central Ohio.

**BILL ZIPF'S "FARMTIME"—  
TOP DAYTIME HOOPER  
FOR LOCAL PROGRAM-  
ING IN CENTRAL OHIO—**




Go into the rural areas of Central Ohio and ask them if they know Bill Zipf. You will run into thousands who day after day depend upon Bill for information on farming.

Newspaper columnist, authority on agriculture, broadcaster, friend—that's Bill Zipf to the farmer and city dweller of this area. A novel twist to this farm packed program is Sally Flowers with her salty songs and snappy humor.

Here's a sales harvest for advertisers.

**IN COLUMBUS IT'S**



**WBNS**

POWER 5000 D•1000•N CBS

ASK JOHN BLAIR

the figures are, they're no good when they're used to report something different than they cover." Using Program Hooperatings to project to coverage or program circulation figures is what this researcher has in mind.

The TV Rorabaugh Report covers all the business placed on stations and networks in the TV field. The Rorabaugh Report covering selective (spot) broadcasting covers all the business placed through a number of reporting advertising agencies. It's not complete and doesn't pretend to be.

No radio or media research man wants to function without knowing just what his competition is doing. It isn't that he objects to doing the same thing, but he wants to do it with variations. On the networks it's possible to keep a weather eye open on every advertiser. It isn't easy to do this on market-by-market broadcast advertising. That's why Rorabaugh is necessary.

Market research is part of the portfolio of a radio research man. Unless he has facts and figures on what his firm is trying to do marketwise, all the radio research in the world is useless. That's why a number of firms turn to Nielsen. He not only delivers radio ratings, but also is able to check the buying habits of the homes that listen and those that don't listen. Through the Nielsen controlled-area sample, a client research executive can evaluate the impact of his program.

In TV, a researcher wants to know many more things than he wants to know about radio. (He thinks he knows radio living habits.) Thus, he wants all the studies like Videotown, CBS's sample TV town, and the many college and independent studies being made by factors that want to become part of the future of television research. He wants and needs everything. In TV, Hooper's figures on programs are far ahead of all other video research. Without Hooper's City and National TV Hooperatings, an advertiser's research portfolio just isn't complete.

A radio research portfolio must first start with a man who knows radio research.

After that, the sky is the limit.

In some cases, just having a good research man is enough—no matter what anyone thinks. A good research man always can obtain through his agency the facts he wants and use them. His life is easier, of course, if he doesn't have to scrounge. \* \* \*

# IN THE UTICA-ROME AREA

# WIBX is FIRST by FAR

in 

- ★ WIBX — FIRST IN 31 OUT OF 40 DAYTIME SEGMENTS HOOPERATED! And second in 7, third in only 2! That's WIBX's record in the C. E. Hooper January through April Report, 1949!
- ★ WIBX HAD 16 DAYTIME QUARTER-HOUR PERIODS RATED 13 OR BETTER! No other Utica or Rome station had a single period with such a rating!

ANY WAY YOU LOOK AT IT, WIBX is out in front... in total audience and total sales... in its 5000-watt DAY and NIGHT coverage... in its merchandising. Put your product out front too in the Utica-Rome area—through WIBX!

C. E. HOOPER JANUARY THROUGH APRIL REPORT, 1949

### AVERAGE RATINGS—Jan. 1949 through Apr. 1949

Weekdays: Mondays through Fridays

	WIBX	Sta. B	Sta. C	Sta. D	Sta. E	Sta. F	Sta. G	Sta. H
MORNINGS	10.58	4.83	2.2	3.27	.91	1.0	.32	.27
AFTERNOONS	12.00	3.75	3.97	2.90	1.54	1.42	.36	.49
ALL DAY	11.43	4.19	3.29	3.06	1.29	1.25	.35	.40
EVENINGS (Sun. thru Sat.)	19.20	4.17	2.96	3.31	4.12	2.45	.44	.11

### SHARE OF AUDIENCE—Weekdays: Mondays through Fridays

	WIBX	Sta. B	Sta. C	Sta. D	Sta. E	Sta. F	Sta. G	Sta. H
MORNINGS	44.6	20.4	9.4	14.2	3.8	4.2	1.4	1.2
AFTERNOONS	45.1	14.1	14.9	10.9	5.9	5.3	1.4	1.9
EVENINGS (Sun. thru Sat.)	51.8	11.3	8.0	8.9	11.3	6.6	1.2	0.3

Representatives—New York: HELEN WOOD & COLTON. Chicago, Atlanta, Oklahoma City, Dallas: RA-TEL REPRESENTATIVES INC. Boston: BERTHA BANNAN. Los Angeles: WALTER BIDDICK.



CBS since 1934

Dial 950  
5000 Watts  
DAY and NIGHT

# WIBX

UTICA 2, NEW YORK

Also WIBX-FM • 96.9 Megacycles

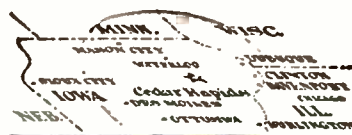
# There's WMT Strength in Union (IOWA)



... signal strength on Iowa's best frequency, 600 kc. ... program strength with exclusive CBS network shows in Eastern Iowa ... news strength with a News Center that utilizes AP, UP, INS, and local correspondents throughout the state.

Union is one of the hundreds of communities in WMTland whose aggregate 1,121,782 people\* farm the nation's most fertile lands and work in the area's humming industries. Join the union of WMT advertisers if you want coverage in this important market. The Katzman has full details.

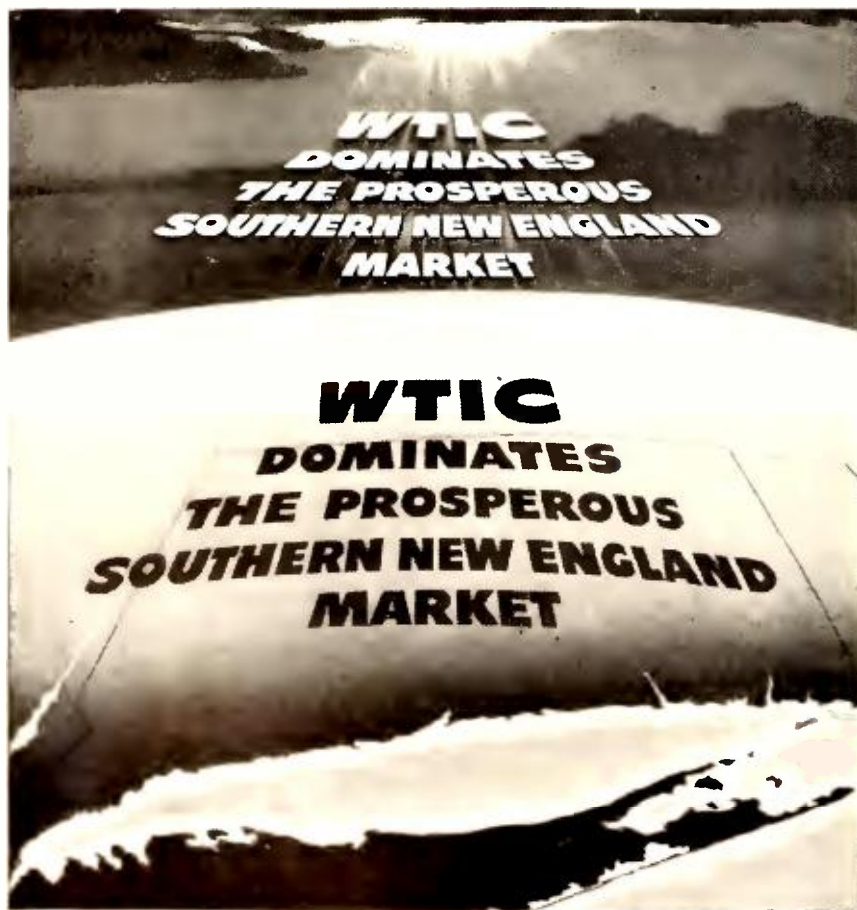
\* within WMT's 2.5 mv line.



## WMT

### CEDAR RAPIDS

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



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

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

## NETWORK PROMOTION

(Continued from page 21)

for that night in their *Life* ads and run the ads the same issue in which ABC has its Friday night promotion. Thus a number of pages will show a signpost swinging and telling the world, "Aren't you glad it's Friday."

CBS dramatizes its star-schedule with an issue of *Radio Mirror* devoted 100% to Columbia. From cover to cover, the October edition of *Radio Mirror* will be an all-CBS issue. The editorial will be a *Salute to CBS*, all the feature stories will be about CBS stars. Even the regular standing features of the book—from *Favorite Foods* to *Facing the Music* will be exclusively devoted to the Paley network. *Radio Mirror* has 600,000 circulation and CBS is not going to let the all-Columbia issue go unnoticed.

In the past it has been CBS that has traveled a publicity man around the country to work with CBS affiliates in achieving a better press liaison. While a man may travel for CBS this season, it's NBC that has gone all-out to service the press on its home grounds. The senior network will travel eight publicity men for a 20-day period starting with the date of this SPONSOR issue (15 August). Five will travel out of New York, two out of Hollywood, and one out of Chicago.

Interest among stations in fall promotion is not quiescent as it has been in past years. The advertising and promotion departments of the major networks are being pushed by stations into even greater activity than previously announced. At CBS, for instance, it was not planned to include car cards and posters in the material serviced by the web. The demand for this display paper has been so great that the audience promotion department is already planning car cards and may include 24-sheet posters in the promotional kits sent affiliates.

As indicated on the bar chart published with this report, stations haven't used network outdoor advertising to any great degree. The networks have furnished paper in the past but have found that its use seldom justified the cost to the chain. The same thing is true of the use of car cards, taxi cards, and other forms of display material. A few stations have used display effectively, but they have been in the minority. It may be different with CBS this fall.

Agency men have always been interested in the use of motion pictures to sell radio. The greatest agency response ever accorded a promotional presentation was that given NBC the year in which a trailer on fall programming was shown in local motion picture theaters.

NBC's promotional motion picture, *Behind Your Radio Dial*, has been shown throughout the U. S. under the sponsorship of affiliate stations. This fall its showings move out of the station sponsorship class and the picture will be roadshown by agencies of Modern Talking Picture Services. It is NBC's plan to saturate the non-professional motion picture field so that as many listeners as possible will be impressed by the story of radio and NBC. The picture has proved itself during the period it has been screened by the stations that have been alert enough to realize the long and short term values of a documentary like this.

It's always important to advertisers to obtain some idea of what a promotion costs. It is almost impossible to

obtain a definite figure of what the four networks will pour into this fall promotion. CBS' unofficial estimate is \$300,000. NBC will spend as much as it has to, its budget being set and unset regularly.

ABC has a tough job ahead. It's going to spend money and its final budget may top that of the senior webs. Station cooperation with ABC isn't all that that network could wish at this time. It will, however, improve this fall, that's certain.

MBS has once again become promotion-minded. No longer do its top

policy men worry about its promotion being better than the network.

With the four networks sparking a slam-bang promotional operation this fall, the stations of the nation, network affiliates and others, will step right along. One network checked calls from 23 stations in one day—calls that asked for promotional material.

It all adds up to bigger audiences, listening more hours to more stations than ever before—despite the rapid growth of television.

Radio isn't asleep at the switch.

\*\*\*

## "LET'S HAVE PHEASANT FER BREAKFAST, ELMIREY!"



Us hayseeds in the Red River Valley really love our native pheasant, but we've also got the dough for lots of "boughten" luxuries that most city folks can't afford!

When it comes to choosing a brand, or deciding *what* to buy, persuasive, 26-year-old WDAY gets to most of us, *the most often!* This fabulous station now gets *more than* a 66.0% Share of Audience Weekday Mornings, Afternoons and Evenings against a 16.8% "tops" for Station B, C or D (Fargo-Moorhead Hoopers, Dec. '48—Apr. '49). And WDAY's coverage of the *whole* Red River Valley is just as impressive.

Whatever you sell, WDAY will help you sell *more!* Write to us, or ask Free & Peters for all the facts.

# WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, INC., Exclusive National Representatives

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

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

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

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

### LOUISVILLE'S WAVE

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



**What It Takes To Make Radio  
Do A Selling Job...**

**We've Got It!**



- ★ Showmanship . . .
- ★ Know-How . . .
- ★ Good Programming . . .
- ★ And...the enthusiasm to follow through in detail!
- ★ For All The Facts About WIOD's Leadership in Miami...Call Our Rep...

*George P. Hollingbery Co.*



James M. McGate, General Manager  
**5,000 WATTS • 610 KC • NBC**

**Ever need "sudden service" on SPOTS?**

Sometimes you've just got to get your spots recorded and pressed in a hurry. Yet you must have quality too. That's where RCA skill and RCA equipment make all the difference.

As they do in every recording and pressing requirement! At RCA Victor you get the benefit of:

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

*First in the field!*

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

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

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

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

1016 North Sycamore Avenue  
Hollywood 38, California  
Hillside 5171

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



**WHAT YOU PAY FOR**  
*(Continued from page 25)*

There are various forms of rate cutting. It's possible to pay the rate-card figures and still chisel. As usual in the long run, the chisler gets just what he pays for.

One advertiser paid the full card rate and had the announcer's fee eliminated. (Not every station charges talent fees for live announcements but many do because of AFRA, American Federation of Radio Actors contracts.) Another advertiser's contract specified "B" time periods with the understanding that he'd get "A" station breaks, as many as were open on the dates for which he contracted. He received quite a number of "A" time station breaks—they were open because the Hooperatings for the periods were in most cases less than many during the "B" time hours. Technically he was "tearing up the rate card." Actually he wasn't getting as much as he paid for.

A third advertiser developed a "cute" trick. His announcements always ran longer than the time period for which he contracted. The stations either had the announcer rush the life out of the announcements—or else scheduled them at hours when it didn't really matter how long they were (between sustaining programs). Even the stations that permitted the sponsor to get away with the over-long announcements didn't give the advertiser too much of a break—long announcements chase listeners if they haven't any program help.

One type of sponsor usually gets just what he asks for—short term schedules at high frequency rates. These advertisers insist that their agencies place the business at maximum discounts and also insist that special contracts be drawn so that "if we are forced to cancel before we have earned the maximum discounts we shall be permitted to do so without any penalty." Few stations like to refuse business placed on this basis because many advertisers do run the maximum frequency discount periods. It may be fair that if business conditions compel the advertiser not to complete his schedule, he should not be penalized.

Most stations, just as most other media, do a certain amount of merchandising. They may do as much as WLW (Cincinnati), WCAE (Pittsburgh), WNAX (Yankton, S. D.) or as little as some tiny daytime-only 250-



watt outlets. The chisellers just don't get the extras. Most of the time, they don't ask for the extras, but when they do, it's usually explained that "the extras are available only at a fee." If they pay the extra fee, they'll find that it's usually more than they would have paid if they hadn't tried to cut corners to start with.

Where stations have both "national" and "local-retail" rates, many advertisers feel it's their right to try to obtain the time periods they want at local rates. Newspapers have for years fought this attempt of national advertisers to buy time at "retail" rates. There aren't as many stations with dual rate structures as there are newspapers with the dual set-ups. Both stations and newspapers explain dual rates by the fact that local retail advertising has a news quality that national advertising can't have . . . or if it can have, it seldom does. Newspapers generally have multiple rates—one for run-of-the-paper, another for "entertainment" advertising, others for classified, department store, etc. National advertising doesn't pay as high as "entertainment", or classified but it does pay more than retail, etc.

With stations, national advertising has to pass through station representatives or receive other forms of special servicing. It costs more to handle national than it does local advertising. Thus, reason stations, it should be charged more.

When advertisers insist on local rates, they get local servicing. Local advertisers do not expect merchandising. National advertisers at local rates don't get merchandising. Neither do they get any special promotion. They get just what they pay for.

A not-too-easy-to-combat form of tearing up the rate card is the insistence on "free air promotion" for a broadcast advertising campaign. The radio industry has become very aware of the power of its own medium. More and more stations are using their own air to push what they have on the air. Thus it's difficult to say "no" to an advertiser who insists on a pre-schedule-start promotional campaign on the air at no cost. Networks do it for their advertisers when sponsors buy a program that hasn't developed an air following, by broadcasting the program at chain expense from four to eight weeks before the first commercial airing. This is usually done when the network owns the program. Since the chain will profit both from selling the

program and the time, it can afford to fill in the before-sponsored period with the program itself. It has to fill in the time somehow, anyway.

This isn't true with an individual station. When it employs pre-commercial time to build up an about-to-come-to-the-air broadcast advertising schedule, it's giving away cash. Stations can generally sell good open time, since local schedules are usually on a two-week cancellation basis.

Rate cards are generally set on a basis that will return a fair profit to the station operator. The rates are

established to permit the station to render an effective public service and to permit a station to assist an advertiser in gaining sales and acceptance. When card rates are cut, services are cut. Stations do not operate at a loss if they can help it. If stations do all that they'd like to do, and still tear up their card—they will go bankrupt.

A station representative who has been in the business for over 20 years put the case to a national advertiser very succinctly. "Ask for all the services for which you are entitled and pay the rate on the tag." \* \* \*

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

# "PROOF OF THE PUDDING"

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

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

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

# WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



# "DRINK THIS IN" THE SQUIRT SLANT

— Mountain Mike



**X X X**

**MORE LOCAL PROGRAMS  
SOLD THAN ANY  
ASHEVILLE STATION!**

— — folks just naturally prefer our brand of "Corn"!

**AM → FM**



**WLOS**

5,000 Watts Day—1,000 Night—1380 Kc  
**ASHEVILLE, N. C.**

(Continued from Page 23)

soft-drink shop," said one. "is located at a school bus stop. I've run out of Squirt so many times I'm going nuts!"

Costs were low, compared with results. A breakdown of a typical broadcast in San Bernardino showed these costs on the balance sheet:

Air time	\$36.00
Talent	25.00
Prizes	12.50
Line charges	5.00
Auditorium	15.00
Show royalty*	10.80
	<b>\$124.30</b>

\*30% of the time charge.

With the results of the San Bernardino campaign in the home office, Squirt decided to expand the operation, still on a semi-trial basis, to ten other radio markets. Most of the ten were about the same size as San Bernardino. To Squirt, *Bids From The Kids* looked very much like a low-cost answer to a soft drink man's prayer for a method of increasing distribution and sales. *Bids From The Kids* went on the air in Sioux Falls, S. D.; Canton, Ohio; Haverhill, Mass.; Cherokee, Iowa; Chicago, Ill.; Detroit, Mich.; Red Wing, Minn.; and Eau Claire, Wis.

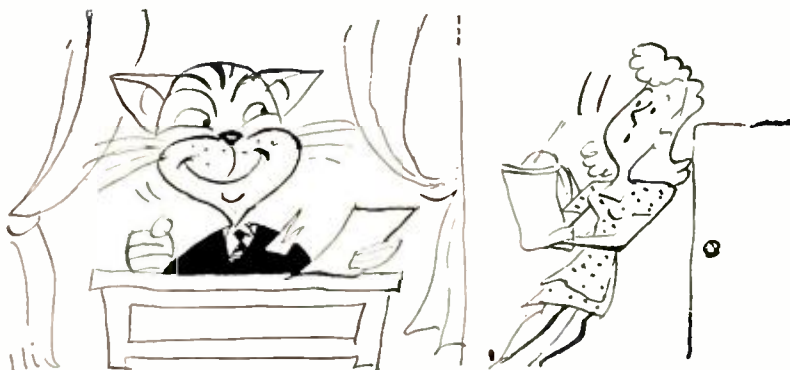
A few big cities were on the list, but the main effort was in small towns.

One such town, typical of many of the other Squirt test cities, was Canton, Ohio. There, on Canton's 5,000-watt ABC outlet, WHBC and WHBC-FM, *Bids From The Kids* made its debut on 16 April last in a 9:30-10 Saturday morning slot. The show originated remote from the Onesto Hotel's main ballroom, and was a hit almost from the beginning.

WHBC is an aggressive organization that is willing to turn on the promotional steam when it is needed to do a local or national sponsor the most good. Julius Glass, WHBC's merchandising-conscious promotion man, went to bat for *Bids From The Kids* from the beginning. Glass sent out mailings, organized promotional stunts, snagged and cajoled guest stars to appear on the show, built window displays, made tie-ins with the local merchants for extra prizes, and generally whooped it up for Squirt and *Bids From The Kids*. Attendance climbed steadily for the broadcasts, nearly tripling in the 13 weeks it ran on WHBC. The local Squirt distributor, Bob Olin (he later sold out at a good price—after the show had hyped his sales figures), began to add new Squirt outlets at the average rate of three or four a week, while his case sales climbed. As for the number of Squirt caps that the kids themselves were bidding, the early "high" in the broadcasts was usually a couple of hundred. On the final broadcast on 9 July, one kid bid 1600 bottle caps for a watch. Squirt sales, for the local bottler, began to run around one case of Squirt per person per year in the territory. (Since the national consumption, all beverages included, per capita is about six cases, this meant that Squirt was bagging about one-sixth of the business in the Canton area for all soft drinks.)

WHBC continued, during the run of the broadcasts, to give *Bids From The Kids* better-than-average promotion, using courtesy spots, window displays, streamers, and throw-aways, and doing a real job of billboarding the town.

Toward the end of May, in the company house organ, *The Squirt Reporter*, the soft-drink firm's home office led off a story on *Bids From The Kids* with this happy platitude: "If you can sell the kids, you can sell anybody—you can't fool the kids!" Further on, in the same story in the Squirt house organ, the firm added: "That the show is a success is proven in the



## BOOMERANG!

I'm sorry I ever heard of KXOK. My life is miserable. You see, I bragged to the boss about our program's low-cost-per-Hooper point on KXOK, like you suggested, and he just grinned like a Cheshire and said: "That proves what you can do when you really try. Now go into all our markets and get as good a buy as you did on KXOK." You and I know that's tough to do... but how can I convince the Boss?

On-The-Spot

Dear On-The-Spot:

Your Boss situation is going to be much worse. Wait till he finds out KXOK's high Hooper position during March, 1949. When KXOK's rates are balanced with its share of audience, the combination is terrific. You and I know the base hourly rate on Station "A" is 57% higher than KXOK's, and Station "B" has a base rate 32% higher... yet they delivered only 15% and 2.4% more audience during March. Better not mention KXOK's powerful signal at 630 on the dial, reaches 115 counties in six states, daytime, in mid-America.

### KXOK, St. Louis

630 on the dial

Basic ABC

5,000 Watts

A "John Blair" station

test markets where sales have almost tripled during the winter months over summer months of the year previous. The use of Squirt bottle caps in place of money at the auction results in immediate sales, increased distribution and tremendous word-of-mouth advertising. Squirt bottle caps become in effect money with which the children barter all week long as well as on the radio show itself."

At this point, the logical ending for a Hollywood success story like *Bids From The Kids* and Squirt would with the show into a golden future. It with radio into a golden future. It came as something of a surprise, to say the least, when Squirt announced at the end of the 13-week period last month (July) that they had relinquished their rights to the *Bids From The Kids* package and were not planning to continue it. The answer is one that is basic for all advertisers who have planned, or are planning, to use juvenile promotions.

Said one Squirt official, when asked why the show was being dropped: "*Bids From The Kids* did a good job of publicizing Squirt. It also forced a lot of distribution where there hadn't been any before. But, the sales just didn't hold up, or they didn't materialize in certain areas. One fault was the lack of consistent station promotion for the show. Some of it was good, most of it was not. The major trouble we ran into was the matter of where the bottle tops were coming from. For awhile, it looked as though all those tops represented new sales. Actually, we found out that kids were spending hours rummaging through coolers and city dumps to find the caps—they weren't really buying at all. In some other markets, the kids would get bartenders to collect caps for them. One kid's father owned a bar, and he consistently had more caps than anybody else. In a small town, that kind of word spreads fast among kids, and while the whole thing started out well, it just didn't last."

One New York agencyman, a veteran of years of handling and creating special radio promotions for soft drinks, had this to say of promotions aimed at the juvenile soft-drink market: "Unless such promotions are carefully tied by the parent company into specific market objectives—like staging teenage fashion shows to introduce the establishment of soft-drink coolers in a department store—and then dropped quickly in favor of letting regular

media advertising carry the load, such promotions just don't work after a while. Promotions in the soft drink industry, particularly juvenile promotions, can sometimes be very effective. They are never a cheap substitute for regular media advertising."

The "caps as coin" idea is still good and *Bids From the Kids* could do an effective job with, say a bread firm or a candy concern, using wrappers instead of bottle tops in the broadcasts. The show is simple and promotable. Some method of coding the various "proof-of-purchase" used in the show (i.e., using red bottle caps for grocery store usage and green ones for bars and restaurants) would get around the drawback of having enterprising kids tap a source of supply that would give them an unfair advantage. Complete merchandising plans, involving both manufacturer, dealer, and radio or TV station, would have to be evolved and carried out, instead of letting the station carry the load.

Juvenile promotions like *Bids From The Kids* seldom function well indefinitely on their own. Their use as short-term promotions, coupled with regular media advertising, can build real sales.

\* \* \*

## A GREAT STATION FOR SMART ADVERTISERS

# W T R F

AM-FM

Covering the  
Prosperous  
Greater Wheeling  
Market From  
BELLAIRE, OHIO

Represented by  
THE WALKER COMPANY



## FIRST IN THE

### QUAD Cities

**DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE**

AM <sup>5,000 W</sup>  
1420 Kc.

FM <sup>47 Kw.</sup>  
103.7 Mc.

TV <sup>C.P. 22.9 Kw. visual</sup>  
and aural, Channel 5

**Basic Affiliate of NBC,  
the No. 1 Network**

WOC is the FIRST individual station . . . the only Quad-Cities station . . . to offer its clients *commercial copy analysis*. On request WOC's Research Department tests WOC advertisers' copy for sales effectiveness through listening ease and human interest . . . according to a proved formula developed by renowned analyst Dr. Rudolph Flesch. All WOC-written copy is so evaluated. *Another* in WOC's long list of "FIRST'S"!

Col. B. J. Palmer, President  
Ernest Sanders, Manager



**DAVENPORT, IOWA**

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



*The human voice is our  
first and best instructor.  
"Up-se-daisy!" "Come here!"  
"Put it down!" Radio uses the  
selling power of the human  
voice to its fullest effect.*

"Slide!"

# YOU DO WHAT YOU'RE TOLD!

*In all radio CBS is the most  
effective network because more  
people listen more of the  
time to what CBS tells them.  
Why? Because night and day,  
in all its programs CBS  
tells them more of the things  
they enjoy hearing most.*

# CBS

... for the largest  
audiences in the world





September 1949  
TV Comparaph in next issue

Vertical text on the left side of the page, likely listing station call letters and their corresponding frequencies or channels.

Table of TV programs for the week, organized by time slots (4:15, 4:30, 4:45, 5, 5:15, 5:30, 5:45, 6) and days of the week.

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

Main grid of TV programs for each day of the week, with columns for ABC, CBS, MBS, and NBC, and rows for time slots from 6 PM to 12 AM.



# Babe Ruth In Home Runs\*

## WHEC In Rochester

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\* In 1927 Babe Ruth set a new record by hammering out 60 Home Runs in one season. The Babe's amazing home run record *has never been topped since!*

Back in 1943 Rochester's first Hooperating reported the decided WHEC listener preference. WHEC's Hooperating leadership *has never been topped since.*

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

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
<b>MORNING</b> 8:00-12:00 Noon Monday through Fri.	40.4	22.6	8.2	6.5	15.1	5.5
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	32.9	27.3	8.5	14.0	14.0	2.8
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	36.8	30.3	7.2	9.8	14.5	

Station Broadcasts till Sunset Only

**WINTER-SPRING HOOPER REPORT**  
December '48—April '49

**BUY WHERE THEY'RE LISTENING: —**



# WHEC



*of Rochester*

N. Y.

5,000 WATTS

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

## BEER

SPONSOR: National Brewing Co. AGENCY: Owen & Chappell  
CAPSULE CASE HISTORY: This brewing firm, which markets its National Premium and National Bohemian Beer primarily in Baltimore and Washington, D. C., has gradually increased TV sponsorship in those two cities in 24 months until it is now sponsoring 8½ hours of live TV programming per week, plus film breaks and announcements. Weekly TV budget is over \$4,000. Definite sales increases have been produced. National's TV films, made by New York's Cinemart, Inc., recently ranked first in Baltimore, second in Washington in a popularity survey.  
WMAR-TV, Balto.; WTTG, Wash. PROGRAMS: Various

# TV results

## VARIOUS

SPONSOR: Participating AGENCIES: Various  
CAPSULE CASE HISTORY: *Market Melodies*, two-hour economics program on Tuesdays through Saturdays, is sponsored by six food manufacturers and Brooklyn Union Gas Company for gas appliances. In addition to home economics, interesting personalities are interviewed on occasion. The show is conducted by Anne Russell and Walter Herlihy. Since it went on the air on 27 May, 30,500 letters have been received, with the weekly peak reached 2-6 August when a total of 3,511 letters and postcards were pulled.  
WJZ-TV, New York PROGRAM: "Market Melodies"

## PEANUT BUTTER

SPONSOR: Swift & Co.; others AGENCY: J. Walter Thompson  
CAPSULE CASE HISTORY: *TV Telephone Game*, bingo-type quiz game in which listeners call the program if they think they have answered the question correctly, is sponsored by Swift, for peanut butter, Cannon Mills, hosiery, and General Foods for Grape Nuts Flakes, both through Young & Rubicam. Over 45,000 calls were received in two months, prizes being sponsors' products in redeemable certificate form. Show proved so successful for Swift that the firm had to appoint two more food brokers to handle the increased business.  
WJZ-TV, New York PROGRAM: "TV Telephone Game"

## WASHING MACHINES

SPONSOR: Combs Bros. AGENCY: Placed direct  
CAPSULE CASE HISTORY: Combs Bros., Dayton appliance store, found announcements on television highly productive. Combs' announcements were for Whirlpool dishwashers. Although initially the appliance house considered the use of TV as an experiment that might not be too successful, due to the fact that each washing-machine unit sells for \$299.95, it realized the impact of TV advertising after the first 30 days, during which time 28 units had been sold as a direct result of the announcements.  
WLW-D, Dayton, Ohio PROGRAM: Announcements

## ADVERTISING AGENCY

SPONSOR: Kight Advertising, Inc. AGENCY: Placed direct  
CAPSULE CASE HISTORY: This advertising agency decided to use an announcement campaign on WLW-C, and the best proof of its results is the fact that it has recently signed a new long-term contract with the station for continuation of its campaign. Shortly after going on the TV air, Kight had four direct inquiries by telephone from advertisers who knew of the agency only through the video announcements. Two of the four have become clients of the agency, and the other two are favorable prospects.  
WLW-C, Columbus, Ohio PROGRAM: Announcements

## TOYS

SPONSOR: John Shillito Co. AGENCY: Placed direct  
CAPSULE CASE HISTORY: John Shillito Company, Cincinnati's largest department store, has already requested participation on *Junior Jamboree* for the 1949 Christmas season, as a result of its success on this program during last year's holiday period. At that time the company participated on *Jamboree*, the commercial featuring a toy ranging in price from 98 cents to \$39.95. A total of 18 shows was sponsored, with 18 different toys featured. Each of the was a sell-out before noon the following day in Shillito's toy department.  
WLW-T, Cincinnati PROGRAM: "Junior Jamboree"

## BAKERY

SPONSORS: Participating AGENCIES: Various  
CAPSULE CASE HISTORY: Among the five sponsors participating on *Uncle Jake's House* is Richard W. Kaase Company, Cleveland bakery, which placed this TV business direct. To tie in with the program feature of honoring birthday children, Kaase sells an Uncle Jake birthday cake, which must be specially ordered and which is topped with figures of Uncle Jake's animals and the name of the birthday child. In one month during which the cake was mentioned on the show, 80 of them (at \$2.50 each) were sold in Cleveland and out-of-town.  
WEWS, Cleveland PROGRAM: "Uncle Jake's House"





NEW ORLEANS' MARDI GRAS IS THAT TOWN'S GREATEST AND MOST COLORFUL EVENT. WDSU-TV COVERS IT LIKE A BLANKET

# TV: home town force

**It's a struggle to make television part of the community life, but it's being done**



It's important for a station to have a network affiliation in television, just as it is in radio. If, however, a station leans too heavily on its network affiliation it becomes a eunuch. For a station to have real impact in its territory it must be representative of its section of the country. It must likewise serve the individual and peculiar needs of the population it seeks to move to buy.

It is one thing to serve localized needs through radio and still another to serve them through TV. The relative costs of doing a remote in radio

and video indicate that it costs from six to eight times as much to present the visual program on the air as to transmit sound only. The result has been that TV stations have thus far turned to networks and film, with only a tiny percentage of programing being live.

A live studio TV program costs many times the equivalent program in sound alone. Even when stations have avoided using scenery and have resorted to drapes and set pieces, the costs have been generally so high that stations have been scared away from doing a high-impact local job. Stations beyond the coaxial cable have been using teletranscriptions, (kine-

◀ WDSU-TV entrance bespeaks New Orleans

## TV is ideal for local sports

scope recordings, as some call them) to buttress motion-picture film and sports on their programs. One of NBC's most promotion-minded affiliates asked an independent producer who wanted \$100 to produce a live program for the station. "Why should I spend \$100 for a live program when I can use a network sustainer virtually free?"

The television station that feels its future lies in its ability to reflect and serve its own tight fifty miles is the exception today, not the rule. A good way to judge the future of a television station is to look at its schedule. If it's full of network and/or kinescope recordings, with a little interlarding of sport remotes, it may be delivering audiences today, but it won't dominate its market in the years to come. The history of WBT, Charlotte, points the way to what will happen in television. When first owned by CBS, it was used virtually as a relay station for CBS network programs. Month after month it seemed to grow weaker and weaker, and Bill Schudt, now Columbia director of station relations, was sent down to give the station a "local slant." Almost from the first, the station under Schudt's direction began to have local vitality. Its ratings went up and up, and by the time Schudt was shifted to other fields it covered the Charlotte area it served like a blanket.

The network programs hadn't changed materially from the time Schudt took over WBT until he left, but the station's consciousness of a great section of North Carolina had. WBT today is one of the great stations of the South. The continually-improving listening to WNBC in New York is also the result of the station ceasing to be just the flagship of NBC and becoming part and parcel of the life of New York. WNBC is at its all-time business high; its network, NBC, is not.

Pace-setter among stations in serving the cities in which they're located is WDSU, New Orleans, under the direction of Bob Swezey, ex-MBS and ABC. Swezey and the station's president, Edgar Stern, Jr., could have followed the recording and motion-picture-film formula, but they didn't.

The Stern family is part of New Orleans, and they wanted their station to be part of it also. It was easy not to be, since WDSU-TV had call upon NBC, CBS, DuMont, and ABC features, all on kinescope recordings. These are at least twice the programs upon which



WDSU-TV telecasts matches and interviews contestants before fights for Maison Blanche and Seven-Up

## Human interest has great TV-appeal

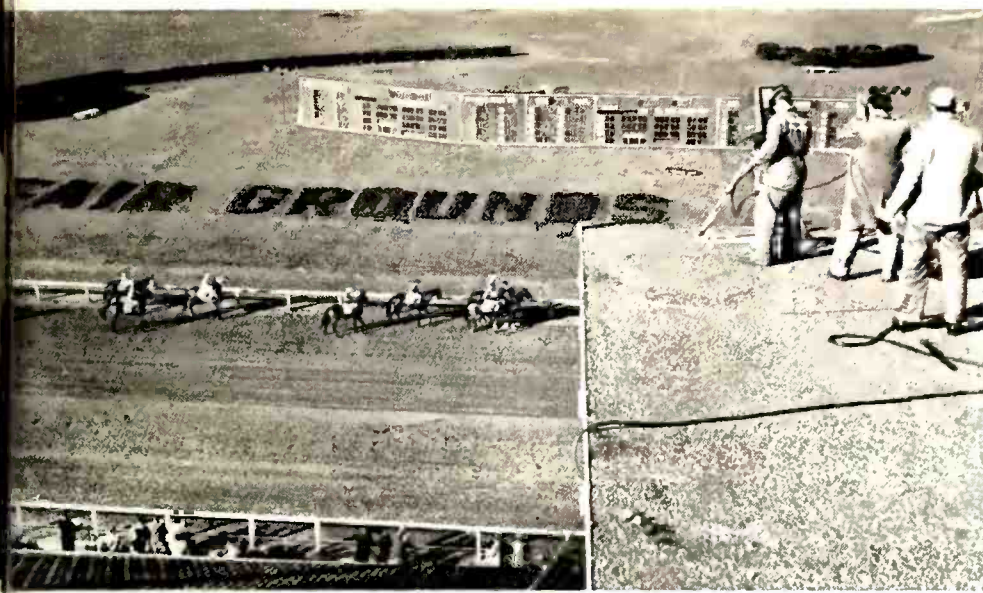


Gardens are lush in New Orleans, so it's logical that Joyce Smith's floral advice is much dialed

## Special events are seldom camera shy



There are lots of birthdays but Borden's Elsie's was something special for New Orleans and WDSU-TV



New Orleans is track-conscious, so WDSU-TV visits fair grounds for races, sponsored by Motorola



Elders' hobbies make good viewing and heart tugging. WDSU-TV telecasts "The Golden Age Club"



Turning the camera to a night spot is a special event. Here WDSU-TV scans new Orleans' Lenfant's

an average station has call. WDSU-TV carried programs this Spring like *Howdy Doody*, *Lucky Pup*, *Kukla, Fran & Ollie*—three of the top juvenile programs in television. It had Milton Berle, Fred Waring, *Gulf Road Show*, *Admiral Broadway Revue*, *Lucky Strike Show Time*, and the cream of the four network sustainers.

It also carried a real sock live schedule, a schedule which will have even more impact this fall. WDSU-TV has decided that good television is local as well as network and that New Orleans is a great font of talent.

The pattern that is unfolding in New Orleans is unique in some respects but not in its over-all meaning to a broadcast advertiser. Not every TV city has an internationally famous Mardi Gras, but there are very few cities that haven't some annual celebrations that will make good air visual programs. There are cotton, tobacco, grape, apple, wheat, and hundreds of other local festivals throughout the U. S. that are really very colorful pageants. In other cities, there are social events which have been seen only in newspaper photographs but which can be and will be brought to the entire localities of which they are a part. Even blasé New York has its Butler's Ball at which the hired help proves that it has more manners than the Mastah and Milady. The air camera will like that.

Every town big enough to support a television station in the manner to which it's accustomed, schedules sufficient sports events to make good telecast fare. New Orleans hasn't a big league baseball team, but American Legion baseball was scanned by WDSU-TV and sponsored by New Orleans Public Service, Inc. Turf fans saw their favorites race at the local fair grounds under the sponsorship of Motorola. The grunts were seen and the groans were heard (wrestling enthusiasts cover the nation these days) over WDSU-TV, appropriately sponsored by the local Seven-Up bottler. Seven-Up shared with the Maison Blanche the sponsorship of local professional boxing from the Coliseum Arena. The station also covered all the important bowling tournaments.

The participants in these events may not be national names in New Orleans or most of the other TV cities, but the competition is frequently better than in championship classes. There are no shortages of sports events in most areas. The audience for the New York

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




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

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

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

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

WINSTON-SALEM



**Success Story**

**Call The Cops**

A large Winston Salem store wanted to sell a stock of blue jeans. One announcement was made over WAIRadio exclusively. Result: Mob waiting next morning to buy blue jeans. Cops necessary to keep order. Stock soon sold out. Late sleepers missed out.

**WAIR**  
 WINSTON-SALEM  
 NORTH CAROLINA

National Rep: Avery-Knodel, Inc.

Golden Gloves squared circle, for instance, is always of capacity size. Telecasting of both the Glove finals and prelims rated high as any fights aired in glove cities, yet these events are strictly amateur.

New Orleans is the home of Dixieland jazz. Thus WDSU-TV has more musical events to air than some other towns. New Orleans has a rich musical tradition, but then in other ways so have Cincinnati, Denver, St. Louis, Boston, San Francisco, and literally hundreds of other towns. Local TV stations need not worry about scanning musical events—if they really desire music to be seen and heard.

Juvenile-talent programs are easy to telecast, not too difficult to set up and generally draw substantial audiences. There are, of course, good and bad talent schools in every area but finding those schools with worthwhile talent is part of a program manager's job. WDSU-TV has its *Telekids* on the air on Sunday afternoons. Like the Horn & Hardart *Children's Hour*, heard in different versions on WNBT (New York) and WCAU-TV (Philadelphia), *Telekids* does a topnotch commercial job.

## How station KWTO helps make spot time buying easier

KWTO in Springfield, Mo., is one of many radio stations using Service-Ads\* to put additional buying information of time buyers' finger-tips when they're working out station selections.

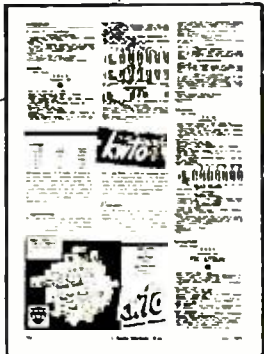
Here you have useful facts about KWTO's Coverage, Programming, Promotions, and a direct offer of other available information.

The new "Spot Radio Promotion Handbook" is helping many stations do the sort of promotion that keeps you up to date on the facts you want to know when you're at the point of making decisions.

For instance, one section of the Handbook describes how stations can make real Service-Ads\* out of the space they use in SRDS—Service Ads\* that help you eliminate more of the guesswork from your decisions.

**NOTE TO RADIO STATION PROMOTION MANAGERS:** Extra copies of the "Spot Radio Promotion Handbook" are available from us at a dollar a copy.

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



Sorry we had to reduce this KWTO Service-Ad\* so much. You can read it on page 294 of the SRDS Radio Section for June.



While mothers' talented offspring are a less expensive show than an adult talent search, a *New Voices* program generally has more on the ball when you can see what the voices are emanating from. WDSU-TV decided to see what talent was available, and presented a one time *New Voices* telecast from a smart New Orleans nightclub. Result: the program is now a regular weekly presentation on both WDSU and WDSU-TV as a simulcast. It serves as a good commercial vehicle and at the same time as an on-the-air audition for the WDSU-TV talent files.

Some live TV programs can be inexpensive and still draw top audiences. One of the "new voices" had an idea. It was built into an audience participation scanning, *Spot the Stars*. Actually, there's nothing fancy about the program. The young lady shows pictures of the stars, sings song clues, gives some biographical facts, and asks the viewers to spot the stars. Mail is good. Cost is low. Any station and sponsor can put it on the air with a minimum of cost.

Most of these are talent programs—even sportscasts fall into that category. There are other visual naturals. *Floral*

**STANDARD RATE & DATA SERVICE, Inc.**  
 The National Authority Serving the Media-Buying Function

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

**FOR  
SMART  
TELEVISION  
COMMERCIALS**

**1** **VV** RESPONSIBILITY

**2** GET PRICES FROM  
**VIDEO VARIETIES**  
BEFORE YOU  
ORDER FILMS



**VIDEO  
VARIETIES  
CORPORATION**

OFFICE  
41 E. 50th ST.  
STUDIOS  
510 W. 57th ST.  
NEW YORK  
MURRAY HILL 8-1162



**The case of the  
bonus customer!\***

Seems the man was starting down town in his car with a certain purchase in mind. Had his car radio turned on—you can't measure the listening in car radios, you know, that's all bonus when it comes to summer time buying — when he heard a KDYL mid-morning program advertising just what he wanted at a better price. Result: That program sponsor picked up a new and substantial customer — a bonus customer!

In Salt Lake City, KDYL and KDYL-TV provide plenty of bonuses when it comes to describing and showing your products.

\*Abbreviated from one of the many KDYL success stories satisfied clients give us.



National Representative: Jahn Blair & Co.

*Trail* turned out to be a sleeper down in New Orleans. Joyce Smith's hobby and avocation is gardening. She works effortlessly as she passes on hints on growing flowers and floral arrangement. The fact that she just happens to be one of the first "Betty Crockers" has contributed to an easy microphone and camera personality. New Orleans loves flowers, but there is also a sizable audience in practically every city for informative presentations of things horticultural. This is another low-cost TV program with real audience and high promotional possibilities.

Of recent years merchandisers have become more aware of the consumer buying backlog that are oldsters, and how to sell them. They may be, and frequently are, difficult in the home but put them on camera with their hobbies and they make a really appealing program. WDSU-TV calls its weekly visits with talented old folks the *Golden Age Club*. Talent is restricted to men and women over 70. The heart-appeal is tops, and oldsters enjoy looking at other oldsters, as well.

News on TV stations assumes real stature when it includes adequate local coverage as well as national filming. As yet it's difficult to cover local events with film or with remote camera crews. News doesn't occur at program times—but at any time of the day. WDSU-TV has worked out an arrangement with the *New Orleans Item* which enables the station to present picture stories on a program called *Item Pix*. These are not motion pictures, but they still give the viewers a picture-eye view of the news, frequently before the *Item* has the news on the street. The news problem is one of TV's greatest problems. It has not been solved—nationally or locally as yet.

In lieu of real pictorial coverage of news, the still-picture routine, via a tie-up with a local newspaper, goes a long way to reporting news pictorially.

Local programming in TV has a long way to go. Even with the millions behind WPIX (*Daily News*) in New York, the station hasn't even touched bottom in bringing the story of New York to New York. The best station buy in TV today or in the next five years to come—and maybe much longer—will be judged by a slide rule calibrated with local program measurements.

Don't ignore network affiliations, either. Milton Berle can do a great deal for any station. \* \* \*



**W**HEN we say "circus" we mean it. In the past two weeks, "Bozo's Circus," in addition to other Big Top acts, brought to the center ring a real live trained cowpony and a shiny seal, bark and all. Needless to say, the over-100 kids on stage were bug-eyed, while hundreds in the auditorium were practically all standing up.

Ask any youngster who Bozo is, and you'll find he's far and away the top kiddie's recording star (Capitol Records). Besides being a natural for any product appealing to the younger set, "Bozo's Circus" has loads of tailor-made merchandising features, ready for action today. Radio Sales boys have all the answers.

**W**E haven't been able to find any writers working regularly in television *anywhere* who have Hal Fimberg's credits. Hal is such a modest guy, that it wasn't until yesterday we discovered he's the same fellow who gets four-figure weekly salaries in radio and movies. He gets four figures with us, only we move the decimal! Actually he rates all those clams, since he wrote three Abbott and Costello, one Marx Brothers, and three other screen plays, plus writing and directing "Meet Me At Parky's" on radio.

He's writing for Hawthorne, our zany comedian. Hawthorne is a real bet for an advertiser who wants popularity proof . . . Hawthorne's fan club already has 6500 bona fide members. And Fimberg's comedy writing will bring in many more, now the show has started over KTTV.

**S**OUTHERN California is noted for the extraordinary, but they're all shaking their heads at TV. On July 1, we jumped to 153,581 sets.

**D**ON'T worry about television in Los Angeles . . . just call us or your nearest Radio Sales Office for the top availabilities.





### Sponsor Wanted

Once again SPONSOR must forego naming the "Sponsor of the Year." Neither on a national nor a local level has one advertiser used broadcast advertising much more effectively or more imaginatively than the rest of the field. This doesn't mean that broadcast advertising hasn't continued to do a top-drawer job for thousands of advertisers, but that for the most part they have permitted the industry itself to set the program and advertising pace.

If one organization could be named the pace-setter, it might be the Texas

Company with its sponsorship on television of Milton Berle. Texaco also rates very high for its pitchman commercials, which are as entertaining as Berle himself.

Texaco came as close as any organization to being *the* sponsor of the 1948-1949 season. It unfortunately didn't meet all the requirements we have set for Sponsor of the Year . . . But don't sell Texaco short. Remember how it dominated the air with the Firechief, Ed Wynn, not too many years ago.

### Whisky is no help

Let's not becloud the issue. Hard liquor advertising does not belong on the air. Freedom of the ether has nothing to do with the case. The fact that magazines and newspapers carry copy for the alcohol interests has nothing to do with the issue. The fact that programs carrying tipping advertising do not have to be dialed has nothing to do with the case.

Radio and television are living-room advertising mediums. It's impossible to send the children to bed when mother and dad decide to tune so-called adult programs. Any broadcast advertising is advertising addressed to and reaching all ages. What a commercial announcer intones is generally accepted as gospel. One can't separate

advertising and editorial on the air. Broadcast hard liquor advertising can only mean endorsement of hard liquor by all who serve or use the air.

National policy makes liquor available for those who desire it. But this policy was not intended to inspire more drinking. Broadcast advertising can only inspire more drinking by drinkers and non-drinkers alike.

SPONSOR feels that there are plenty of mediums in which the liquor industry can spin the tale of its wares. Liquor need not come into the living rooms of the nation to lend added respectability for drinkers. If some networks and stations should be so impolitic as to take alcoholic advertising, it behooves other advertisers to act to prevent it. If station and/or network continuity departments pass programs in which characters have names resembling whisky brands, it also means that other sponsors who have an interest in keeping broadcast advertising a family medium must make appropriate moves to stop it before the disease spreads.

If broadcasters require new sources of income, there are better long-term ways of opening up the treasury than by admitting distilled spirits.

Liquor must not be peddled in the living room of 40,000,000 American homes. Hard liquor advertising must be kept off the air.

## Applause

### Radio's reawakening

For a short while it appeared as though radio networks and stations were going to permit television to take over broadcast advertising without even the pretense of a battle. Broadcasting authorities, almost without exception, predicted that in from three to five years the aural medium would be a dead duck. A number of broadcast advertisers announced that their entire budgets would go to the visual medium despite the fact that it reached only certain sections of the country and just a part of the population in those sections.

Television was capturing the imaginations of hundreds of sponsor executives, many of whom are frustrated

showmen and would be theatrical entrepreneurs. Contracts were signed for programs and newsreels with fantastic sums involved per possible viewer. All that anybody required to get in to see the president of a great advertiser was to replace abracadabra with video.

As the fall approaches, this concept of broadcast advertising is changing. Television isn't being discounted as a medium, but the forthright approach of the broadcasting industry to the problem is convincing advertisers that radio is still the world's most powerful advertising medium—and one that may never be replaced.

Networks and stations will spend more money and use more grey matter than ever to promote increased listen-

ing. Stations will not rest on web laurels, and those which dominate their markets will try to make their dominance permanent. The air will be used to sell an even higher grade of radio entertainment. Every form of advertising will be used to sell the millions who listen to listen more.

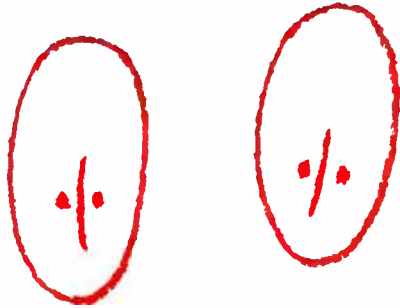
This doesn't mean that the TV stations won't be in there battling for viewers too. But it's going to be a two-way battle.

The result can mean only one thing—more listening—more viewing—more broadcast advertising.

Together, radio and video will do a lot to pull a "declining economy" into an *incline*. It will not be done without promotion but radio is promotion-minded today.

# BIOW and MAXON

## have plenty in common



Sure, every advertising agency's technique is different. But radio-minded souls at Maxon and Biow have one thing in common: their use of SPONSOR. That's plenty . . . for they give it plenty of use.

Check any national advertiser or agency executive involved in the broadcast media and you'll get very much the same story . . . plenty of SPONSOR readership, plenty of enjoyment, plenty of talk about its contents, plenty of practical use. There's no secret in SPONSOR's rapid rise. It gives the sponsor and his agency what they need to understand, evaluate, and use broadcast advertising. There's a prestige acceptance of SPONSOR that's tailor-made for your advertising message.

Three out of every four copies of SPONSOR (8,000 guaranteed) go to buyers of broadcast advertising. An average of 10½ paid subscriptions go to readers at each of the top 20 radio-billing advertising agencies.

### Biow Company Subscriptions to SPONSOR 10

Home	5	Office	5
Executives	4	Timebuyers	2
Account Exec	1	Others	2
Radio Dir	1		

Some Biow clients who subscribe: Bulova Watch, Eversharp, Philip Morris, Procter & Gamble, Schenley Distillers.

### Maxon Inc. Subscriptions to SPONSOR 5

Home	3	Office	2
Executives	2	Radio Dir	1
Account Exec	1	Timebuyer	1

Some Maxon clients who subscribe: General Electric Co., Gillette Safety Razor, H. J. Heinz.

*"SPONSOR really keeps us posted on what's going on in radio and television advertising."*

ETHEL WIEDER,  
Timebuyer, Biow

*"SPONSOR is a regular in our Maxon radio and television departments. It's solid reading from cover to cover."*

ED WILHELM,  
Timebuyer, Maxon

**You're sure to hit home with sponsors  
and agencies when you advertise in SPONSOR**

# SPONSOR

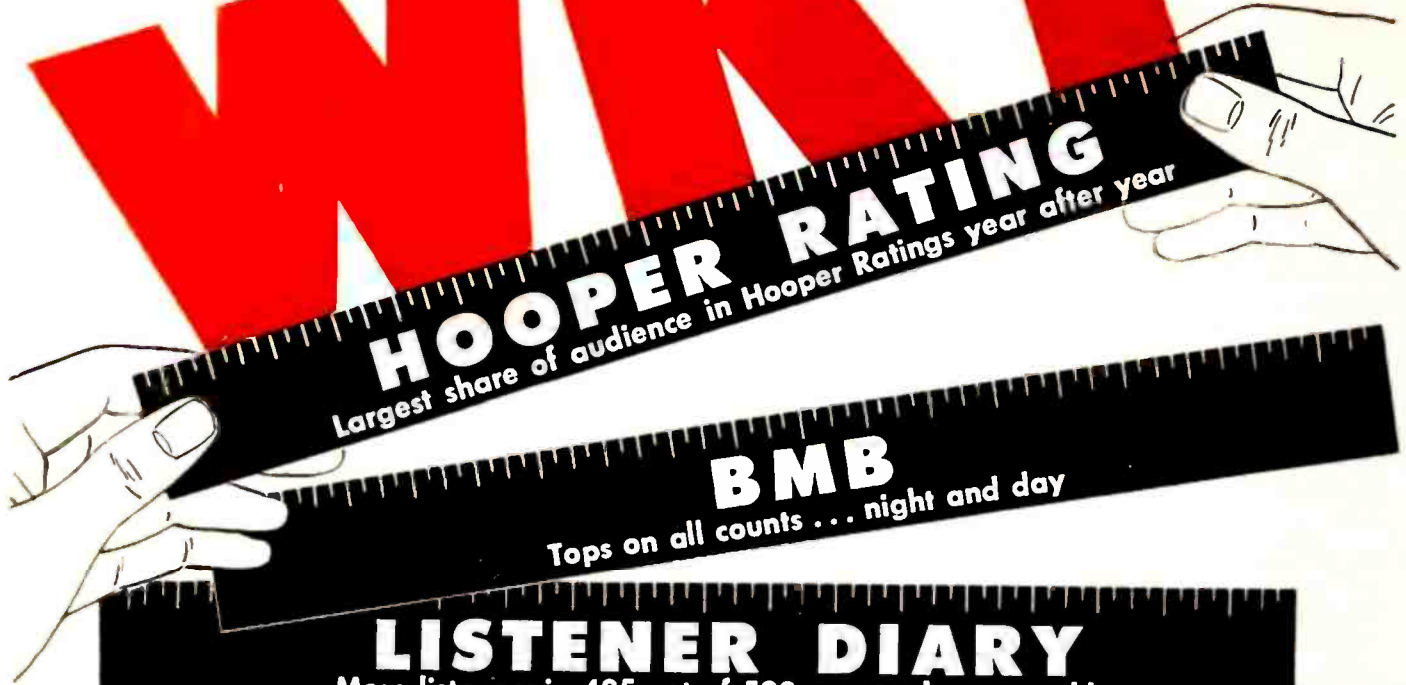
40 West 52 Street, New York 19

For buyers of Radio and TV advertising

*Choose Your Own  
Measuring Stick!*

RECEIVED  
AUG 16 1949  
NBC GENERAL LIBRARY

# WKY



**HOOPER RATING**  
Largest share of audience in Hooper Ratings year after year

**BMB**  
Tops on all counts . . . night and day

**LISTENER DIARY**  
More listeners in 485 out of 500 quarter hours weekly

**PROVED RESULTS**  
"Advertised on WKY" - Oklahoma's "buy-word" for 25 years

*WKY is the  
Dominant Station  
in Oklahoma's  
Biggest Market!*

**WKY**  
930 KILOCYCLES--NBC  
OKLAHOMA CITY

AM FM TV

Represented by The Katz Agency, Inc.