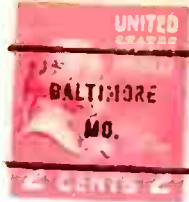


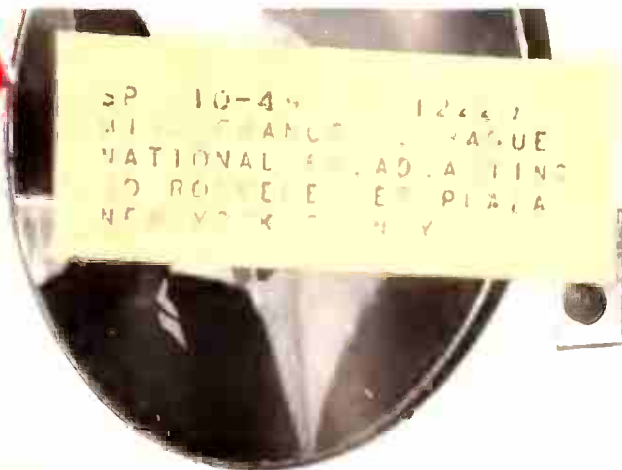
# SPONSOR

*For buyers of broadcast advertising*



## Department stores discover radio — p. 21

Foreign language listeners are loyal customers—See p. 24



RECEIVED

MAR 28 1950

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- Sponsor Reports page 1
- P. S. page 6
- On The Hill page 8
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- Mr. Sponsor: Fowler McCormick page 16
- Foreign lang. broadcasting page 24
- Music library shows page 26
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- TV Results page 40
- Sponsor Speaks page 64
- Applause page 64



**FASTEST  
GROWING  
TWO-YEAR-OLD  
IN RICHMOND**

After two years, television has lost none of its magic in Richmond, though much of its mystery. From the moment WTVR, the South's first TV station, was unveiled it became the most sought-after guest in more homes than set makers could frequently supply.

Today, more than 22,300 Richmond homes are television-equipped and the number continues to grow in beanstalk-like fashion.

In Richmond your most important step for notional sales is to get in step with the Hovens & Martin stations, pioneers in AM, TV and FM. Ask your nearest Blair man for particulars.

**Hovens & Martin Stations are the only complete broadcasting institutions in Virginia.**

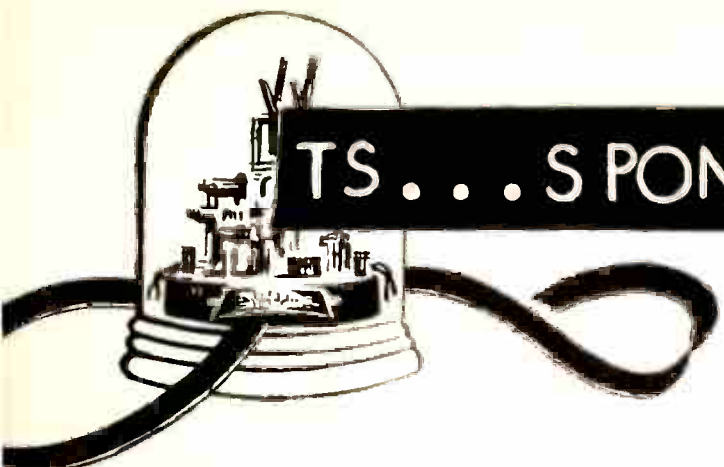
**WMBG AM**

**WTVR TV**

**WCOD FM**

**FIRST STATIONS OF VIRGINIA**

Pioneer NBC outlets for Virginia's first market.  
Represented nationally by  
John Blair & Company.



# TS... SPONSOR REPORTS...

## ... SPONSOR REPORT

27 March 1950

### Radox to get financial facelifting?

Albert E. Sindlinger, head of Radox research, was negotiating as SPONSOR went to press, with at least two groups of investment interests, one of them Drexel & Company, Philadelphia, for big money. Object: expanding from Philadelphia the business of electrically scanning the tuning of radio and TV sets. Radox has insisted before it was about to move into New York and other major markets. But that can't be done with peanuts. Report now is the money is seeking Radox, instead of vice versa.

-SR-

### Bulova repeat strategy?

Bulova has quietly started dropping stations around the country and isn't replacing them. Neither agency nor company high command will confirm, but it looks as if Bulova is out to duplicate their early astute move into radio by buying up choice spots on TV for Bulova time signals while competitors are still waiting for more sets to produce "better buys". When that time comes, it may be too late.

-SR-

### Department store interest in TV growing

Latest department store in New York to show interest in television is Sears Roebuck which has been conducting customer survey on daytime viewing. Woodward & Lothrop in Washington, and Wanamaker's in Philadelphia also scheduled for TV. New York's Saks 34th, Washington's Hecht Co., and Philadelphia's Lit Bros. have been showing way with successful promotion of department store items via television.

-SR-

### Petry decision expected in April

New York Court of Appeals expected to hand down final decision in mid-April deciding whether five or four-man board will govern Edward Petry Company. If five-man board, Ed Petry will maintain control; if four, authority will be split between warring partners.

-SR-

### National advertisers emphasizing aggressive sales

Recent shifts in agencies made by important national advertisers emphasize current competitive era of selling. As one advertiser with big radio-TV billing put it, "For first time in long, long while, top brass is asking in precise terms: 1) Just how I expect to spend dough they're giving me; 2) Whether the three or four top advertising experts our agency sold us when we bought their services are creating our sales pitches". Answer to second was an embarrassed no.

### Les Blumenthal to CBS Television

Les Blumenthal, for three years advertising director of SPONSOR, has resigned to accept a position with the Columbia Broadcasting System. He will serve as an account executive in CBS Network Television Sales. SPONSOR takes this opportunity to commend him for the contributions he has made to the growth and progress of this publication.

**Record advance audience for WTAR-TV**

When television comes to Norfolk 2 April, it will be received by largest number of sets ever to welcome new medium; it is estimated that six to seven thousand receivers will be in area when WTAR-TV, the 102nd TV station, takes to air.

-SR-

**Saturday night barn dance is common denominator**

Amid problems and changes, popularity of radio's Saturday night barn dances grows and grows. Stations like WLS, WHO, WSM, WDAY, WRVA, WWVA, KMA, WNAX have made doe-see-doe universal favorite. WAVE-TV and ABC-TV are representative of many who find barn dance good TV programing. KWKH "Louisiana Hayride" is latest barn dance to branch out. Half hour of three-hour hillbilly session goes over 23 stations in Louisiana, Oklahoma, Arkansas, and Texas. WSM "Grand Ole Opry" personnel, recently back from European tour for Air Force, are now in Alaska on similar mission.

-SR-

**Coy opposes program censorship in Oklahoma speech**

FCC Chairman Wayne Coy did not threaten censorship of programs by FCC during his recent University of Oklahoma speech as has been widely reported. Although severely condemning trend toward poor taste, especially on TV, and over-abundance of crime programs, he said he would never approve of FCC program censorship while he is on commission. Listeners, he said, are the censors. They turn the dials. On speaker's panel with Coy was Norman Glenn, SPONSOR editor-publisher. Glenn stressed radio's growing strength in speech to university radio seminar. He cited growth of multiple sets, transit radio, and other phases of industry.

-SR-

**Nashville to get TV by summer**

Nashville should have television by late summer. FCC recently granted WSM-TV modification and extension of construction permit. Soon after station is slated to go on air it may be broadcasting network shows. Coaxial cable scheduled to reach Louisville in October and WSM-TV will have microwave relay hooking it to Louisville. The WSM-TV microwave system is one of first of its size installed by single station.

-SR-

**Will Nielsen keep pace with multiple-sets?**

Rapidly growing trend toward multiple-sets in home poses problems for Nielsen. National researcher wants to cover every set in every home he samples. Yet each added \$20 set means several hundred dollar audimeter installation.

-SR-

**BMB reports go to AAAA, ANA groups**

Full BMB Station Audience Reports began flowing to AAAA agencies and members of Radio and Television Group of ANA recently. Bureau already has many requests from agencies for more information on special tabulation projects. Steps taken will provide every possible facility for servicing the study. Example: tabulations of audiences of any combination of stations are available provided identity of non-subscribing stations is not revealed. By special arrangement with firm which tabulated study, millions of punched cards are on tap for analyses and integration with market data from other sources. Work will be done at cost.

(Please turn to page 36)

# STRIKE IT RICH IN '50

OVER 100 ORDERS IN LESS THAN 3 WEEKS

STATIONS HIT THE "SPOT" JACK POT.

You Get 4 Top Programs at a Cost of Only 2

**ALAN LADD "BOX 13"**  
52 Half Hour Mystery Adventure Shows

**DAMON RUNYON THEATRE**  
52 Half Hour Dramatized Famous Runyon Stories

**THE UNEXPECTED** STAR-STUDED CAST  
39 Quarter Hour Ironic Twist Dramatic Programs

**"BEHIND THE SCENES"** with Knox Manning  
89 Five Minute Narrative Human Interest Stories

YOU BUY THESE

YOU GET THESE AS A BONUS



## Prices Like These:

### Population

UP to 25,000	\$15.00 for both Ladd & Runyon
25,000 to 50,000	22.50 for both Ladd & Runyon
50,000 to 75,000	25.00 for both Ladd & Runyon
75,000 to 100,000	27.50 for both Ladd & Runyon
100,000 to 150,000	30.00 for both Ladd & Runyon
150,000 to 200,000	35.00 for both Ladd & Runyon

Larger Market Quotations Upon Request

### You Get Free . . .

39 Episodes of "The Unexpected" and 89 episodes of "Behind the Scenes" as a BONUS on buying Alan Ladd and Damon Runyon on a 52-week, non-cancellable basis.

### Plus 25% Discount . . .

If all or part of either the "Box 13" or "Damon Runyon Theatre" series has been used in your market, you will receive a big 25% discount on these programs used.

## NETWORK CALIBRE Programming to Fit Local Sponsors' Pocketbooks

**Box 13**—Successfully used on some 400 U.S. and Canadian stations, with ratings high as 19.2. Being rerun in some 20 markets including New York, Los Angeles, San Francisco, Denver, etc.

**Damon Runyon**—Features John Brown ("Digger O'Dell" of "Life of Riley" and "Al" of "My Friend Irma"). Already being used in some 100 markets in less than one year after its release. After only the 8th program and with no promotion, received a 12.1 rating in Los Angeles (44.2% of the audience).

**The Unexpected**—Each program a complete episode. Features such stars as Marsha Hunt, Lyle Talbot, Jack Holt, Jackie Cooper, Binnie Barnes, Barry Sullivan, etc.

**Behind the Scenes**—Featuring the voice of Knox Manning, one of radio's greatest personalities. Manning narrated the best documentary film made in 1945. It won an Oscar. It was his voice you heard in the Academy Award Winner, "A Boy and His Dog," and "Facing Your Danger." Aside from such outstanding radio series as "Sherlock Holmes," and "Hollywood Preview," Knox Manning has had more than 500 movie credits.

**WMOU, — BERLIN, N. H.**  
Took Our Package Offer  
Used SPOT ANNOUNCEMENTS  
Turned \$780.00 into \$2556.00

*Clever merchandising of easy-to-sell spot announcements to local sponsors paid off in added revenue and listeners for WMOU. Here's how it was done:*

39 The Unexpected—2 Announcements	
52 Ladd Shows—3 Announcements ea.	
52 Runyon Shows—3 Announcements ea.	
89 Behind the Scenes—2 Spots each	
568 Spot Announcements @ \$4.50 ea.	
(WMOU 312 time rate) . . .	\$2556.00
Cost of Special Package in WMOU Market . . . . .	\$ 780.00
<b>PROFIT . . .</b>	<b>\$1776.00</b>

**Mayfair TRANSCRIPTION CO.** 8511 SUNSET BOULEVARD  
LOS ANGELES 46, CALIFORNIA

TELEPHONE OR WIRE TO GET THIS RADIO BARGAIN FOR YOUR MARKET



FEATURES

ARTICLES

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Fowler McCormick** 16

**Mr. Sponsor Asks** 38

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**Sponsor Speaks** 61

**Applause** 61

**Cover** shows family listening intently to Italian language broadcast. Interest like this is expressed in sales. (See story page 24.)

**Department stores discover radio**

Big store use of air is moving out of the stepchild class and proofs are many. Take Polsky's in Akron or Miller and Rhoads in Richmond. . . . 21

**They love their native tongue**

Did you know that foreign language listeners prefer name brands . . . like anyone else? This and other facts spotlight one of America's great markets. 24

**Music library shows**

The new completely scripted program now put together by music library services are a low-cost blessing to sponsors. 26

**Radio is backslap-happy**

Peabody award tops SPONSOR's ballot, but there's no redwood in the forest of radio awards. The industry needs an award like the Oscar. 28

**Lydia Pinkham's radio recipe**

This 75-year-old firm maintains an old-fashioned facade but it spends \$500,000 on the air each year with modern precision. 30

**How many viewers are you selling?**

A new TV research method gives sponsors a full count of advertising impressions . . . for the first time. Device called Videometer does the trick. 34

Editor & President: Norman R. Glenn  
 Secretary-Treasurer: Elaine Couper Glenn  
 Managing Editor: Miles David  
 Senior Editors: Frank M. Bannister, Ellen Davis, Irving Marder  
 Assistant Editors: Joe Gould, Fred Birnbaum, Arnold Alpert  
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Published biweekly by SPONSOR PUBLICATIONS, INC. Executive, Editorial, and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: Murray Hill 8-2772. Chicago Office: 360 N. Michigan Avenue. Telephone: Financial 1556. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year. Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. Copyright 1950. SPONSOR PUBLICATIONS, INC.

IN FUTURE ISSUES

**Radio gives advertisers the tools**

To spend money effectively, advertisers need tools . . . research aids, market figures, etc. This year the radio industry furnishes a multitude of such tools. The NAB issue (10 April) will feature a capsule cross-section of the industry's tools for advertisers. 10 April

**Radio is a growing industry**

Dire predictions about radio's future were all wet. An upcoming industry story will explain why. 10 April

**Aid for timebuyers**

Valuable method of judging station's share of audience from new BMB ratings has been developed. It should be an aid to sponsors planning spot campaigns. 10 April

THIS WEEK,

# "THE EARLY BIRDS"

are celebrating

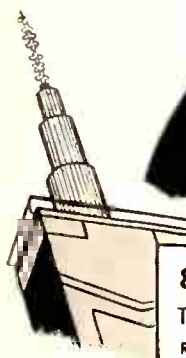
# 20 YEARS

## ON WFAA-820 DALLAS

Radio's oldest breakfast-time show (7:15-8:00 a.m., Monday through Saturday) has **MORE LISTENERS** than ever—is doing an unparalleled **SELLING** job for

Earl Hayes Chevrolet Company (six quarter hours weekly), The Mennen Company, Morton Foods, and Red Arrow Drugs (each three quarter hours weekly). Chap Stick and Chapans, Birds Eye Foods, Vitalis, Nob-Hill Coffee, Anacin Tablets, Republic National Bank, Gold Tip Gum, B & B Cafe, and General Electric Company use participating announcements.

And soon—**WFAA-TV!** WFAA now owns KBTB, Dallas, and plans to present television in the traditional WFAA manner!



# WFAA

Martin B. Campbell, General Manager

and  
WFAA  
FM

820 KC • NBC • 570 KC • ABC  
TEXAS QUALITY NETWORK  
Radio Service of the DALLAS MORNING NEWS

Represented Nationally by Edward Petry and Company

## New developments on SPONSOR stories

**p.s.**

**See:** *Farm Facts Handbook*  
**Issue:** SPONSOR publication;  
November 1949  
**Subject:** Farm service features

Farm programing is going ahead.

Stations throughout the country continue to build the standings of their farm service departments: and while accomplishing their agricultural benefit aims, promote loyalty to themselves. More information can be added to that which SPONSOR previously presented in its *Farm Facts Handbook*, last published November 1949 (still a limited number of copies available on request).

Here's how one station, WWL, New Orleans, does it on their annual Livestock Improvement Contest. Begun in 1946 as part of the station's drive for agricultural progress in the Deep South, the contest now ranks high on the list of Louisiana farm activities. Each year WWL offers prize animals of thoroughbred strains to young 4-H Club members who have done the best work during the year with their herds. The judges pick a winner from each of the three livestock divisions: beef cattle, dairy cattle and swine. In four years, the station has awarded more than \$15,000 worth of livestock in prizes.

The contest has permanent far-reaching effects. Not only are thousands of youngsters stimulated in their interest in improvement of livestock, but better herds and higher livestock income are developing for the whole area.

The FAA and 4-H Farm Safety Contest is an important feature of KLZ's farm service department, Denver. KLZ sets the cash value of five prizes in each division, and allows the winning clubs or chapters to choose the article within that value: the station then purchases and mails it on to them.

KMOX in St. Louis sponsors an annual Soil Conservation Field Day; a complete day spent in competitive events

and educational demonstrations. WIBW, Topeka, awards an annual \$250 scholarship to the outstanding 4-H boy or girl in Kansas in recognition of leadership and service.

Progressive stations continue to march forward in their farm services programing. Their investment, and that of their advertisers, in the agricultural areas, is sound in the dollars and cents loyalty of the farming community.

**p.s.**

**See:** "Those rod and gun millions"  
**Issue:** June 1947, p. 35  
**Subject:** *Hunting and Fishing Club of the Air*

Mail still arrives at Mutual addressed to the *Hunting and Fishing Club of the Air*—and this in spite of the fact that the name of the program, and its format, were changed over six months ago.

In "Those rod and gun millions" (June 1947), SPONSOR described the listeners of the original show as "a vertical group, intense in their loyalty to the show and to the sport. A successful program, with a microscopic rating, based upon the theory of intensity of listenership."

Soon after hiring their new agency, Charles W. Hoyt Co., Mail Pouch changed the name of the program to *Sports For All*, presented by *The Fishing and Hunting Club of the Air*. The format was changed to include all sports. The reason behind the change was the desire to broaden the base of the program; to open the program to the millions of sports hobbyists previously excluded.

The company recently initiated a new TV show (Du-Mont). It follows the same lines as the current radio show, and is able to go one step further in visually demonstrating many of the sports under discussion.

The Mail Pouch radio contract went into effect on March 23rd . . . marking its renewal for the fourth consecutive year.

*Honored by* **Billboard**



**FOR THE 8<sup>th</sup>  
AND 9<sup>th</sup> TIMES!**

- 1st Award—to Station WOV for the 8th time for PUBLIC SERVICE PROMOTION
- 2nd Award—the 9th Billboard Citation for SALES and AUDIENCE—SALES PROMOTION
- In the 12th National Competition conducted annually by BILLBOARD for Non-Network Stations in the 5000-20,000 Watts Group.

JOHN E. PEARSON COMPANY, National Representatives

RALPH N. WEIL, General Manager • ARNOLD HARTLEY, Program Director • ANNE C. BALDWIN, Director Press Relations



## 510 Madison

### TV SELLS WOMEN

May I congratulate you on the 27 February issue of SPONSOR. The article on "How TV Sells Women" is most instructive and helpful. Thanks for rendering such a distinct service as this article does.

R. G. PARTRIDGE  
Director of Advertising  
Fruit Dispatch Company  
New York

### PONTIAC ALSO ON TV

In regard to your 13 February issue, on page 24 and 25, titled "Automobile Advertisers Can Do Better" I notice you have Pontiac Motors handled by our agency as only using spot radio.

Last fall when we introduced the 1950 cars we spent a total of \$263,044.99 on spot radio and \$71,902.39 on spot TV as well.

In all future campaigns you may rest assured that TV will play a proportionate part with AM in spot advertising.

SHERWOOD REEKIE  
Director of Radio & Television  
MacManus, John & Adams Inc.  
Detroit

### LIGHTNING AND JARO HESS

I have just finished a delightful month in the hospital and I am catching up on back issues of everything. Only yesterday I completed a cover to cover reading job on your LIGHTNING THAT TALKS special edition which I found not only most interesting but also filled with plenty of real ammunition which is, of course, of great use.

I should like to have five extra copies for my sales force, and if you will see that they are sent on and bill me for same, I shall be very pleased.

Also, I should like to have copies of the five Jaro Hess prints. We have them at WING, but for some reason have never gotten them at WIZE and since we are and have been loyal subscribers to SPONSOR along with TSI, I feel that we are entitled to same and would appreciate them very much.

CHARLES EVANS  
Commercial Manager  
WIZE  
Springfield, Ohio

### TRANSIT RADIO

I swore that I would not order any more magazines. There are entirely too many on the market now.

However, the last edition of your magazine enabled me to find a long lost friend, and also had a very good article on transit radio; so put me down on the book for a year's subscription and bill my company.

JAMES L. HOWE  
WCTC  
New Brunswick, N. J.

### FORGOTTEN 15,000,000

That "Forgotten 15,000,000" story in your October issue of SPONSOR is something I need more than one of.

If you still have a few reprint copies on hand, how about sending me two sets. WGST-Atlanta has a late evening show and WVEZ-New Orleans an afternoon feature directed primarily to the "Forgotten etc." I'm sure your article will help me in selling time in these shows.

DAN SCHMIDT, III  
George P. Hollingbery Co.  
Atlanta

• A few reprint copies of the article Mr. Schmidt mentions are still available.

### STATION REP LISTING

Your 27 February issue of SPONSOR incorrectly lists our firm as representatives of a number of stations affiliated with the Tobacco Network.

Actually, our firm represents only the Tobacco Network, and not the individual stations of the network.

We will appreciate your correcting the error at your earliest convenience.

JOSEPH BLOOM  
Forjoe & Co Inc  
New York

I noticed in looking over your listings for Station Representation Changes that both WRAL, Raleigh, N. C. and WTIK, Durham, N. C., are listed as being represented by Forjoe & Co.

I believe this confusion may have arisen because Forjoe represents the Tobacco Network. However the Pearson Company represents both WRAL and WTIK individually.

RUSS WALKER  
John E. Pearson Co.  
New York

(Please turn to page 63)

## In Omaha It's Channel 3

for the best in Television Entertainment. That's because KMTV (Channel 3, Omaha) has three great networks . . . .

## CBS - ABC DuMONT

Below are some of the outstanding television programs on KMTV, proof that KMTV programming is first in Omaha.

Ed Wynn  
Ken Murray  
Fred Waring  
Studio One  
Arthur Godfrey  
Crusade in Europe  
Celebrity Time  
Lopez Speaking  
Paul Whiteman Revue  
Lone Ranger  
This Is Show Business  
Famous Jury Trials  
Blind Date  
Vienna Philharmonic

# KMTV

2615 Farnam, Omaha 2, Nebr.

Represented By  
Avery-Knodel, Inc.

For Rural Coverage in 184  
Counties in Iowa, Nebraska,  
Kansas and Missouri, it's

**KMA**  
Shenandoah, Iowa  
ABC Affiliate—960 kcs.

Under Management of  
**MAY BROADCASTING CO.**  
Shenandoah, Iowa



### **Cigarette tax slash would mean more work for net "salesmen"**

If the tax cut pondered by the House Ways & Means Committee goes through, it'll mean more work for cigarette salesmen Arthur Godfrey, Perry Como and Bing Crosby. The move cutting the seven-cent a pack tax on cigarettes to 4.9 cents on packs selling for 12 cents or less will give brands like Twenty Grand, Marvels, Wings and Dominos a sales hypo.

### **Institutional ad increase seen as weapon against anti-trust drives**

The big companies will probably increase their institutional advertising as a means of winning over public favor. With the government battling big business, U. S. Steel, A & P, General Motors and other industry leaders will probably increase the tempo of their public relations campaigns designed to offset adverse criticisms. The Federal Trade Commission will, in the next 12 months, publish a series of reports criticizing the large corporations.

### **U. S. manufacturers worried about increase in import volume**

As though native competitors weren't enough trouble, manufacturers are now worried about the flood of European imports. Among the items from overseas competing with American-made goods are Dutch and British candy; Danish and Polish hams; British and Czech shoes; and Irish linen. Add to this the International Trade Fair and U. S. producers have a hard row to hoe. U. S. toy manufacturers, extremely edgy, started a Buy American campaign. Most recently the coal industry has joined petroleum producers in demanding oil imports to United States be restricted.

### **Coffee manufacturers against higher coffee prices**

The coffee-drinking public is not alone in its anger against mounting coffee prices. During recent hearings on food price rises, a General Foods vice-president told the Senate investigators that high prices reduce demand and the Maxwell House division of G. F. will show a decreased profit.

### **New cheap converter may aid commercial color TV**

Color TV advocates are certain now that they have enough force mustered to put down any anti-color movement. Helping the pro-color forces, is a report that the FCC will get data soon on a new cheap converter. The information is from a New York manufacturer who claims to be able to convert "adapted" TV receivers to CBS color for about \$9.95.

### **Oleo industry now readying for an educational campaign**

The margarine association is readying an "educational" campaign for the oleo industry but by next year a product-acceptance campaign will be stressed. The margarine industry, with federal taxes lifted, will probably wage an intensive ad campaign. Forerunner of such a campaign was waged by oleo manufacturers in Ohio when state margarine restrictions were lifted in December, 1949. Dairy interests may up advertising appropriations to help balance magazine campaigns. Since 1948 more than \$1,000,000 has been spent by both sides on legislation battle, mainly for lobbying.

### **Census takers will get figures on radio, TV set ownership**

When the census takers get under way on 1 April, they will garner information of value to the radio and TV industry. Included in their poll-taking chores will be a tabulation of the number of radio and TV sets owned by the American public. Figures will show the tremendous number of multiple set owners in the country. ("How many radios in your home?" 13 March SPONSOR.)

### **Facsimile may be in news spotlight this year**

If the FCC puts its approval on proposed rules for facsimile transmission, the new medium may be in public use within a year. The latest development, multiplex, allows an FM broadcaster to transmit fax at the same time regular programs are being broadcast. Fax up to now has made little commercial progress.

### **TV manufacturers hope to beat 10 percent excise tax**

TV manufacturers still hope to escape the 10 percent excise tax which was imposed on radio manufacturers as a wartime tax measure. A good omen for the television manufacturers comes from the House Ways & Means Committee. They've approved a resolution saying excises would be cut more than the \$655 million recommended by President Truman.

### **Anti-trust division helps little businesses**

Publicized chiefly as a bugaboo or menace to monopolies, the anti-trust division of the Department of Justice also lends the little business man a helping hand. Legal advice is available to any small manufacturer or business outfit that thinks it is being pushed around.

# *This summer be sure your sales grow*

Last Summer, sixty national spot and local advertisers (25% more than the year before) used wcco all Summer long. Just as they did *all year round*. Many for the tenth straight year.

They have found that Summer campaigns on wcco make their sales *grow*. Because during June, July and August their customers in wcco territory spend more than \$686,000,000 on all kinds of retail products.

Better still, wcco produces big Summer profits at a *low* Summer cost-per-thousand. In fact, since 1946, wcco's average daytime Summer Hooper has jumped up 38.3%. And the cost-per-thousand has *dropped* 29.8%!

To be sure your sales *grow all year round*, join wcco's sixty year-round sponsors. Just ask us or Radio Sales about a hot sales-personality (like Bob DeHaven, for one). You'll find wcco sends sales UP with the temperature!

Minneapolis-  
St. Paul  
50,000 watts

**WCCO**

Represented by  
Radio Sales

All source  
data available  
on request.

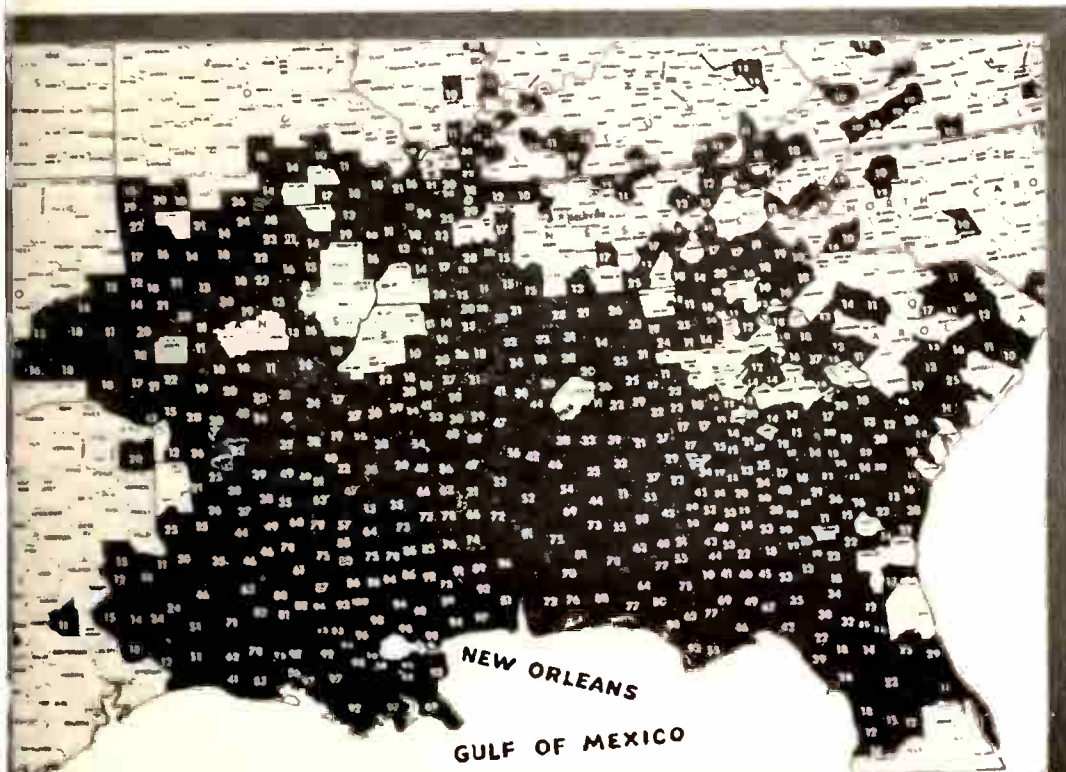


# SOUTH'S WINS



# GREATEST SALESMAN THE HOOPERS!

Latest Hooper proves WWL outranks all New Orleans stations in share-of-audience. Evenings, WWL takes a greater share than next 2 stations combined!



...and South's Greatest Salesman delivers you a **Great Multi-State Audience, too**

Of all New Orleans stations, WWL, alone, gives you this dominant coverage of the rich Deep-South market:

**INTENSE PRIMARY**

(50%+ to 90%+)... **114 Counties**

**PRIMARY**

(25%+ to 50%+)... **128 Counties**

**PLUS**

(10%+ to 25%+)... **401 Counties**

**TOTAL**

**643 Counties**

## HE HELPS YOU MERCHANDISE, TOO

You get still another valuable plus from WWL—effective promotion for advertisers. Through personal calls on distributors and jobbers, widespread use of point-of-sale material, and other activities, WWL gets you plenty of action on the selling front—more by far than any other New Orleans station.

*South's Greatest Salesman*

# WWL

NEW ORLEANS

50,000 WATTS    CLEAR CHANNEL  
CBS AFFILIATE



*makes a big difference  
whose voice it is*

In Detroit, WWJ is more than a great radio station . . . more than a source of entertainment for the nearly one million homes in the Detroit area. WWJ, Detroit's FIRST station, has consistently been the leader in community service and enterprise.

Its acceptance by advertisers is indicative of the faith Detroit has in its voice. One of America's leading advertisers has consistently employed WWJ daily with an hour-long program for 16 years.

When you give your product story the benefit of WWJ's community acceptance, it receives added prestige, more attentive ears, less selling resistance . . . resulting in increased sales in a market that did three billion dollars retail business last year!

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY  
Associate Television Station WWJ-TV



Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS FM—CHANNEL 246—97.1 MEGACYCLES

27 March 1950



# New and renew

These reports appear in alternate issues

## New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
Crosse & Blackwell	Preserves	Van Sant Dogdale (Baltimore)	Baltimore	Testing a give-away show
Falstaff Brewing Corp	Beer	Dancer-Fitzgerald-Sample (N.Y.)	40 station package in 20 states	Meredith Willson Show; April 3
Gipps Brewing Corp	Beer	Kaufman & Associates (Chicago)	15 central Illinois stations	Spots; station breaks, newcasts and programs; March 13-Oct 31
Mastle Acres Inc	Realty	Direct	WINS, WOV, WHOM other foreign language stations	Spots; March 5 through October
Minute Maid Corp	Frozen orange juice	Doherty, Clifford & Shenfield (N.Y.)	8 stations; California	This Is Bing Crosby; March 6
New York Herald Tribune Park & Tilford	Newspaper Tintex	Donahoe & Coe (N.Y.) Storm & Klein (N.Y.)	8-9 N.Y. stations Various	Spots; March 1 Spots; late February; to run for 10 weeks
Pharmaceutical Inc The Clark Brothers Chewing Gum Co The Kalak Water Co	Feen-A-Mint Teabury gum Kalak water	Duane Jones (N.Y.) McCann-Erickson (N.Y.) Kochl, Landis & Landon (N.Y.)	15 markets 25 markets 3 cities in Florida	Spots; March 6 and 13; 13 wks Spots; up to 30 weeks Chainbreaks; Feb 21

## Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KVOE, Santa Ana, California	MBS	Western Radio Sales, S. F. (Pacific Coast); Ronald Cooke Inc, N. Y. (rest of country).
WGFG, Kalamazoo, Mich.	ABC	H-R Representatives Inc, N. Y.
WHAM & WHAM-TV, Rochester, N. Y.	Radio—NBC; TV—ARC, CBS, DuMont & NBC	Charles L. Runnill, Rochester, N. Y.
WINX, Washington, D. C.	Independent	Adam J. Young Jr Inc, N. Y.
WJIM & WJIM-TV, Lansing, Michigan	Radio—ABC; TV—NBC	H-R Representatives Inc, N. Y.
WOV, New York, N. Y.	Independent	John E. Pearson Co, N. Y.
WRAL, Raleigh, N. C.	MBS	John E. Pearson Co, N. Y.
WTKR, Durham, N. C.	Tobacco	John E. Pearson Co, N. Y.
WVOK, Birmingham, Alabama	Independent	Radio Representatives, N. Y.

## New and Renewed Television (Network and Spot)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Atlantic & Pacific Tea Co	Direct	WNBT, N. Y.	Film spots; Feb 22; 52 wks (n)
Benrus Watch Co	Tarcher	WNBT, N. Y.	Film spots; Feb 1; 35 wks (r)
Benson & Hedges	Kudner	WNBT, N. Y.	Film spots; Feb 20; 41 wks (n)
Borden Co	Young & Rubicam	WNBT, N. Y.	Film spots; Feb 27; 18 wks (n)
Bowman Gum Co	Bruck	WPTZ, Phila.	Film spots; Feb 25; 33 wks (n)
Cal Products Co	Coleman-Jones	KTTV, L. A.	Film spots; Feb 7; 26 wks (n)
Cameo Curtains Inc	Philben, Brandon & Sargent	WNBK, Cleve.	Film spots; Feb 26; 13 wks (n)
Celanese Corp of America	Ellington	WNBT, N. Y.	Film spots; March 6; 13 wks (n)
Certi-Fresh	Bogerts	KTTV, L. A.	Film spots; Feb 15; 26 wks (n)
Chevrolet Dealers Assoc	Campbell-Ewald	KTTV, L. A.	Film spots; March 31; 13 wks (n)
Coast Van & Storage Co	Landsdale & Balwin	KTTV, L. A.	Film anncts; March 1; 26 wks (n)
Duffy, Mott	Young & Rubicam	WNBT, N. Y.	Film spots; Feb 25; 52 wks (n)
F. W. Fitch & Co	Cohen	WPTZ, Phila.	Film spots; Apr 4; 13 wks (r)
Gen Foods Corp	Young & Rubicam	KNBH, Hollywood	Film spots; Jan 24; 52 wks (n)
Jules Montecier Inc	Ludgin	WCBS-TV, N. Y.	What's My Line; Wed 9-9:30 pm; Apr 12; alter. wks (26) (n)
Penick & Ford Inc	BBD&O	WNBW, Wash.	Film spots; Feb 22; 13 wks (n)
Phileo Corp	Hutchins	WNBT, N. Y.	Mystery Chef; Th 4:30-4:45 pm; Feb 16; 52 wks (n)
Prince Macaroni	Rossi	WBZ-TV, Boston	Don Winslow of the Navy; Th 7-7:20 pm; Feb 23; 13 wks (r)
Ryan Candy Co	Blaker	WRGB, Sehen.	Film spots; March 12; 13 wks (n)
Sunset Appliances Stores	Mariel	WCBS-TV, N. Y.	Joyce Matthews Show; Wed 11-11:30 pm; Apr 5; 26 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)

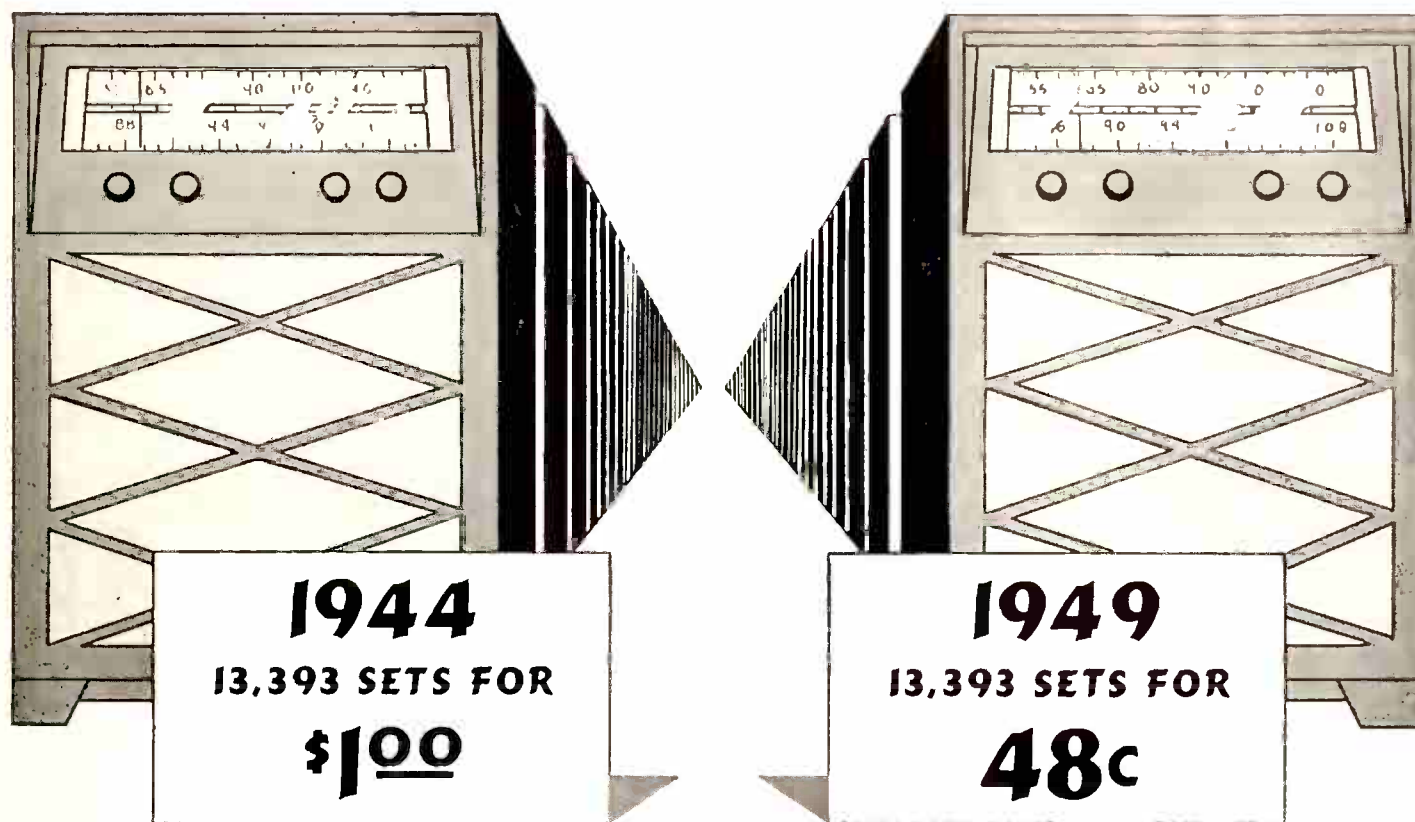
SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
United Fruit Co Ward Baking Co F. B. Washburn Candy Corp Winston Television Stores	BBD&O J. W. Thompson O'Leary Sternfield & Godley	WBZ-TV, Boston WNBT, N. Y. WRGB, Schen. WCBS-TV, N. Y.	Film spots; Feb 6: 14 wks (n) Film spots; Feb 7: 52 wks (r) Film spots; Feb 14: 13 wks (n) After Hours; Fri 11-11:15 pm; Mar 3: 26 wks (n)

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
William Ahern Z. C. Barnes	Peterson Tractor Co, S. F., adv mgr Calkins & Holden, N. Y., partner	Hosler, Peoria, Illinois, (head of L. A. office) Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
Richard S. Bean Don Braman Hudson Budd Albert R. Byers M. E. Carlock	Toni Co, St. Paul New York Sun Sears & Roebuck, Philadelphia, prod mgr Benton & Bowles, N. Y., vp	Pedlar & Ryan Inc, N. Y., media dir Olmsted & Foley, M'npls., assoc dir of pub rel Tracy, Kent & Co Inc, N. Y., dir of merchandising Rolley & Reynolds, Philadelphia, prod mgr Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
Orrie Carson James A. Clarke	Publisher of 23 Chicago north side newspapers Calkins & Holden, N. Y.	Weiss & Geller Inc, Chicago, exec Calkins & Holden, Carlock, McClinton & Smith, Inc, N. Y., partner
Raymond P. Clayberger	Calkins & Holden, N. Y., secretary-treasurer	Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
John Cole Robert Culbertson George L. Cummings John de Garme	KWDM, Des Moines Tele-Views Magazine, adv mgr. Kastor, Farrell, Chesley & Clifford, N. Y., art dir Birds Eye-Snyder division of General Foods Corp, N. Y., asst to sls prom mgr	Erwin, Wasey & Co, M'npls., radio dir Irwin Co Inc, Beverly Hills, acct exec Same, vp de Garme Inc, N. Y., mgr of merchandising
Jack Denove Charles J. Eastman Jr. Thomas Erwin Hal Falvey Theodore C. Fisher Robert V. Frey Neil Gallagher	BBD&O, N. Y., acct exec Elwood Robinson, L. A., copy chief Abhott Kimball Co Inc, Chicago, sp, gen mgr W. W. Garrison, Chicago, copy chief Pedlar & Ryan Inc, N. Y., vp, media dir Station W2XJT (experimental tv) Jamaica, N. Y. Casler, Tempstead & Hanford, Rochester, N. Y. WBKB, Chicago, tv dir	Same, vp Mayers Co Inc, L. A., acct exec Erwin, Wasey & Co, Chicago, vp Fuller & Smith & Ross, Chicago, acct exec Same, acct exec in charge of Camap and other P & G interests John Sharger Inc, N. Y., dir of tv and radio Charles L. Rumrill & Co, Rochester, N. Y., acct exec Kaufman and Associates, Chicago, vp Rolley & Reynolds, Philadelphia, continuity dir J. Walter Thompson, S. F., copy group head Alfred Auerbach Associates, N. Y., adv and publ exec
Robert R. Gray John Eugene Hasty Barold Hazleton	Cox & Tanz, Philadelphia, continuity dir Freelance consultant RCA-Victor, N. Y., adv mgr of custom products dept	Al Paul Lefton Co Inc, N. Y., acct exec Rolley & Reynolds, Philadelphia, media dir Paul H. Raymer Co, N. Y., vp Moore & Hamm Inc, N. Y., acct exec Rolley & Reynolds, Philadelphia, head of radio, tv sls dept Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
Ralph E. Hess Leonora B. Jurich Reynold R. Kraft Stephen P. Lewis Bernard H. Lomborg Harold L. McClinton	Joseph, Cincinnati Joseph R. Mickle Co, Philadelphia, space buyer NBC, N. Y., sls mgr tv network sls Deutsch & Shea Inc, N. Y. Cox & Tanz, Philadelphia, media dir Calkins & Holden, N. Y., vp	Same, exec vp in charge of marketing and merchandising Same, art dir
Fred B. Manches Michael Matera	BBD&O, N. Y., vp Hanly, Hicks & Montgomery, N. Y., associate art dir	Same, art dir
Mary B. Mickle John Mansarrat Chet Oehler Charles J. O'Malley Robln L. Orr Ray Ovington	Joseph R. Mickle Co, Philadelphia, acct exec Platt-Forbes Inc, N. Y. BBD&O (Western offices) research dir Paul F. Belch Co, Chicago, sls mgr Macy's, S. F. Birmingham, Castleman & Pierce, N. Y., radio, tv dir	Rolley & Reynolds, Philadelphia, vp and acct exec Geyer, Newell & Ganger Inc, N. Y., acct exec Same, vp Olian, Chicago, vp Ad Fried, Oakland, California, acct exec Hirshon-Garfield Inc, N. Y., radio, tv dir
Charles Patrick Charles B. Pinkham Donald J. Powers Richard F. Reynolds William T. Reynolds	Birmingham, Castleman & Pierce, N. Y., vp Erwin, Wasey, N. Y., acct exec The Caples Co, Chicago, mgr of Chicago office Fuller & Smith & Ross Inc, Cleveland, dir of film dept Head of William T. Reynolds Co	Donahue & Co Inc, N. Y., exec staff Head of Pinkham Analysis of Advertising Efficiency, N. Y. Same, vp in charge of Chicago office Same, director of films, radio and tv
Charles A. Rheinstrom William Glenn Rolley	Erwin, Wasey & Co, N. Y., exec Head of William G. Rolley agency, Atlantic City, N. J.	Vice-president and treasurer of new Rolley & Reynolds agency, Philadelphia J. Walter Thompson, N. Y., exec President and board chairman of new Rolley & Reynolds agency, Philadelphia
John Schuman Walt Selfert James G. Smith J. Sherwood Smith	Peck, N. Y. N. W. Ayer, N. Y. Carr Liggett, Cleveland, acct exec Calkins & Holden, N. Y., pres	Same, vp in charge of copy and service Byer & Bowman, Columbus, Ohio, pub rel staff Same, member of the board of directors Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
Paul Smith	President of his own agency	Calkins & Holden, Carlock, McClinton & Smith Inc, N. Y., partner
Jackson Taylor Brevoort Walden Jim Wells	McCann-Erickson, N. Y., vp Federal, N. Y. Buffalo Bills (All American Football Conference), gen mgr	Lennen & Mitchell, N. Y., acct group supervisor Hewitt, Ogilvy, Benson & Mather Inc, N. Y., acct exec H. J. Weil Inc, Buffalo, vp
John F. Wilson Jeff York	Carr Liggett, Cleveland, acct exec Radio and tv producer	Same, vp Roche-Eckhoff & Associates, H'wood., acct exec



# WHO COSTS 52% LESS THAN IN 1944!



(WHO CLASS C, ¼ HOUR MAXIMUM DISCOUNT)

**I**N terms of Iowa's radio homes, WHO cost 10.6% less in 1949 than in 1944; in terms of radio sets in homes, WHO cost 52% less than in 1944!

The increased number of radio sets in Iowa's kitchens, dining rooms, bedrooms, etc.—and the additional listening they create—is even more important than the increase in radio homes. Modern research proves that *SETS* make the audience!

In 1944 there were 596,000 radio homes in Iowa; in 1949 there were 769,200! . . . In 1944 there were 904,000 radio sets in Iowa homes; in 1949 there were 2,140,000! And in addition to this tremendous increase an exceptionally large bonus audience listens in cars, offices, bars, stores, service stations and hotels.

Thus WHO is actually a much better buy today than in 1944. Radio sets in Iowa homes alone have increased 136%, while WHO's rates have gone up only about 14%.

The 1949 Iowa Radio Audience Survey\* tells the whole story of Iowa's added listening.

Write to WHO or Free & Peters for your free copy!

\*The 1949 Iowa Radio Audience Survey is a "must" for every advertising, sales or marketing man who is interested in Iowa.

The 1949 Edition is the twelfth annual study of radio listening habits in Iowa. It was made by Dr. F. L. Whan of Wichita University—is based on personal interviews with 9,116 Iowa families, scientifically selected from cities, towns, villages and farms all over the State.

As a service to the sales, advertising and research professions, WHO will gladly send a copy of the 1949 Survey to anyone interested in the subjects covered.

# WHO

**+ for Iowa PLUS +**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager



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

# Radio Market Data for Oakland, California

## 1. How many people?

There are 3 million people in the coverage area of KLX, the top station in Hooper ratings. KLX claims only 600,000 as steady listeners.

## 2. How rich are they?

Oakland area radio listeners spend 100 million for drugs, 1 billion for food, 1.2 billion for general merchandise, 1.4 of a billion for radios, TV and furniture.

## 3. What does Hooper say?

KLX leads all independent San Francisco and Oakland radio stations in the Oakland Hooper... and often leads in all six periods!

## 4. Do San Francisco Independents cover Oakland?

No, these stations reach only 15% to 35% of the Oakland audience that KLX covers. You can check this by adding the Hooper share of audience figures for all six periods.

## 5. What about KLX results... and promotion?

Just send for success stories on your field. Also, KLX has won 7 national awards for sound promotion.

# KLX

TRIBUNE TOWER • OAKLAND, CALIFORNIA

Represented Nationally by  
BURN-SMITH CO., INC.



**Mr. Sponsor**

**Fowler McCormick\***

Chairman of the Board  
International Harvester Co., Chicago

From birth Fowler McCormick's destiny was clearly charted. He was going to become one of the lords in his family's industrial dynasty. His grandfather, Cyrus McCormick, was the founder of the International Harvester Company, today the largest manufacturer of agricultural equipment in the world.

McCormick did not believe birthright alone qualified him for an important position in the firm. He was eager to earn his advancement by mastering each phase of the company's operation in turn.

Said Harvester president John McCaffrey: "Fowler came up all the way on his own. He was trained to be ready and when the training was over, boy, he was ready."

McCormick started at the bottom. In 1929 he went to Omaha for sales training as a "blockman," the smallest unit representative in the company. The following year he was sent to build a new branch of the organization at Grand Island, Nebraska. Under his supervision the branch operated smoothly and profitably. He was gaining invaluable experience and a feeling of self-confidence. In 1933 his progress continued. McCormick was made assistant sales manager under McCaffrey. One year later he was elected vice-president in charge of foreign sales and in 1941 became president of the company.

For the next decade the firm prospered. The year McCormick was made chairman of the board, 1946, Harvester set a sales record of \$740,000,000. However, in 1947 the Bureau of Agricultural Economics predicted that dark days were ahead for big business unless prices were reduced. McCormick acted immediately. He cut prices, took a drop of almost five percent in dollar volume. Nevertheless, by the end of the fiscal year Harvester grossed \$700,000,000.

In 1945 there was a huge demand for mechanized farm equipment which had accumulated during the war. To reach this market more effectively, Harvester used network radio for the first time. Its program, *Harvest of Stars* (NBC), has been aired every year since 1945. The first year the firm spent \$149,876 for radio; in 1949 \$561,303.

\*Shown chatting with Robert Watt of A F of L (right).

**MR. SPONSOR:** When you touch the WJBK dial, you'll tune up your sales in the Detroit market! WJBK is the Detroit station with sales impact. Toys or tumbling mats, oranges or acarinas. WJBK sells the goods, for instance . . .

BUCHANAN & COMPANY, INC.

*Advertising*

New York · Chicago · Los Angeles · San Francisco

1521 Wilshire Boulevard · Los Angeles 14

January 18, 1950

Mr. Hal Hough  
Radio Station WJBK  
Detroit, Michigan

RE: TOY PRODUCTIONS OF HOLLYWOOD

Dear Mr. Hough:

I am sure you will be interested in our final tabulation of results which the above account received through their recent use of the facilities of WJBK, Detroit.

You will remember our client was on the air from November 21 through December 8. We received a total of 7027 orders for the "Bugs Bunny and Porky Pig" toys at \$2.98 each. The returns were excellent, and WJBK provided a lower cost per sale than any of the many stations throughout the country which were used. It's a record of which WJBK can well be proud.

Thanks very much for your fine cooperation.

Cordially,

BUCHANAN & COMPANY

*Frank E. Bruin*

FO'B hw



● An accident or miracle? Of course not, just another example of WJBK effectiveness in the DETROIT market. Pitch your sales on a higher frequency in Detroit with WJBK, the station Detroiters believe in.

**WJBK**

- AM  
- FM  
- TV

**DETROIT**

Represented nationally by THE KATZ AGENCY, INC.

27 MARCH 1950



*Most "commodities" cost more today than in 1943 or '46. But time on these stations costs less, in that they give you more radio families per dollar! Want the data?*

**FREE & PETERS, INC.**

*Pioneer Radio and Television Station Representatives  
Since 1932*

NEW YORK

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

**EAST, SOUTHEAST**

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
WMCA	New York	IND.	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
. . . . .			
WCSC	Charleston, S. C.	CBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk	ABC	5,000
WPTF	Raleigh	NBC	50,000
WDBJ	Roanoke	CBS	5,000

**MIDWEST, SOUTHWEST**

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000*
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	ABC	10,000
WISH	Indianapolis	ABC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
. . . . .			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

**MOUNTAIN AND WEST**

KOB	Albuquerque	NBC	50,000
KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000

\*CP

**NORTH CAROLINA  
IS THE SOUTH'S**

**No. 1 STATE**

**AND**

**NORTH**

**CAROLINA'S**

**No. 1  
SALESMAN**

**IS**

No other Southern State rates as many firsts in Sales Management Survey as North Carolina. AND, WPTF with its central location, 50,000 watts at 680 KC, is North Carolina's Number One Salesman.

**50,000  
WATTS  
680 KC**

**WPTF NBC  
AFFILIATE**

★ also WPTF-FM ★

RALEIGH, North Carolina

**National Representative FREE & PETERS INC.**

SPONSOR



IN-STORE BROADCASTS, LIKE MILLER AND RHOADS' OVER WRNL, RICHMOND, BUILD STORE TRAFFIC, ENHANCE PRESTIGE

# Department stores discover radio

**Big store use of air is moving out of  
stepchild class and proofs are many**

**over-all** Department stores don't need market reports, research experts, charts, graphs, or slide rules to gauge the effectiveness of their advertising. They can tell you in a matter of hours whether a radio commercial or a newspaper ad sold or flopped. For this reason the retailer is a sensitive barometer for recording shifts in media buying habits.

In recent years, alert manufacturers and agencies have noted a significant change in the retail barometer, especially striking where department stores are concerned. This change involves radio.

Department stores have used radio since the medium's infancy. Many of the pioneer stations, in fact, were owned and operated by department stores. But the stores themselves used

COLLEGE

The talk of the Campus



**POLSKY'S:** This Akron retailer has store-window interview show over WAKR. It builds sales

radio sparingly, and then only on the "purest" institutional lines, with never a mention of anything so crass as merchandise for sale.

Aside from a quaint notion that direct selling over the air just wasn't done, there was a strong conviction among department stores that it *couldn't* be done.

The gist of the argument against using radio for direct department store selling was that there were simply too many diverse items to be sold. Newspaper display ads could do the job, said the smart money boys, but radio? Never! This line of thought is, of course, as dated as the bustle. Nonetheless, there are still here and there some Model-T department store advertising managers who nurse the delusion that radio can't sell direct. SPONSOR has selected from among dozens of likely candidates just a few examples of hard and fast radio selling by department stores, which are calculated to do that delusion to death:

Marshall Field & Company, *Masterpieces of Music* WNMP, Evanston, Ill., 2 to 3 p.m. Monday through Saturday, 12:30 to 1:30 p.m. Sunday. Objectives of the program were (a) to promote the firm's suburban stores; to promote "the convenience of shopping in these stores by showing that there is a Field's store close to a customer's home, and to show that these stores are kept open on some nights for those persons who cannot shop during the day"; (b) to promote the Personal Shopping Service for those unable to get to the store in person; (c) to promote special events in the stores; (d)

"to establish in the minds of listeners that Marshall Field & Co. was ever aware of their desires and needs and stood ready to serve them all of the time, in everyway possible."

The store reported the following results, directly traceable to their radio show:

"The most successful College Girls' Back-To-School Shop (campaign) in history, for both downtown and suburban stores. Shop received less newspaper advertising than normal, but was plugged hard on radio.

"During autumn months, when many stores were noticing declines in sales, the suburban stores not only maintained their sales levels but actually showed nice increases. They were receiving normal newspaper advertising but were getting constant plugs on radio.

"Increased traffic and sales in the record departments." (The program presents recorded classical music.)

"A constantly increasing response from listeners, commenting on the store's sponsorship of this type of program, on the program itself, and requests for monthly listings of programs."

ZCMI, Salt Lake City, *Utah Symphony Hour* over KSL in that city, 8 to 9 p.m. on Thursday. The program's objectives were (a) to build community good will for ZCMI "by bringing the fine music of the Utah Symphony Orchestra to the greatest possible number of families, . . ."; (b) to identify ZCMI as a headquarters for America's best lines of prestige mer-

chandise. Strategy for accomplishing this was the selection of one outstanding name line, per broadcast, for the commercials; (c) to support the Utah Symphony by paying all broadcast concert costs and by giving the symphony all the proceeds from sale of tickets to the concerts.

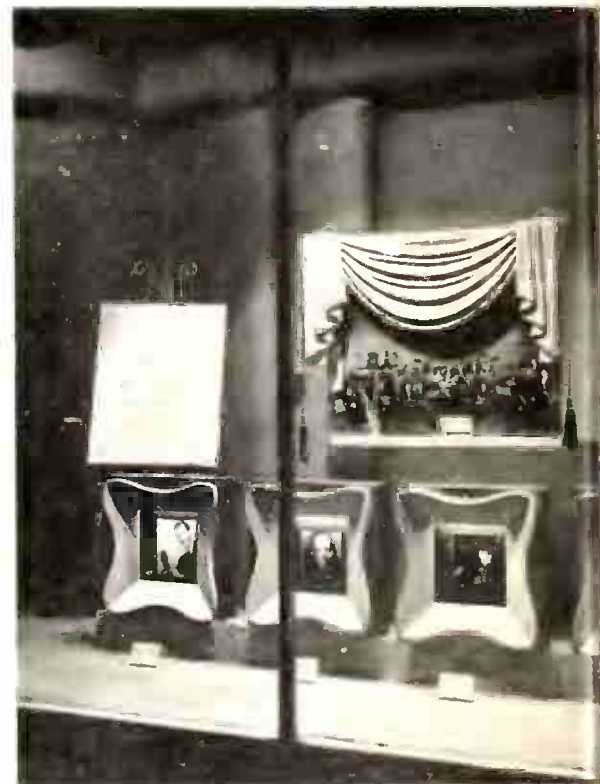
ZCMI backed its radio concert series with extensive promotion, including dash cards on Salt Lake City buses; folders distributed to all of the store's charge account customers; window displays and posters; ads in the Utah Symphony concert programs; radio announcements and newspaper ads.

The following direct results were noted by ZCMI on their branded merchandise radio promotions:

"Magnavox We had just taken on the Magnavox radio and television line a few weeks before the commercials in one symphony program was devoted exclusively to Magnavox. The wonderful impetus this program gave to Magnavox was partly responsible for the fact that Magnavox soon became, in sales, our number one radio and television line."

"Kuppenheimer—Even though we have been the exclusive distributor for Kuppenheimer for many years, we still are having people come in, nine months after the symphony program featuring the Kuppenheimer name, to tell us that they heard on one of these ZCMI Symphony programs that they

### Three program promotions



Display backs up McCurdy & Co. music on WHAM



could buy Kuppenheimer suits and coats at ZCMI. Sales of this brand are well ahead of their last year's volume, despite the fact that men's clothing sales for the district are down."

"Lenox China and Giftware—Its sales have been so good that the Lenox people tell us we are one of their biggest customers in the United States and, probably, their biggest customer in many giftware lines. We know the symphony promotion had much to do with this because our Lenox customers still refer to the ZCMI-Symphony series of last spring."

Pomeroy's, Inc., *Highlights in Harmony* WHUM, Reading, Pa., 4:30-5 p.m. Sunday. The program's objectives: (a) to promote the store's wide selection of famous brand names and labels; (b) to secure results for the one specific brand name merchandise item advertised each Sunday; (c) "to reflect the store's continual service with quality merchandise at moderate prices;" (d) "to promote the fact that Pomeroy's is the Complete Department Store in Berks County."

Pomeroy's reported these results: "One week, when a national brand coat was used, sales increased on the line over 100 percent. Radio was the only medium of advertising. Another week, sales on Hoover cleaners almost doubled as a result of advertising on the program. Again radio was the



JOHN GERBER CO.: Memphis store's shapely MC interviews Gen. Vandenberg on WMC

only medium. . . .

"*Highlights in Harmony* is not only bringing the store direct sales results from the merchandise advertised, but is also creating new customers and building good will for the store at a time when, due to keen competition, these last two are most important."

Sears Roebuck, *Man on the Street* WCAX, Burlington, Vermont, 12:15-12:30 p.m., Monday through Friday. The show's objectives: (a) to create good will toward Sears; (b) to promote and keep the name Sears Roebuck dominant in the public mind; (c)

to promote the basic Sears sales slogans; (d) to promote such Sears services as the Credit Coupon Plan, the Catalog Dept., etc.; (e) to promote Sears brand names; (f) to create store traffic.

Among results of its *Man on the Street* broadcasts, Sears noted: "The first specific results which made us wonder if we weren't underrating radio came after devoting one program to announcing that the new Sears catalogue was available. We had placed a newspaper ad on this the day before and had gotten some action. We put it on the radio the next day just as a matter of course. The response was immediate, and all catalogues were ordered by the middle of the afternoon."

Other direct results: "Pinking shears were advertised for three successive days—Monday, Tuesday and Wednesday. By the end of the week our complete stock of 187 was sold. One department had a vacuum cleaner promotion which was supported twice by our radio program; 27 units were sold and the department had a 28.7 percent increase over last year for this period. We carried a special traffic-getting rose promotion, and in one day sold the complete stock of 500 dozen roses.

The Sears report added, under "Institutional Results": "Because of the arrangement of having the people interviewed on the program come into the store to hear their voices, the MC has the opportunity to say as he completes each interview, 'Be sure to come

Miller & Rhoads Storybook Lady  
 to Betty,  
 It was so very nice hearing from  
 and I do appreciate your interest.  
 you'll turn your radio on when the clock  
 chimes 4:45 for this is the time your Miller & Rhoads  
 Storybook Lady will tell stories girls and boys like to hear!  
 forget the time is 4:45, the radio station is  
 number on your radio dial is 910  
 a special story I am going to tell you on  
 "Pete's Pig"  
 Sincerely,  
 The Storybook Lady



Post cards promote Miller & Rhoads program

Typical in-store sign pushes china, cites Polsky's show

(Please turn to page 12)



Chester Jakoski is Polish director at WHOD, Homestead, Pa. Shows here pull stacks of mail

# They love their native tongue

**Last word in loyalty, as happy advertisers testify, are the many foreign language listeners**



**over-all** The foreign language radio market is largely metropolitan, making it easily and directly accessible to advertisers.

It is a market which television has barely penetrated.

It is a market which smart national advertisers have been using quietly for years. Quietly, because it is so resultful that sponsors and their advertising agencies consider foreign language activities top drawer . . . far too good a thing to let the competition peek at.

Such national advertisers as Procter & Gamble, Colgate-Palmolive-Peet, Pillsbury flour, Bond and Silver Cup bread, Pet and Carnation milk, Rel and Rem, Carter's Little Liver Pills, Chesterfield and Camel cigarettes appear on the roster of WJLB, Detroit, a representative foreign language station.

WWRL, Woodside, Long Island, N. Y., which broadcasts in 13 languages ranging from Czechoslovakian to Syrian, lists Quaker Oats, Feen-A-Mint, Royal Crown Cola.

WHOM, New York City, is pulling in profits for Canadian Fur, National Shoes, and dozens of others.

That more sponsors are not tapping this "big plus" potential is largely the fault of the foreign language stations themselves. Advertisers and agencies are used to dealing with aggressive salesmen armed with highly-developed research tools. But all foreign language stations don't go in for fact-packed presentations.

The situation is changing, however; in January of this year the Foreign Language Quality Network was organized to modernize sales efforts. Headed by Claude Barrere, the network will cover Italian and Polish markets through affiliated stations in all major cities where these language groups are important. In time, it plans to extend its activities to other language markets.

"These markets, and others, have been neglected by many advertisers," says Mr. Barrere. "for lack of readily available information. We're going to try to remedy this by offering, in answer to a single phone call, all the data required by the most exacting timebuyers."

"It isn't going to be easy, and it isn't going to happen all at once. Getting specific information from our member stations is sometimes like pulling teeth. We've got to do an educational job *with* them before we can do a selling job *for* them. They're all for

◀ Charles Baltin, and duck, pick winner on Goldberg's Jewish Market Basket Quiz



WOV REMOTES FROM ITALIAN FOOD STORES, ENTERTAIN CUSTOMERS, HELP SELL GROCERIES. INTERVIEWS ARE FEATURED

the idea; they've backed up their conviction financially for stock ownership, but . . . some of them just aren't used to being specific. They don't realize the sales goldmines they have hidden away in their files. When we write for success stories, answers are vague. No punch. But when we get out and talk to these station managers, we come back with so much material we can hardly lug the brief case."

Because the field is all Greek to many advertisers and agencies, SPONSOR recently completed a survey among representative stations. Its objective: to find out where the market is; what makes up the audience factually; what makes it tick emotionally. And what makes it a topnotch sales getter—not just for spaghetti and matzos, but for Quaker Oats and Pet Milk.

Newcomers to this country instinctively settle in cities. In the metropolitan areas they find people of their own kind to lessen their sense of isolation. In New York City alone, 75 language groups are revealed by census figures. New York, New Jersey, and Connecticut, with a total population of slightly less than 19 and a half million, have 1,800,000 Italian-speaking persons;

2,200,000 Yiddish; over 500,000 Polish; 700,000 German; 400,000 Spanish.

Detroit, Chicago, and Buffalo have a large Polish population. (In 31 Chicago parish schools, Polish is taught along with English.) The West Coast's predominant foreign tongues are Spanish and Chinese. In the Midwest dairy country, the Scandinavian languages are an important factor.

The nature of the foreign language audience is distinctive. It varies very little according to whether a listener speaks Yiddish or Chinese. Whatever his native land, he wants help in being oriented to his adopted land. He is intensely loyal to those who lend him a helping hand. He has as deep an instinct for follow-the-leader as kids do.

"Tell your listeners to drop everything and dash out for a cake of Ivory Soap," says Charlie Baltin, sales promotion and Jewish program director of WHOM, "and believe me, they do. It's difficult for many advertisers to comprehend this intensity of loyalty, this desire to go along with suggestions. To people not acquainted with the foreign language audience, the relationship between the announcer and

the listener sounds unreal.


"If I were to express to SPONSOR its true depths, I'm afraid your readers would think I'm slightly off base—occupational disease or something. But it honestly reaches to adulation. Even  
(Please turn to page 46)



Listeners sent WHAT's announcer to Rome

# Music library shows

**New completely scripted programs put together by the music services are low-cost blessing for sponsors**

 National advertisers will spend an estimated \$112,000,000 in spot radio this year. They'll try not only for good time periods, but for local personalities who despite mispronouncing a few words now and then can sell like mad.

But amazing things have been happening during the last year in the field of music-program services. How many advertisers are acquainted with a type of local program which combines at low cost the entertainment impact of star names with selling by local personalities? How many know they can buy on stations throughout the country, network or independent, powerhouse or teapot, musical shows featuring the best name talent, built and scripted by experts . . . and backed with proven sales records?

Between twenty-five and thirty million dollars, mostly in time costs, will be spent this year for these programs. Most of this sum will come from local sponsors in almost every conceivable category who are just waking up to the potency of commercial shows built from the resources of a transcribed music library. This isn't to say that some national advertisers haven't discovered what can be done with this national name-local talent combination. Many of them have.

Sears Roebuck retail stores; Gulf and Sinclair oil companies, the Borden Co., Westinghouse Electric Corp., etc., are sponsoring shows built by leading music program services. Local sponsors come from such diverse lines as utilities; appliances; automobile dealers; banking; insurance; men's and women's specialty shops; department stores; hotels and restaurants; meat packers; jewelers; etc. Popularity ratings and sales results for some of these sponsors will be given to indicate the commercial impact of shows based on music libraries

which are standard equipment at the majority of stations.

It is possible for a station to provide an advertiser with a top-calibre music program at very low talent and production cost because the station does not have to maintain the necessary program staff to build and script the show. This vital function is performed by the program service from which the station leases its transcribed library.

Originally library firms stressed their function of obtaining outstanding musical talent for their transcription libraries and leasing the library to stations. Then they realized that most of their subscribers weren't in a position to build top-notch commercial productions for sponsorship. In order to make their libraries a real source of programs for sponsorship, the various library services stepped up their programming activities.

What was at first a more or less minor aid to stations in using their libraries has now become the most important service the library companies render their subscribers. They're now known as "music program services," reflecting the emphasis on that aspect of the business.

A principle distinction between the music program services and other services providing transcribed programs is that the former lease to the station a complete basic library of transcribed music (number of units may run as high as 5,500). The library service's program department builds a series from the transcriptions, including continuity, timed to allow for commercials, and provides the

Gen. Mgr. Hackathorn (C) checks integration of local commercial into Associated program





TWO TYPES OF PROMOTION: CAR CARDS FOR WORLD LIBRARY SHOW; PRIZE TRIP GIVEN BY KGYN THESAURUS SHOW

scripts to subscribers as a part of its services. The station producer merely has to pull out the necessary transcriptions and rehearse with local commercials delivered by the station's own announcer.

The "transcription" program services customarily provide the station only with the disks containing the program series ordered. Programs are complete as furnished with exception of "open" space for commercials. Each series is paid for individually. In the case of the music-program services, the entire library is leased (usually a minimum of two years) and aids for using it as a source of commercial programs are free of charge. This makes it possible for stations to offer sponsors unusual economies for name talent in the upper-cost brackets.

(One slightly different operation is the Bruce Eells Program Library Service which offers stations an entire library of transcribed shows of all types including comedy, dramatic, juvenile, mystery, adventure and musical types. Stations pay a monthly rental based on primary area populations.)

Shows featuring various types of music are the backbone of library-built shows but some are starting to combine other features with music, such as short mystery puzzlers and homemaking hints. During the last year the major music program services originated many new commercial series and backed them with promotion material and merchandising tips which helped stations to get outstanding results for hundreds of sponsors all over the country.

In this competitive era it is now more important than ever for national and regional advertisers to get the maximum effectiveness from local AM programs. It is possible to buy a full 52 weeks of a music library series like the 16-voice Emile Cote Glee Club (a Lang-Worth feature). The sponsors of this show Monday through Friday on WEAJ, Manchester, N. H., is the Amoskeag Savings Bank. In a survey last June, Cote had a Hooper of 12.8 versus 5.7, 6.2 and 8.6 for another local and two network shows competing in the same period.

The show has earned consistently good Hoopers in both large metropolitan and small communities and, is now sponsored in 307 towns and cities. A few years ago Leonard Patricelli, pro-

*(Please turn to page 58)*

Arrowhead sponsors get World shows. W. C. Bridges signs contract

Agencyman Prella records success of Lang-Worth Cote Glee Club





# Radio is backslap-happy

**Peabody award tops SPONSOR's ballot, but**

**there's no redwood in the forest of radio awards**

**over-all** Radio, curiously enough, is America's favorite whipping boy and at the same time gets more blue ribbons tied on it than any other U. S. industry. With every flick of the lash, a dozen citations, scrolls, plaques and commendations rain down. This whipping and praising has been going on since radio's beginnings, but in recent months it has reached a crescendo. Radio is backslap-happy.

What do all bouquets add up to, if anything? Are the roses real, or only painted paper? Do awards have any tangible value in the radio industry?

Those are some of the questions SPONSOR sought to answer in a study

on which this article is based. For a background of opinion, SPONSOR picked the brains of a representative group of people who ought to know the answers—advertisers, agency men, station and network executives.

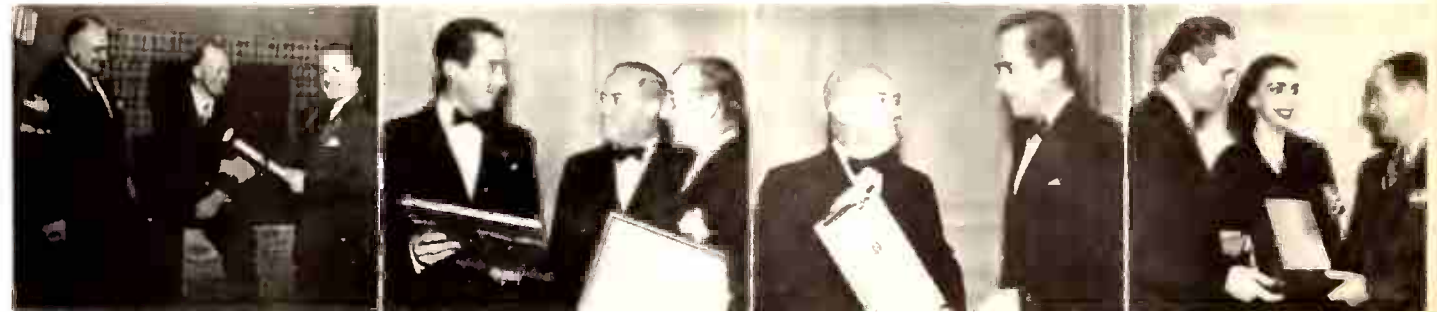
SPONSOR then asked these men and women, all of them outstanding industry figures, to do some judging of their own. Radio awards themselves rather than radio programs and personalities were on the scales. SPONSOR prepared a ballot listing 17 well-known radio awards (it could have been twice that number) and asked each judge to rate them.

The most important criterion for

each rating was this: "What is the award worth *to the industry*—is it calculated to raise qualitative standards and to reward true achievement?" Obviously the manner in which an award is administered is also important; but for this survey it was considered a secondary factor.

SPONSOR's award rating figures, then, are "prestige quotients," and each represents a careful and searching evaluation from a variety of viewpoints. Here are the results of SPONSOR's poll: (450 was set as the top point rating attainable).

The George Foster Peabody Awards head the list with 395 points. *Variety*



HOLLYWOOD'S OSCAR STANDS ALONE, BUT ALMOST EVERYBODY'S IN THE RADIO AWARDS ACT

Showmanagement Awards are in second place, with 353 points. The Ohio State University Awards are third with 348 points. The awards given by the National Conference of Christians and Jews are fourth with 339 points, and the DuPont Awards are in fifth place with 300 points.

The others finished in this order: *Billboard* award; One World; Newspaper Guild of New York Page One Awards; Overseas Press Club; Alfred P. Sloan Safety Awards; Freedoms Foundation; National Association of Radio News Directors; *Woman's Day* award; National Headliners Club; National Retail Dry Goods Association; Edward L. Bernays Award, and the Phi Beta Award. (See SPONSOR's chart for point ratings.)

The results detailed above point up some of the more significant inadequacies of the radio award set up. There are far too many awards to start with, and too few which count for much. Among the 17 listed on SPONSOR's ballot, five were in a select group that rated 300 or more. All five obviously are well regarded, and yet none of them showed marked superiority.

There never has been, and — as SPONSOR's poll demonstrates — there isn't now, any single radio award that

commands overwhelming respect within the industry or with the public. The general tendency to hand them out with both hands has reduced the average radio award to the "So what?" category. The scant handful of awards that deserve respect are losing prestige by association in the public mind with

the welter of awards which mean little or nothing.

Does it matter? If it doesn't, it certainly should. A radio show, or a station or a network, which has won an award that rates has acquired an additional selling point. From the advertisement  
(Please turn to page 56)

### How 17 radio awards rate in a SPONSOR Survey\*

AWARD	PURPOSE	RATING
1. George Foster Peabody	Variouly for outstanding programing, etc.	395
2. Variety Showmanagement	For advancing radio "as an art and a business"	353
3. Ohio State University	Variouly for programing excellence	348
4. Nat. Conf. Christians & Jews	To programs which best promote tolerance	339
5. Alfred DuPont	Variouly for programing excellence	300
6. The Billboard Poll	Variouly for programing excellence	280
7. One World	Variouly for humanitarian service	260
8. News. Guild N. Y. "Page One"	Variouly to outstanding radio personalities	235
9. Overseas Press Club	For outstanding foreign correspondence in radio	205
10. Alfred P. Sloan Safety Awards	For service in cause of highway safety	203
11. Freedoms Foundation	Variouly for public service	190
12. Natl. Assn. Radio News Dirs.	For outstanding work in radio news field	183
13. Woman's Day	Variouly for programing excellence	160
14. Natl. Headliners Club	For journalistic achievement in radio	105
15. Natl. Retail Dry Goods Assn.	For excellence in retail radio promotion	105
16. Edward L. Bernays Award	For furtherance of democratic principles	93
17. Phi Beta Award	For radio contributions to music and speech	70

\*Highest single score attainable was 450. Awards were rated for their individual value to the radio industry, not in relation to each other.

# Lydia Pinkham's radio recipe

**It's no old-fashioned  
formula. The firm  
makes shrewd use  
of \$500,000 annually**



Lydia Pinkham examines one of her ads in 1883 picture. Lately, firm has gone into radio



Company plant looks old, has new equipment



The Lydia E. Pinkham Medicine Co. carefully preserves the button shoes-and-rocking chair aura which has surrounded the firm ever since "Everybody's Dream Grandmother" brewed her first batch of Vegetable Compound on a kitchen stove more than 75 years ago. Does that mean Lydia's grandsons, who run the business today, are living in the past? Not on your tintype. The Pinkhams' approach to radio is about as old-fashioned as a 1951 calendar, and approximately as homespun as a Dow. Jones market report. This helps to explain how a company which employs no salesmen is able to spend more than \$500,000 a year in spot radio, almost

as much in newspapers, and gross an average of \$2,000,000 each year.

Since an initial \$60 plunge in the *Boston Herald* back in the 1870's, the Pinkham company has spent more than \$40,000,000 for newspaper advertising. The firm's radio history dates only from 1938. But radio has already pulled slightly ahead of newspapers in the Pinkham advertising budget. Furthermore, radio has sold more bottles of Vegetable Compound "than the dollar investment in radio would indicate"; that in the words of Charles H. Pinkham, research director for the company and younger brother of the president, Arthur Pinkham.

As research director, Charles Pink-



ham has made a continuing study of the efficiency of Pinkham advertising, bringing to the task a combination of energy and thoroughness that surely would have met the high standards of Lydia Pinkham herself, who was the most prodigious woman of her day.

"There is not the demand in this country," he says, "for a so-called 'female remedy' that there is for such products as laxatives, cough medicines, toothpastes, and other products which we all know are in highly competitive fields. This is borne out by the fact that we have no competitor with national distribution whose sales are comparable to ours." (Pinkham's only actual competitors are regional—Chattanooga Medicine Company's "Cardui" in the South, and Dr. Pierce's Remedy in sections of the Midwest.)

Pinkham continues: "This does not mean that this field is wide-open for some smart merchandiser to come along with a new product that will threaten our franchise. Many manufacturers have tried this and failed. It means that no product for 'female ailments' can be sold nationally over a period of years at a profit unless: (a) the product will do the things that its label and advertising claims say it will do; (b) every dollar spent for advertising brings the maximum return in terms of sales."

The last point is especially significant. The Pinkham company has always depended on its advertising for direct sales—never for an institutional buildup. With no salesmen to push the Compound, advertising must create demand and move the product from shelf to consumer.

*The Voice of Experience*, on the full Mutual network, was the Pinkhams' first radio buy, in the fall of 1938. After about a year, it was decided that spot radio would be a better buy because of the unevenness of the Vegetable Compound market, which fluctuates seasonally and geographically. The initial campaigns covered about 50 stations nationally, mainly one-minute announcements.

During 1946 and 1947 the company pulled out of radio entirely—and Vegetable Compound sales fell off considerably. Their reason for pulling out, Charles Pinkham admits frankly, was that "We didn't know how to properly evaluate each station and each availability on each station. We knew that radio could beat out newspapers if we

(Please turn to page 60)

## Dear Mr. Druggist:

We are happy to advise you that on January 1st we started a schedule of spot announcements for LYDIA E. PINKHAM'S VEGETABLE COMPOUND. We are proud that our station has been selected as one of the leading radio stations in the country sharing in the return to radio advertising of this famous product.

Every day at 7:30 a.m. we are broadcasting hard-selling announcements plugging LYDIA E. PINKHAM'S VEGETABLE COMPOUND. Listen for yourself and you will realize what a potent factor these announcements will be in building up your sales.

This radio campaign represents the determination of the PINKHAM MEDICINE COMPANY to back your sales effort with a vigorous, hard-hitting advertising campaign that will surely increase the already great demand for the product and swell your sales volume. In addition, magazine advertising with machine-gun frequency will keep the PINKHAM name before your customers.

We hope you'll take advantage of this wonderful sales-stimulator by displaying LYDIA E. PINKHAM'S VEGETABLE COMPOUND out front on your shelves and counters and by pushing it harder than ever before.

With all good wishes for your success, we are

Sincerely,

# WABB AM-FM

Radio Center, Mobile, Alabama

3000 WATTS

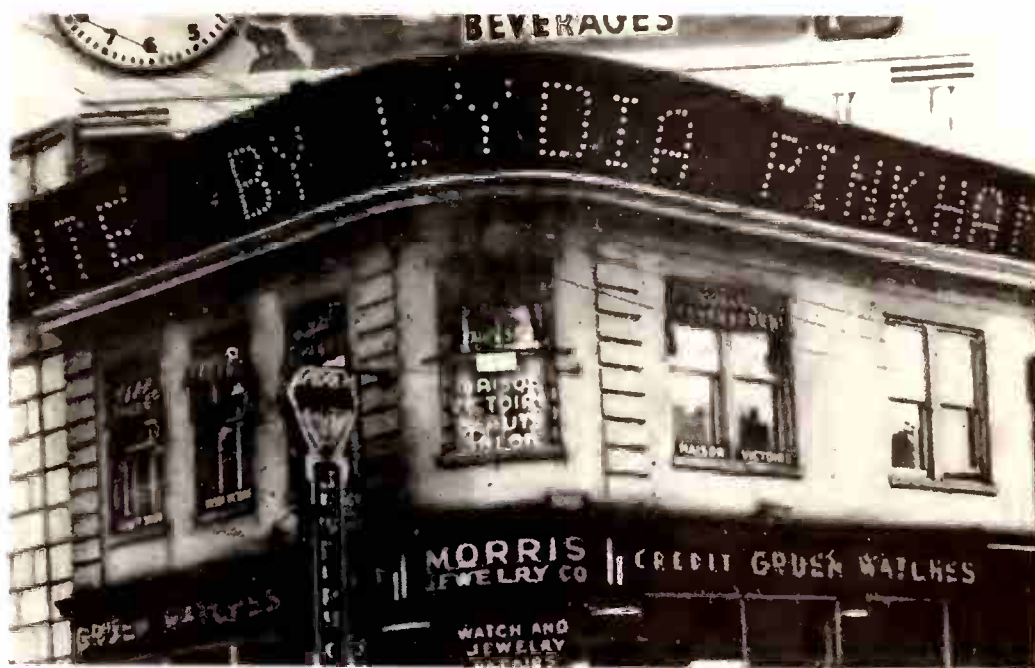
50 000 WATTS

Phone 2 2633

OWNED AND OPERATED BY THE MOBILE PRESS REGISTER

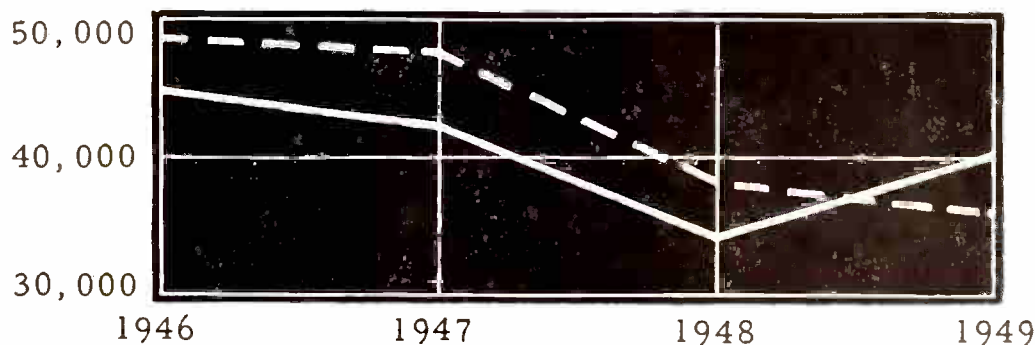


Local stations support Pinkham radio campaign with mailings to druggists in their areas



This moving light sign at busy intersection in Richmond plugs Pinkham participation on WMBG

### Radio helped boost lagging 1948 sales in Massachusetts\*



\*Dotted line is normal dollar sales. Solid line is actual sales. Radio campaign began in 1948. Source: Erwin Wasey.



# THIS IS CBS...WHERE 99 MILLION

This is the biggest market place in the world... bigger than any other place where people go to find the things they want to buy.

Where else do so many people get together, week after week—from every part of the country?



## PEOPLE SHOP EVERY WEEK

Where else can you find 25 million people *standing in front of the same counter at the same time focused on the same product?* Only in Radio.

In all radio CBS draws the largest crowds—a million and a half more customers than any other network.

And every year these crowds of customers grow bigger.

That's why, when America's leading business men offer for sale the things most people want to buy, they showcase them in the biggest and busiest market place in the world...*The Columbia Broadcasting System*



FC&B RESEARCHER WELCH AND TV DIRECTOR ROGER PRYOR WATCH COMMERCIAL ON VIDEOMETER, A NEW RESEARCH AID

# How many viewers are you selling?

**New television research method gives first accurate  
count of total advertising impressions**



What do you remember about commercials you've seen on TV?

That question, simple enough at first glance, is at the nub of TV advertising costs.

An advertiser can be as much as 100 percent off on estimates of the number of viewers who can remember his commercial, and never know it. That's a serious dollars and cents matter. For when a sponsor buys "circulation," an audience for his sales message, the

important thing he buys is a certain number of advertising impressions made on customers and potential customers. The ability to measure accurately the approximate number of such impressions out of every 1,000 viewers is a measure of the real cost of a sponsor's television effort.

One of the most important elements in such an "impression" is the ability of the viewer to remember, or "recall," having seen it; he is usually checked, also, on what he remembers about the

content of the commercial, and on his "attitude" (like-dislike) toward it.

A new research technique has recently demonstrated that unless the entire commercial is shown to the viewer, a substantial figure is sliced off the actual number who can remember seeing it. Telling or showing a respondent some part of a commercial, such as a still picture or series of stills to help him remember it, is called "partially aided recall." Showing him the entire commercial with sight and

sound as originally broadcast is referred to as "total aided recall."

A short time ago discovery of what can happen to recall figures when some method of "total aided recall" is utilized jarred Pepsi-Cola officials pretty hard. Once up off the floor, they gathered themselves around a conference table with experts from their agency, Biow, and pounded out a program designed to tell them more about what they were buying with their TV commercials.

It was an innocent-looking gadget that upset previous Pepsi thinking on the TV impact of their soft drink commercials; it's called a Videometer (see illustration above) and is a portable, battery-operated projector which permits an interviewer to reproduce a TV commercial in a viewer's home just as it was originally aired.

The Videometer came along at an important moment; the Pepsi strategists, fighting to dethrone King Coke, needed to know more about what kind of job their TV sales pitches were doing. Was their impact terrific? Puny?

They had reason to think their TV advertising was impressing viewers—impressions they could assume were ultimately translated into more sales. But they couldn't really tell what elements in their commercials were making the best remembered impressions or *how many* people their TV efforts were affecting. Were people remembering what they wanted them to re-



Geo. Goldberg, Gilbert TV Research, shows FC&B executives secret of projecting commercials

member about Pepsi?

The idea for this research grew out of work they had done in the youth market with the Gilbert Youth Organization. Pepsi-Cola, whose cola drink tops Coca Cola in the nation's biggest market, wanted to know more than the soft drink habits of their youth consumers. They asked Eugene Gilbert, a gifted young idea man, to find out how both the youngsters and their

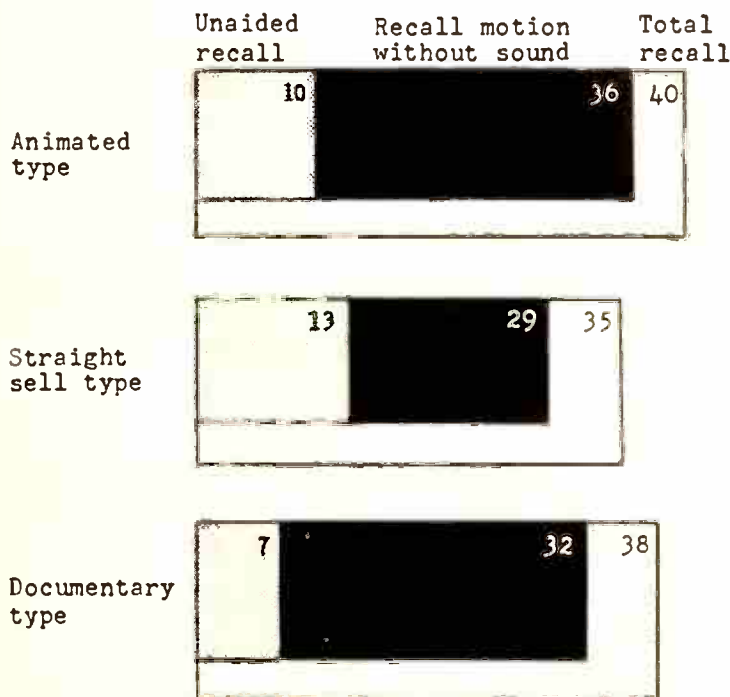
elders were reacting to their TV advertising claims.

Gilbert had previously hit upon the only way to get maximum accuracy in quizzing the youngsters (use trained kid interviewers). After some preliminary research on the Pepsi puzzler, he came up with several basically applicable answers. But the catch was he had no tool to put them to work.

(Please turn to page 52)

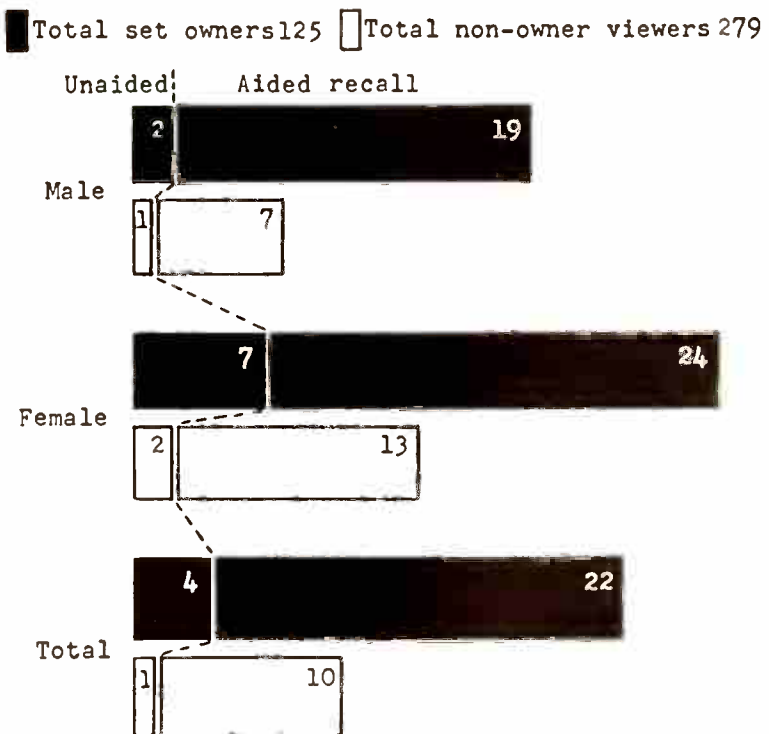
### Viewer memory of TV commercials\*

\*Figures represent percent viewers who remember commercial. "Unaided recall" is memory in response to mere question. "Recall motion, etc." means picture alone shown testee. "Total recall" means testee shown picture and sound.



### How owner recall compares with non-owner\*

\*Here survey included non-owners of TV sets because they make up significant part of audience. "Aided recall" here means testee was shown whole commercial, both sight and sound. Source both charts: Gilbert Research.





# The Case of the "Blueberry Pie"

We said "blueberry" just to make your mouth water.

We could have said "half billion dollar" pie, which is guaranteed to make your mouth water, especially when it's a half billion dollar market we're talking about and you've got something to sell.



**BAKE** all the radio listeners in Greater Miami into one delicious pie and no matter how you slice it the biggest piece is labeled WGBS.

Mornings, for example, the WGBS slice is 38.6% of the listening pie. The Nine Other Stations -- count 'em -- divide the rest.



**Here's a man-sized piece of information:**

Three leading network stations share all the quarter hour first places in the daytime Hooper sweepstakes in Greater Miami.

**And WGBS HAS MORE FIRSTS THAN THE OTHER TWO STATIONS COMBINED.**

**WGBS HAS MORE DAYTIME QUARTER HOURS** with a rating of 4 or better than both other stations combined. That goes for 5 or better and 6 or better.

**WGBS has the top daytime ratings, is first -- mornings, afternoons and evenings. Which is why WGBS is getting the biggest slice of the advertising dollars spent in Greater Miami radio.**



**Which is why you ought to cut yourself a piece.**

(Rating figures from Dec. - Jan. Hooper Station Audience Index)



50,000 WATT



**WGBS**

**CBS MIAMI, FLA.**

## RTS...SPONSOR REPORTS...

(Continued from page 2)

### Utility sponsors full-scale dramatic TV show in New England

Boston Gas Company inaugurates New England's most elaborate TV dramatic series on WBZ-TV. Client drawing on Boston's Brattle Theatre, one of country's outstanding professional repertory group, for talent. Production involves 50 people. Commercials are institutional and agency handling account is Harold Cabot.

### Ad budgets up in oil-heating industry

Last year was first since war when more oil-heating equipment sales resulted from salesman approaching buyer instead of vice versa. Reflecting trend, oil-heating industry upped advertising budgets in 1949. Newspaper expenditures up 50 percent; direct mail 90.6 percent; telephone directories 25.2 percent; and radio-TV up 403 percent (to \$1,419,000).

### Survey to include multiple sets

This year's Iowa Radio Audience survey (WHO) reflects industry's increasing interest in multiple sets in the home. In addition to interviewing 9,000 families, Iowa researchers will place diaries in one out of seven homes covered; one diary for each set. Survey due to be completed by July.

### More radio stations to open in Brazil

Note to overseas advertisers: look for construction of numerous radio stations in Brazil over next few years. Long-range program to expand country's communication facilities is getting in full swing.

### NAB convention coming in April

Theme of NAB convention coming up 12-19 April will be "The American Broadcaster's Responsibility in the World Today." NAB has promised name speakers on national and international level.

### 1950 census will provide valuable data for advertisers

Census starting 1 April will be most complete enumeration of population yet undertaken. Facts uncovered should be important guide to national, local advertisers. Before Bureau of Census completes its tally valuable preliminary estimates will be available; these to be made on basis of sampling.

Another <sup>66</sup> Great Series  
ON



**"THE MEREDITH WILLSON SHOW" A FULL 15 MINUTES ON A 10" DISC!**

SPONSOR: FALSTAFF BREWING CORPORATION (ST. LOUIS, OMAHA, NEW ORLEANS)

Three times as much program per disc is only one outstanding advantage of the sensational Columbia LP Microgroove Transcriptions. Multiplied by 48 stations on a 3-per-week basis, it means substantial savings to the sponsor, Falstaff Brewing Corporation (St. Louis, Omaha, New Orleans). Columbia LP Transcriptions not only cost less per record, permit more program time per record—they save on packing, shipping, and storing! Let us supply the complete details. Call, phone or write.

**DON'T MISS  
OUR EXHIBIT  
NAB CONVENTION  
APRIL 12  
Suite 509**

*Columbia Transcriptions*

A Division of Columbia Records, Inc. ©  
Los Angeles: 8723 Alden Drive, Bradshaw 2-2759 • New York: 799 Seventh Avenue, Circle 5-7300  
Chicago: Wrigley Building, 410 North Michigan Ave., Whitehall 6000  
"Columbia," "Masterworks," © and ® Trade Marks Reg. U. S. Pat. Off. Marcas Registradas



## Mr. Sponsor asks...

**With the emphasis today on individual listening, shouldn't the unit of radio measurement shift from homes to sets?**

**George Farkas** | President  
Alexander's Department Stores, New York

### The picked panel answers Mr. Farkas



Mr. Gedalecia

I can see little to be gained switching our present homebased measurement to one based on sets. Most of our background figures are homebased and a drastic shift would create more chaos than good. And let us not forget that we don't know overly much about sets.

There is one part of the question, however, which, I believe, is of more concern: emphasis on individual listening is vitally important and some system should be devised to measure this. At present our national measuring service, Nielsen, is completely homebased. It misses some 20,000,000 or more radios portables and those in cars and public places. Yet scattered studies have indicated that these 20,000,000 sets are listened to and hence should be measured. Naturally, this would be measuring individuals instead of homes. The difficulty comes in how this is to be done on a regular basis and then integrated into home-based measurements like Nielsen.

The out-of-home potential has always been radio's bonus audience; we knew it was there and threw it in to

sweeten the pot. It's time we did a little spade-work to find out more about the listening this bonus audience represents. No other advertising medium throws in a bonus and comparable to radio's uncounted 20,000,000; nor, it seems to me, should radio continue this prodigal generosity.

A further aspect to be considered is the question of multiple set homes, both radio-only homes and radios in television homes. Listening to more than one set has reached sizable proportions, according to the Whan studies, but as yet we aren't measuring this extra-set listening consistently. So, while I began this answer by opposing measurement based on sets, I am coming out in favor of some measurement which adequately will measure out-of-home and multiple-set listening. Radio should measure its bonus audience and let Mr. Advertiser know the full extent of his purchase when he buys radio.

**BEN GEDALECIA**  
*Manager of Research*  
*American Broadcasting Co.*  
*New York*



Mr. Lewin

Remember that old song that went, "You got to give a little, take a little. . . ." Well, that pretty well describes my thinking in regard to the question. There is no perfect system of audience measurement. I don't think there ever will be. All we ask, and all we can

hope to get, is a method which can be most simply projected to give us a picture of our audience and its habits. We want to know how many people are listening, to what they are listening, for how long they listen and how well the competition is doing. Above all, we want to know if our audience is buying our client's product. Naturally, there are many other items covered in audience measurement, but I think I listed the meat.

Any further light that can be thrown on the structure and habits of radio and/or TV listening would prove of tremendous value to the advertiser and broadcaster. The areas for confusion that lie within the proposal for changing the unit of measurement are manifold. No damper should be placed on an attempt to clarify a still rather cloudy picture.

The current yardstick of the radio family has given us many interesting and desirable statistics. But there has been a great deal of information lacking, as a result of the use of this yardstick. It does not give us the multiple set picture, nor does it give us the away-from-home measurement.

We accept it for what it is; we do not accept it as being final. Therefore, any additional information that can be given on the constituency of the listening or viewing audience, and its habits, would be greatly appreciated by all.

We ought to learn as much as we can about multiple-set use before we attempt to take it up as a yardstick. But, as I said, "you got to give a little, take a little."

**CHARLES LEWIN**  
*Radio & TV Producer*  
*William H. Weintraub & Co.*  
*New York*





Mr. Black

Decidedly yes! While other media have had the advantage of a scientific count, I feel that radio has been the forgotten child. Statisticians have counted noses when reporting newspaper cover-

age whereas radio has been short changed with its emphasis on homes alone. Were true figures known on the multiple sets used in the home in addition to the out-of-home listening audience. I am sure more advertisers would "beat a path to radio's door."

Television has been a stimulus to the current analyses that are being made in the major markets of New York, Los Angeles, and Chicago and some of the lesser areas. With the tremendous sales successes scored by this new medium in its comparatively short number of years, radio must, in order to hold its own, begin taking its counting seriously.

Our country-wide spot and program campaign for the Polaroid Television filter has been cited as one of television's foremost successes. Television was chosen as the medium to be used for this product not only because it was a "natural" but because the agency felt that every advertising dollar would deliver the utmost. Having given careful consideration to the number of sets installed and projecting the number of sets in the various markets, played an important part in achieving the maximum number of sales.

Radio, too, should deliver the utmost in sales results for every advertising dollar spent—and probably does. But unless a scientific count is given in the planning stage of any campaign to an advertiser, I am afraid radio will find advertisers selecting another media. It's up to the industry to come through—and I, for one, believe it will.

ALLAN BLACK  
Radio & Television Director  
Cayton Inc.  
New York

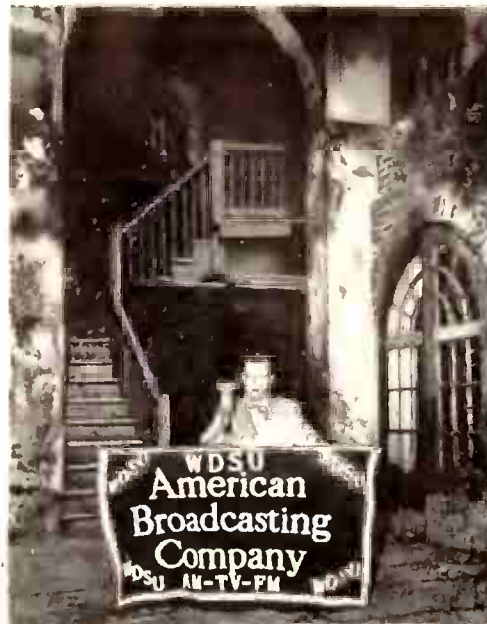
**Any questions?**

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

# To Better Sell NEW ORLEANS Better Buy **WDSU!**

**1230 MATINEE**—Jovial Dick Bruce, conducts two hours of records, wit and guest stars from historic Brulattour Courtyard (part of WDSU's new facilities).

*(Spot participation available)*



**COURTYARD ECHOES**—From the great Music Room, early evening organ reveries blend with soft voices to provide 30 minutes of pleasant, restful listening.

*(Available for sponsorship)*

**Ask Your JOHN BLAIR Man!**



5000  
WATTS  
•  
ABC



EDGAR B. STERN, JR.  
Partner

ROBERT D. SWEZEY  
General Manager

LOUIS READ  
Commercial Manager



## LIFE INSURANCE

SPONSOR: Pilot Life Insurance AGENCY: W. J. Klein

CAPSULE CASE HISTORY: *The insurance company wanted to use TV simply to create goodwill for itself among friends, customers and potential customers. They started with a 30-minute segment—total cost \$220.50. The program went over exceptionally well and the firm decided to sponsor Crusade in Europe. Says the company secretary: "I believe this is the greatest public service any major company could give to their community. . . . The results obtained have been more than gratifying."*

WFMY-TV, Greensboro, N. C. PROGRAM: *Crusade in Europe*

## BEVERAGES

SPONSOR: Burka's AGENCY: Kal, Ehrlich Merrick

CAPSULE CASE HISTORY: *Boxing and video have provided terrific sales punch for this wine retailer. A one-minute spot is used with the boxing bout telecast from New York. Dealer offers a weekly television special with price lowered for the viewer. Only way the wine fan can get the wine is to ask for the television special. An average of 200 customers come to the store the morning following the telecast. Some from outlying sections of the city.*

WTTG, Washington, D. C. PROGRAM: *Boxing bouts*



**TV**  
**results**

## SHOES

SPONSOR: Poll-Parrott AGENCY: Henri, Hurst & McDonald

CAPSULE CASE HISTORY: *A 12-week offer (once a week) of Howdy Doody albums and photos brought a staggering total of 768,000 responses. Each of these premiums given away represented a trip to a Poll-Parrott dealer. Since the offer was carefully worded to create parent traffic, the majority of children were accompanied by one or both parents. Result: a whopping prospect and mailing list in the files of every participating Poll-Parrott dealer.*

WNBT, New York PROGRAM: *Howdy Doody*

## CONFECTIONERY

SPONSOR: Budget Pack AGENCY: Ted H. Factor

CAPSULE CASE HISTORY: *This children's program pulled in \$42,000 in ten weeks! The sponsor offered all his young viewers a silver plastic train for 50c and a wrapper from Budget Pack. The response was overwhelming. Some 84,000 children wrote in requesting the toy. There's no doubt in this sponsor's mind that his program is being viewed, and enjoyed; what is more important, it is selling his product to a receptive audience.*

KTLA, Hollywood PROGRAM: *Time For Beany*

## DAIRY PRODUCTS

SPONSOR: Knudsen Creamery Co. AGENCY: Heintz & Co.

CAPSULE CASE HISTORY: *This sprightly TV show is really "cooking with gas." A five-minute program, it takes place in a young lady's kitchen where tasty dishes made with cream cheese are whipped up as if for a snack, a picnic, or a party. The sponsor's name is used only on closing commercial. A 30-second commercial used on seven programs and offering a recipe book brought over 800 requests from Santa Barbara to San Diego.*

KNBH, Hollywood PROGRAM: *Hello Again*

## DEPARTMENT STORE

SPONSOR: Gimbel Brothers AGENCY: Direct

CAPSULE CASE HISTORY: *Popcorn that wouldn't pop proved a boon to the makers of Seazo popcorn oil. The WPTZ Handy Man was demonstrating a new electric corn popper that refused to work. The Seazo people called after the show and suggested their product. On the next show the popper really popped: 300 sold at \$8.35 each, equally important—75 percent of the shoppers demanded Seazo. Gimbels is happy about the sale of the poppers and about TV.*

WPTZ, Philadelphia PROGRAM: *The Handy Man*

## HOBBY STORE

SPONSOR: Don's Model Shop AGENCY: Direct

CAPSULE CASE HISTORY: *Video advertised a small jig saw, kits of old-fashioned automobiles—almost everything from the proverbial soup to nuts—for this sponsor. The result of just one spot: complete stock sold before end of next day's business. That was only the beginning. Few weeks ago, a puppet was advertised. Every puppet was sold and, in fact, the model used in the announcement was taken from the studio and sold, too. The show is on in the afternoon proving TV can sell any time.*

WICU, Erie, Pa. PROGRAM: *Hobby Horse*

# STOP GUESSING!

*WGAL-TV — The ideal station for testing your TV sales campaign*

The only television station located in and, the only station that reaches this large, prosperous section of Pennsylvania which includes—Lancaster, York, Lebanon, Reading, Harrisburg and the adjacent area. This market ideally fulfills all the basic requirements for reliable TV sales testing because of:

- Comparative isolation—not deeply penetrated by any other television stations
- Stabilized economy
- A well-balanced population of average cultural level
- Widely diversified industries
- Ample facilities for distribution and sales
- Compactness which permits fast, accurate checking of results
- Reasonable advertising rates

Viewing is unusually high and consistent because of interesting local programming and the top shows of four networks—NBC, CBS, ABC and DuMont. A number of alert advertisers are now making TV sales tests on WGAL-TV. Such a test can mean the difference between profit and loss in your TV selling.

Write for information.

Represented by

**ROBERT MEEKER Associates**

Chicago

San Francisco

New York

Los Angeles



A STEINMAN STATION

# WGAL-TV

Channel 4—Lancaster, Pennsylvania

Clair R. McCollough, Pres.

NBC • TV AFFILIATE

"We're all sold  
on HOLLYWOOD THEATER  
OF STARS" . . . . .

"We have been very well pleased with HOLLYWOOD THEATER OF STARS, which has been running on KFDM for some time. It's a pleasure to be associated with big-time productions such as this."  
JEFFERSON AMUSEMENT CO.  
Beaumont, Texas

sponsors

"Both we and the client (Sloan-Pierce Lumber) are well pleased with the program. The shows provide excellent entertainment, and offer extra "plus values" in our securing advance newspaper publicity because of the big-name stars featured."  
COLES, INC., Advertising  
Des Moines, Iowa

agencies

"...WGN is well satisfied with the Hollywood Theater of Stars series. Its rating history is consistently good, so evidently WGN listeners share our good opinion of it. It's one of my favorite programs!"  
Bruce Dennis, WGN  
Chicago, Illinois

stations

HOLLYWOOD THEATER OF STARS . . . like the many other fine shows produced by C. P. MacGregor . . . is building outstanding sales records for local sponsors in many markets. The top talent, scripting, and production represented in the C. P. MacGregor transcribed programs may be available to stimulate sales in your market area. Check your local station for availabilities and costs . . . or write direct to:

**C. P. MacGREGOR**

**RADIO'S OLDEST SYNDICATED PROGRAM SERVICE**

729 South Western Ave. Los Angeles, California

342 Madison Avenue  
New York City, New York

5 N. Wabash Avenue  
Chicago, Illinois

**DEPARTMENT STORES**

(Continued from page 23)

upstairs and hear your voice on the Sears Silvertone Wire Recorder.' This has meant that our brand name, Silvertone, has become as familiar in the public mind in this area as any of the nationally advertised radio brand names. We cannot imagine the accomplishment of the same result in any other way or through any other medium or combination of media without a tremendous expenditure far and above the cost of the program. . . ."

Sibley, Lindsay and Curr. of Rochester. *Tower Clock Time*. WHAM, Rochester. 9:45-10 a.m., Monday through Friday. Objectives: to sell merchandise and promote good will by (a) promoting merchandise of interest to the large rural audience reached by WHAM; (b) stimulating interest in the firm's mail-order publications; (c) calling attention to Sibley's newspaper ads; (d) acquainting listeners with various Sibley services; (e) "dramatizing and bringing to life" Sibley's brand names and famous-label merchandise; (f) advertising strong departments in important selling seasons; (g) keeping the listener informed of new merchandise and new store events, such as fashion shows and exhibits.

Results: "The buyer of Daytime Dresses reported that of 100 pieces of merchandise in stock at the time of the morning broadcast, 85 had been sold by noon. . . . For the same department, a seven-minute skit on bemberg sheers sold \$1.114. (100 bembergs at \$8.95 and 20 at \$10.05.)

"In response to a plug on the *Vogue Pattern Book*, the buyer reported a sell-out, with more than 100 copies sold! After the Arch Merrill interview in which we publicized his 'Land of the Senecas' over 50 orders were taken on the phone. . . . After the broadcast featuring the author Sylvia Dee . . . dozens and dozens of her books were sold and reorders sent in several times. In all of the results just reported, radio has been the only form of advertising."

Polsky's of Akron, O., *Lynn Lawrence* WAKR, Akron. 1:15-1:30 p.m., Monday through Friday. Objectives: (a) to create store traffic and increase departmental sales; (b) to build good will for Polsky's; (c) to promote the Lynn Lawrence shopping service; (d) to strengthen manufacturers' relations;

(e) to help promote good personnel relations at Polsky's. Some recent results: "One interview with Burl Ives sold 50 of his books. Five programs sold 1,182 pairs of Belle Sharmeer Hose. Four programs sold 175 Betty Barclay dresses. Five programs sold 15 Bendix washers. One program sold 142 Magic Charmer dresses.

Those results were obtained, Polsky's reports, "with no other advertising and at the cost of only \$26.25 per 15 minutes of air time."

George Wyman & Co., South Bend, Ind., *The Time, the Place, The Tune*, over WSBT, South Bend, 10:30-10:45 a.m., Monday, Wednesday and Friday. Objectives: (a) to sell specific merchandise; (b) to maintain and increase the standing of Wyman's as the friendly department store of South Bend; (c) to increase mail and telephone sales; (d) to widen the store's trading area; to increase the value of Wyman's newspaper and window display advertising.

Wyman's cited the following episode in illustration of the effectiveness of its radio selling: "Upon opening the Sunday newspaper we found no less than seven downtown stores adver-

# FIRST...

## on WTAR-TV, Norfolk

**Benrus**

**Bulova**

**Bristol-Myers**

**Chesterfields**

**Colgate**

**Firestone**

**Ford Motor Co.**

**Kraft Foods**

**Lever Bros.**

**Lucky Strike**

**Mohawk**

**Pall Mall**

**Procter & Gamble**

**RENUZIT**

**R C A**

**Sealtest**

**Texaco**

... These big advertisers have already signed up for valuable Television franchises in the Norfolk Metropolitan Market. They are going on the air with WTAR-TV on April 1st.

WTAR-TV is the first and only television service for this big, eager, and able-to-buy market of 150,000 families.\* Inter-connected to supply full NBC service. With a new \$500,000 TV and Radio Center and a completely equipped RCA Mobile Unit, WTAR-TV can put your products in the selling picture. Act now, call your Petry man for quotation of the few choice franchises still available, to start April 1.

\*Sales Management, Survey of Buying Power, May 10, 1949



NORFOLK, VIRGINIA

Inter-Connected NBC Affiliate

Nationally represented by  
Edward Petry and Company, Inc.



WINSTON-SALEM, N.C.

Home of the World's  
Largest Manufacturer  
of Men's and Boys'  
Knit Underwear

National Rep: The Walker Co.



tising spring shoe clearances, and our ads were not scheduled until the following Sunday. . . . The entire script for Monday's program was changed to Wyman's Spring Shoe Clearance. Because of other schedules it was impossible for the display department to put in a window, or even have signs in the shoe department when the store opened at noon. Plans were to arrange displays and signs during the afternoon, but the high volume of customers made this impossible. More

than 200 women were waiting when the doors opened, and at closing time Monday night, 90 percent of all the clearance shoes were sold. It was the most successful shoe clearance in the history of the department, and the cost was less than one-fourth of the planned expenditure."

The foregoing thumb-nail case histories are a convincing answer to the question: "Can radio pay off in hard cash for department stores, in addition to good will?" The innumerable rea-

sons why radio is an ideal medium for retailers were aptly summarized recently by the National Retail Dry Goods Association's Howard Abrahams.

1. Radio has personal appeal—it creates a personal tie between the advertiser and the customer.

2. Radio has widespread circulation—it helps to increase a store's trading area. Included in radio's wide circulation are a variety of listening audiences differing in income, age, and social position.

3. Radio reaches customers in their homes—it reaches customers when they are at leisure, when they are alone, or in family groups. These customers need not expend any effort or money to hear the advertising messages.

4. Radio has various types of programs to reach specific audiences—this makes it possible to use the "beamed program" technique and talk to particular groups with particular interests about particular merchandise.

5. Radio is flexible and can be shifted quickly to meet specific and timely situations—if the weather turns cold, it is possible to promote warm clothing on the very next broadcast.

6. Radio can create quick accept-

## "LET'S BUY THE ROLLER-COASTNEY, ELMIREY!"



Up here in the Red River Valley, every day is like a circus . . . Yessir, we all make big money—\$1750 more per family than the national average—and we're able to buy doggone nearly anything we want!

WDAY, Fargo, keeps our wealthy hayseeds right up-to-date on brand names of all kinds.

Here are the Dec. '49-Jan. '50 Hooper comparisons:

	WEEKDAY SHARE OF AUDIENCE		
	Morning	Afternoon	Evening
WDAY	63.9%	69.1%	66.7%
Station "B"	20.6%	11.7%	13.3%
Station "C"	6.3%	11.6%	9.6%
Station "D"	1.9%	1.7%	7.7%
Station "E"	1.8%	6.1%	

Get all the facts about this remarkable station, *today!* Write to us or ask Free & Peters!



**FARGO, N. D.**

**NBC - 970 KILOCYCLES**

**5000 WATTS**



## TOP SHOWS TO FIT YOUR BUDGET

Get FREE Auditions and cost for your station on these TOP transcribed shows listed below:

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

For The Best In Transcribed Shows It's

## TELEWAYS

**RADIO PRODUCTIONS, INC.**

8949 Sunset Blvd., Hollywood 46, Calif.

Phone CRestview 67238 — BRadshaw 21447

1st PRIZE—Teen-age audience: Marshall Small and Van Paol in "Tossed Solids" over KUTA.

1st PRIZE—Men's audience: Allan Moll in "ZCMI Breakfast Edition of the News," over KDYL.

1st PRIZE—Children's Audience: The Lady Valerie and "The Land of Make Believe" over KSL.



2nd PRIZE—General Family audience: Maurice Abravanel and "Utah Symphony Hour" over KSL.



2nd PRIZE—Women's audience: Gordon Owen in "ZCMI Home Maker" program over KALL.

# Radio in Salt Lake City Gets Results

## ZCMI Department Store

has won the coveted

### NRDGA GRAND and FIRST PRIZE

for Beamed Radio Programs

*Plus -*  
**3 FIRSTS • 2 SECONDS**  
*in 5 Classifications*

in the 5 to 15 Million Dollar Volume Group

Again ZCMI and Salt Lake City radio stations win top honors in annual National Retail Dry Goods Association radio program contest held recently in New York City. With three first place and two second place awards for programs beamed to specific audiences in five classifications for stores with \$5 million to \$15 million volume, ZCMI also won the First Award and Grand Prize for groups of beamed programs. A year ago this same store won two first and one third and received "special commendation for the best overall job of radio programming for a retail store."

*Special credit is due the following additional persons who are responsible for these achievements:* Harold H. Bennett, vice president and general manager of ZCMI; E. Geoffrey Circuit, sales promotion manager, ZCMI; Frances Peterson, advertising manager, ZCMI; Edward E. Kash, radio and television director of the David W. Evans Advertising Agency; Francis Urry, producer of "Land of Make Believe," KSL; Ted Kimball, producer, "ZCMI Utah Symphony Hour," KSL; Gordon Owen, creator, "Home Maker," KALL.

**KALL**  
MBS

**KDYL**  
NBC

**KSL**  
CBS

**KUTA**  
ABC

DAVID W. Evans Advertising Agency  
SALT LAKE CITY UTAH

# RADIO-TV Video Survey

Results Show Viewing Habits;

BY MARY WOOD



Mary Wood's Cincinnati Post Survey verifies and confirms PULSE—HOOPER—VIDEODEX that WCPO-TV is Cincinnati's No. 1 TV Station.

We quote from Mary Wood's column of February 24th:

*Best Shows on WCPO-TV!*

- "two of top 3 shows are on WCPO-TV"

*Most Popular Station!*

- "WCPO-TV 1st — WLW-TV 2nd — WKRC-TV 3rd"

*Enthusiastic TV City!*

- "Viewers look 2 hours in afternoon and 4 hours 20 minutes at night in Cincinnati"



## WCPO-TV

CINCINNATI, OHIO

WCPO-TV  
Channel 7  
Affiliated with the  
Cinti. Post  
Represented by the BRANHAM CO.

WEWS, Cleveland  
is another  
Scripps-Howard  
TV Station — 1st  
in the market.

## Complete market data— in one volume

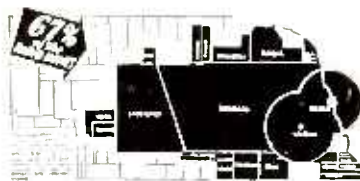
"CONSUMER MARKETS" makes easily accessible all the state, county, and city market indices market and media men ordinarily use for market comparisons and selection.

IN ADDITION, the Service-Ads of many individual media contribute much helpful supplementary data that you will find useful in judging various market potentials.

Send for full Explanation Folder describing in detail the scope of the information the 1949-1950 Edition of "CONSUMER MARKETS" makes available.

### Buy Coverage in Terms of Potential Sales—not square miles!

*"This distorial map shows the relative general merchandise sales by counties in the KBON-KOLN area as compared to Nebraska state totals!"*



<b>68%</b> OF TOTAL RETAIL SALES	<b>67%</b> OF TOTAL FOOD STORE SALES	<b>72%</b> OF APPAREL STORE SALES	<b>58%</b> OF GENERAL MERE SALES
--	--	---	--

OF THE ENTIRE STATE OF NEBRASKA!  
and you get Both Stations at ONE LOW RATE!

**KBON** OMAHA **KOLN** LINCOLN

FALL 1950, Vice-President and General Sales Manager, National Representatives, BATEL, INC.

*One of many Service-Ads that supplement and expand the voluminous listed data in "CONSUMER MARKETS."*

A Section of Standard Rate & Data Service  
**Walter E. Botthof, Publisher**  
333 North Michigan Avenue, Chicago 1, Ill.  
New York • Los Angeles

ance of a definite department or service.

7. Radio helps develop store character—Joske's of Texas, plugging away with "the largest store in the largest state" slogan, developed a picture in the minds of its customers about what the store stands for in size, quality, and brand. When you hear Robert Hall ask you, "Why pay for overhead when you can't wear it?" you get a perfect idea of their store and its character.

8. Radio stimulates employees—they identify their radio-using store as one which is on its toes and different from the store down the street.

9. Radio strengthens a store's position with its sources of supply—manufacturers are often impressed with a store's radio activities.

10. Radio increases the acceptance of other media—customers read newspaper advertising or see merchandise in store windows and say, "Oh yes, I heard about it on the radio."

## FOREIGN LANGUAGE

(Continued from page 25)

if you were to picture yourself, say, in Lithuania, with no friends, no knowledge of the language, you wouldn't get a comparable picture. Why? Well, because the average American is not as emotional nor as unsophisticated as the average foreigner.

"During the war," for instance, "WHOM" sold over \$2,500,000 worth of war bonds. People travelled a lot of miles, usually lugging a baby or two, to buy their bonds at the station. It would have been much simpler for them to have gone around the corner to the bank. But they wanted to meet their friend, the announcer. It was a sort of personal thank you. This isn't unique with WHOM; it's common to all foreign language stations.

"In this Holy Year, the desire nearest to the heart of the average Italian is to visit Rome. Since he can't, next best is to have a friend go and bring back the inspiration of a first-hand account of a pilgrimage to the Holy City.

"Il Progresso, leading Italian newspaper which owns this station, last year ran a contest among its readers to choose the most popular personality to be the friend to go to Rome. It wasn't



limited to any type person. It could be a sports idol, political figure—the guy who runs the corner grocery.

“The winner was Frank Trombetta, announcer at WHAT, Philadelphia, for the past 15 years. He rolled up 1,258,050 votes—over 200,000 more than the runner-up. Everyone who voted for him received a shipboard postcard from Frank. They sort of went along with him during his trip through Italy, and his special audience with the Pope.

“It’s that kind of relationship which makes the foreign language radio market unique.”

All stations which responded to SPONSOR echoed Mr. Baltin’s words. All agreed, too, that program likes and dislikes are generally similar to English-speaking ones. On a typical day, a foreign language station airs soap operas, disk jockeys, kid shows, give-away programs, Mr and Mrs. Stanzas.

Italians go for blood and thunder, so the serials are more hair-raising and the sound effects louder—than English ones. They like their comedy broad. The most popular Italian program on the air today is generally conceded to be *Pasquale, C.O.D.*, which Irving Collin (now sales manager of the Foreign Language Quality Network) first sold 12 years ago. It has been aired continuously since. For nine years, the Chicago Macaroni Company sponsored it on WHOM. It is currently heard via WOV, New York, WHAT, Philadelphia, and stations in Los Angeles and San Francisco.

Pasquale is a grocer who is never quite able to make his customers live up to his slogan: “Here you pay C.O.D.” Its comedy is broad as the side of a barn; the audience eats it up.

In the music department, Italians go for classical music and opera, Polish for polkas and tangos, Germans prefer waltzes, especially those of Strauss.

Jewish listener loyalty has been intensified with the recognition of Israel. WEVD and WLIB, in the New York area, have combined to put on news and music—including symphonic numbers written in Israel.

In general, foreign language broadcasters are extremely conscientious.

“We are highly conscious,” say Billy and Dolly Banks, brother-sister management team of WHAT, “of our responsibility to our audience. To them, the announcer is sort of father, mother, brother, sister, husband. Because they trust us implicitly, we have to be worthy of that trust.”

27 MARCH 1950

Here's the Sensational

# LOW-PRICED WESTERN

That Should Be On Your Station!

MODEL DAIRY REPORTS . . .

# 300% SALES INCREASE

WITH

# "CISCO KID"




Model Dairy, of Owensboro, Kentucky, hired "Cisco Kid" as a milk-products salesman. Against tough competition—in three months—their sales showed a 300% increase! "Cisco Kid's" merchandising program pulled over 7,000 requests for Model Dairy in a few weeks' time! Dealers phoned . . . demanding Model Dairy milk! Youngsters crowded the company's office for "Cisco Kid" giveaways.

**SENSATIONAL PROMOTION CAMPAIGN**  
 . . . From buttons to guns  
 —is breaking traffic records!

**LOW PRICED!**  
 ½-Hour Western Adventure Program . . . Available:  
 1-2-3 times per week. Transcribed for local and regional sponsorship.

"Cisco Kid" can do a great selling job for your sponsor. Write, wire, or phone for details. It's a TERRIFIC story!





**ACHIN'  
TO GET  
MOUNT  
HEALTHY  
(Ky.)?**

If you're plagued with anemic sales, Sir, don't expect Mount Healthy (Ky.) to bring about a cure! Despite its robust name, there ain't enough people or business in that little town, to bring your sales back to normal!

For a highly recuperative tonic, better follow WAVE's prescription and concentrate on the Louisville Trading Area, exclusively. This 27-county market does almost as much business as all the rest of the State combined — hence can heal almost any business!

Yessir! WAVE's what the Doctor ordered — guaranteed to put you in the pink, not in the red, here in Kentucky!

**LOUISVILLE'S  
WAVE**

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES

This philosophy results in extensive public service programs on—and off—the air. Stations get behind all public drives for funds. During the smallpox scare of 1947, WHOM dispelled ignorance and relieved fear by telling its audience to come to the studio for vaccination. The familiar radio voice was on hand to reassure them. In one week, over 2,200 were vaccinated. Many stations air preparation for citizenship courses, supplemented by studio classes.

To show the effectiveness of foreign language programs, SPONSOR rounded up specific success stories.

Lee Mikesell, manager of KSAN, San Francisco, quotes from a letter received from a rug company:

"When the Mecca Rug Company opened four months ago, it was unknown to the Greek Colony. Today 60 percent of our business is a direct result from our advertising with you. Our volume has increased to the point that we have had to open two new showrooms. We have advertised extensively in other media, and are happy to say that yours has been the most successful."

E. Douglass Hibbs, of Philly's WTEL, checked the record for SPONSOR and reports that 85 percent of the station's advertisers are repeat contracts. "After analyzing it," says Doug, "I know of no better proof of effectiveness. Advertisers are not just looking for area coverage; they are not looking just for potential listeners; they are looking for buyers of 'stuff.' The advertiser who keeps coming back certainly must be selling 'stuff.'"

To up its sales in the New Haven market, Medaglia d'Oro Coffee bought time on Italian language station W'NHC. For every coupon and 50 cents, listeners were offered six demi-tasse coffee spoons. Over 300 responses were received the first week.

Rubin Goldberg, WHOM Yiddish announcer, has an approach to the give-away program which pulls 600 to 800 letters a week. And a way of using results which put Goodman's noodles and matzos on *The Jewish Market Basket* straight across the board.

The program features an imaginary character named, via a listeners' contest, *Katchkele*, or little duck. It didn't take long for him to acquire another name—"Lucky." From a large market basket, Lucky Duck chooses listeners who want a crack at identifying the program's mystery melody voice

SPONSOR

THE FAUGHT COMPANY PRESENTS:

# THE BIGGEST ARGUMENT IN TELEVISION

110 pages — no holds barred

**You Too Can Become An Expert Rasser With The Sinuous Statistics Of TV  
(and your money back if you go away mad)**

- **Are you suffering from television brood?**
- **Is your tongue coated from repeating rumors that television has murdered — or is about to murder — radio?**
- **Has television IMPACT knocked you flat? (and how's your pocketbook?)**
- **Do you think the "blizzard" effect on some TV receivers is due to the television "freeze?"**
- **Do you know ANYTHING about television that you can prove?**

If the answer is either "yes" or "no"—what you need is a copy of our book, "Some Billion Dollar Questions About Television, And Some Suggestions on How To Think About Them." And if you think you got troubles with television, you should have written this—the first book about its economics. We did.

It's a serious book—full of big tough statistics. And they're *specific* statistics that can be compared with other known statistics so you can arrive at some dollars-and-cents conclusions.

For instance, we conclude that "national television service" as measured by the cost of operating 1,000 stations divided into four networks for 70 hours per week will cost \$1,740,352,500 per year. (It would take \$80,000,000,000 of sales to raise that kind of an advertising appropriation at the 1948 rate).

It took us six months to research, analyze and write up our study. But it was worth it. **WHAT AN ARGUMENT!** After two months and two printings the fat's in the fire and really sizzling.

—Lined up on our side is a comforting list of broadcasters, advertisers, educators, investors, government officials, Hollywood people, etc., who say we've written the most "provocative," "thorough," "mature," "exhaustive," "sound," etc., book to date on television. We've even received inquiries from five foreign countries.

—Another group—equally loud and vocal—claims we're stark-raving wrong. They *hope* we are, but they're afraid we just possibly ain't. The mere thought worries them.

—Of one thing we are sure—we've stirred up one of the most interesting—and enlightening—private rhubarbs going on in television. You shouldn't miss it.

*We'll bet you Five Bucks* you'll be glad you got in on the argument. As one guy put it, "I never got so much thought-provoking information—or so mad—for \$5 in my life."

*So send for a copy.* If you don't get your five dollars worth, one way or the other, send it back.

That's fair enough isn't it?

---

**THE FAUGHT COMPANY, INC. 342 MADISON AVENUE NEW YORK 17, N. Y.**

*Please send me a copy of your book on Television. If I keep it I will send you five bucks. If not, I agree to send it back in good condition postpaid.*

SIGNED \_\_\_\_\_

ADDRESS \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(see picture). If the phone participant muffs the answer, listeners are invited to mail their guesses. Winners must come to the studio to pick up their prize—consisting of a WHOM shopping bag bulging with groceries. To date, none of the prizes included a duck.

Mr. Goldberg sold the show by dumping two suitcases of listeners' letters on the desk of A. Goodman, president of the noodle company.

Audience loyalty is pointed up by WHAT'S report to SPONSOR.

"A new women's apparel shop had just opened in the Italian section of

South Philadelphia. The owner was reluctant to try radio, depending on the neighborhood weekly newspaper. However, he agreed to sign for a week. At the end of the week, he signed for 26 weeks, doubling the number of announcements.

"After a year of successful business, half his store was ruined by fire. The subsequent fire sale was plugged day and night on the station's Italian programs. The day it was held, five policemen had to be assigned to keep order; there were lines of people around the store for blocks."

Another result story garnered by

SPONSOR involves chicks.

Last Eastertime, station managers Billy and Dolly Banks decided it was time for one of their apparel advertisers to give his campaign a hypo. All commercials carried the news that purchases on certain days entitled the customer to a live chick. The campaign was slated for a week. It had to be discontinued after three days; all 1,500 chicks had new homes.

Twice a year, the Gino Caimi Dramatic Group, which has a half-hour transcribed daily show on the station, appears at the Academy of Music. Last year, the group appeared in Philadelphia during the city's worst transit strike. Both trolleys and taxis were involved, and the weather got in on the act with a severe snowstorm.

An hour before the curtain went up, the house was a sell-out. By performance time, four policemen were required to hold the crowds in line.

These are random samples of what foreign language broadcasting is doing for advertisers. What it will do in the future depends on how radio—again—counts its currently uncounted millions, as pointed out in SPONSOR articles on out-of-home listening and multiple-set listening.

**SOUTHWEST VIRGINIA'S Pioneer RADIO STATION**

*What Station, please?*

**\*HOOPER STATION AUDIENCE INDEX, FALL 1949**  
SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA

TIME	HOMES USING SETS	WDBJ	B	C	Other
Monday thru Friday 8:00 AM-12:00 Noon	20.5	55.5	24.9	19.1	0.4
Monday thru Friday 12:00 Noon-6:00 PM	22.0	54.5	31.5	14.0	0.0
Sunday thru Saturday 6:00 PM-10:30 PM	38.0	68.8	14.3	15.4	1.5

\*C. E. HOOPER, Inc.

Get the entire story from  
**FREE & PETERS**

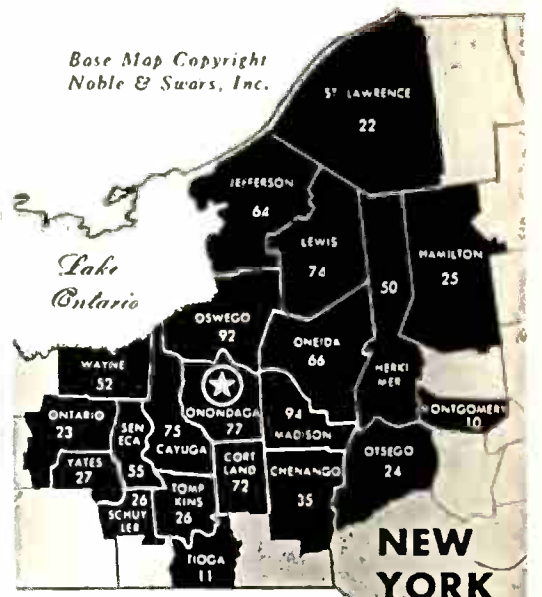
**WDBJ**

CBS®. 5000 WATTS • 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



**This is WSYR ACUSE**  
AM-FM-TV

21 rich Central New York Counties • 205,000 BMB Station Audience Families

**WSYR ACUSE**  
AM-FM-TV

NBC Affiliate in Central New York  
HEADLEY-REED, National Representatives

Two of the best Foreign language studies to date were conducted by Pulse, Inc., for stations WOV and WIIOM. The WOV survey, conducted April through May, 1949, concerned itself with a "pantry inventory." It was conducted among 400 WOV Italian listeners in Greater New York and Northern New Jersey. Fifty-six percent of the families were in the lower middle income class. Only 28.9 percent owned autos; 12.6 percent, television sets. The overwhelming majority (96.2 percent) did their own laundry, more than half the housewives baked at home. Nearly 30 percent had four children; about half had telephones.

The diary method was employed, housewives recording each day's purchases. In all of the 65 food and drug categories surveyed, the larder was replenished—indicating the consistency of the Italian-American purchasing power in both basic and luxury items. And in all categories, with the exception of canned tomatoes, canned tomato paste, and cold remedies, *nationally advertised brands were in the lead*. Even in such departments as spaghetti and macaroni and edible oils, nationally advertised brands were preferred; Ronzoni was the favorite macaroni; Mazola the favorite oil.

This survey, according to WOV's Arnold Hartley, has been instrumental in knocking into a cocked hat many advertisers' and agencies' pre-conceived notions that lesser known, cheaper brands would be the Italian housewife's choice.

"If she prefers them now," he said, "think of the sales impetus more national advertisers could enjoy by linking their products with radio listening by these women."

This point is precisely what the Foreign Language Quality Network is trying to put across. The network had its inception during the NAB convention last year, when a group of station managers got together for a discussion of mutual problems.

Spearheaded by Ralph Weil, manager of WOV, as chairman, a foreign language clinic was held in New York in June; it was attended by some 60 station and advertising agency people. The network was born then, with Claude Barrere as general manager.

"We who are close to the foreign market," says Mr. Barrere, "know its proven selling ability. Now it's up to us to put that knowledge in usable form for the buyers of advertising.

"Pulse, Inc., is currently making a survey for us to answer a lot of questions. Not the least of these is the extent to which the second and third generation influence listening to programs in a foreign tongue.

"From my observation through the years, I'd say 56 percent of first-generation families prefer programs in their native language. The second and third generation loses interest, but doesn't make an issue of tuning out a program if the rest of the family wants to hear it. The increasing trend to-

wards multiple-set ownership cannot be overlooked in this field, either.

"The double advertising impact of advertisers' messages in homes where both foreign language and English programs are tuned in simultaneously hasn't begun to be explored. The foreign language radio market hasn't begun to count its listeners. The Foreign Language Quality Network has as one of its chief objectives counting them—all of them."

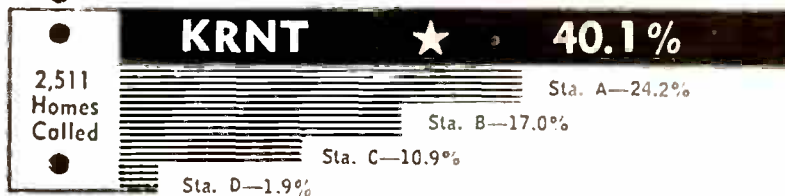
That's a familiar theme this year in broadcasting all of it. ★ ★ ★

# KRNT is the **LEADER** in Des Moines!

## HOOPER SHARE-OF-AUDIENCE

DEC., 1949 — JAN., 1950

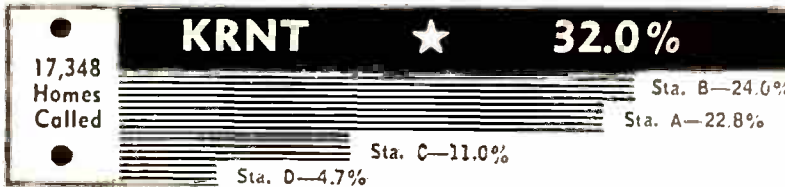
### TOPS IN MORNING — 8 A.M. TO 12 NOON



### TOPS IN AFTERNOON — 12:00 TO 6:00 P.M.



### TOPS IN TOTAL RATED TIME PERIODS



KRNT DELIVERS THE AUDIENCE YOU MUST REACH TO SELL! . . . OUR LONG LIST OF REPUTABLE ADVERTISERS — NATIONAL AND LOCAL — PROVES THE STATION'S ACCEPTANCE AND ABILITY. ASK A KATZ MAN FOR DETAILS.



*The station with the fabulous personalities and the astronomical Hoopers*



Robert M. Dooley

## Dooley Appointed To National Sales For WOW, WOW-TV And KODY

John J. Gillin, Jr., recently announced the appointment of Robert M. Dooley, formerly with KFAB, as National Sales Manager for WOW and WOW-TV, Omaha; and KODY, North Platte, all owned and operated by Radio Station WOW, Inc.

"Bob" is well-known to the advertising fraternity from coast to coast.

**WOW**

**WOW-TV**

**KODY, NORTH PLATTE**

John J. Gillin, Jr., Pres. & Gen'l Mgr.  
John Blair Co. & John Blair T-V  
Representatives

## VIDEOMETER

(Continued from page 35)

Two of the ideas he came up with were these: only a method for reproducing a TV commercial in its entirety could provide a true indication as to how many viewers had been sufficiently impressed to remember the commercial.

Second, only a "total audience" sample, or sample including non-TV set owners, could give Pepsi the right basis for judging the total impressions they were buying. As will be seen, non-set owners contribute a significant share of impressions (they watch television in other people's homes and in public places).

The problem up to then had always been lack of an economical means of reproducing a TV commercial in the homes of a sample audience. Gilbert put the problem up to James Wilson, head of the engineering firm bearing his name. Wilson licked the problem with the slick under-twenty-pounds model shown with this story.

In order to get a yardstick rating against which he could measure separately the recall effects of sight and sound parts of the commercial as well as the effect of repeating the entire commercial as broadcast, Gilbert first got an "unaided recall" rating. His interviewers simply asked the respondent what commercials they could remember, for example, within the last two weeks (exact time governed by nature of the job) on soft drinks, or cigarettes, etc. All Videometer interviews take place in the home of the respondent. This is true for both set owners and non-set owners.

This turned out to be one of the five basic ratings used in Videometer research. The unaided recall scores also provide a measure of the minimum number of people who have seen and remember an advertiser's message, and can be used as a yardstick for comparing the commercial with others for the same and rival products.

Last January Gilbert tackled the problem of which of three types of cigarette commercials was making the deepest impression on viewers. The sample was a probability cluster type of 350 TV homes in New York's five boroughs. The results were an amazing revelation of the difference in people's ability to recall the commercial when aided by partial recall, such as being shown the visual part of the

commercial only, and when being shown the whole commercial.

When the interviewer merely asked the respondent what cigarette commercials he had seen on TV within the last two weeks, the "straight" sales talk came out on top with 13 percent to 10 percent for animated and 7 percent for a documentary type.

But when visual part of the commercial only was shown on the Videometer—the sound track being switched off—the number who could remember all three commercials not only shot up, but of the three messages tested the animated was first with 36 percent; the documentary came up from last to second with 32 percent; and the straight message that had ranked first in the unaided recall test was last with 29 percent remembrance.

The switch in rank order showed how partial recall methods could mislead an advertiser who depended on them to indicate which commercial was making the most impact. A single test of this kind, of course, isn't by itself a measure of which commercial will do the best sales job. But other techniques to throw light on this question are possible with the Videometer, as will be seen.

When the same three commercials were tested in their entirety, that is with both sight and sound as originally aired on television, the totals who could remember it increased to 40-33-35 percent respectively for the animated, documentary, and straight commercial.

The evidence to date all tends to support Gilbert's conclusion that only total recall can give an advertiser the fullest measure of his commercial's impact. This is one of the measurements that helps determine whether a sales message is making enough viewer-impressions to justify itself.

This is further illustrated by a test on the Rheingold marching beer bottles commercial. After it had been off the visual air for four months, Rheingold wanted to find out how well their marching beer bottles commercial was remembered and how it had influenced viewers. The first part of the test was designed to show, as in the cigarette test just cited, the commercial's total impact.

Last January, using a random probability sample of 250 New York homes, Gilbert interviewers first showed viewers the visual part of the commercial only. Thirty-eight percent could re-



You don't put your money on a front runner

It is how they finish THAT COUNTS!

For more than 13 CONSECUTIVE YEARS — a "selective" food advertiser has broadcast 52 weeks each year for a total of 6,500 quarter hour programs over Station WMC.\*

Day after Day—Year after Year  
**WMC STAYS OUT FRONT!**

This preference for WMC by major advertisers is certainly well founded. Since 1926, WMC has been the first station in Memphis and the Mid-South. It is first in the minds of the more than 500,000 radio homes in this vast area.

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

\*(Name furnished on request.)

**WMC**  
MEMPHIS

**NBC - 5000  
WATTS - 790**

**WMC F** 50 KW Simultaneously Duplicating AM Schedule  
**WMC T** First TV Station in Memphis and the Mid-South  
National Representatives, The Branham Company  
Owned and Operated by The Commercial Appeal

member it. But with sound, minus the visual part, 16 percent remembered it. With both sight and sound together an average of 45 percent remembered it.

It is obvious in this instance that a sight-only aid to recalling the commercial would have short-changed the sponsor by 7 percent of the listeners who had been impressed strongly enough to remember the commercial after four months.

The sample was split (125-125) to check the influence of the commercial on buying habits of viewers. Among Rheingold drinkers who had been viewing television for more than four months, frequency of drinking Rheingold was described as follows:

More than any other	11%
Occasionally	7
Seldom	6
	<hr/> 24%

Of the Rheingold drinkers who view television, 29 percent remembered the marching bottles commercial. Fourteen percent of them were in the "more than any other" category; 9 percent and 6 percent were in the "occasionally" and "seldom" categories of Rheingold drinkers.

Twenty percent of the sample didn't remember the commercial. Of this 20 percent who couldn't recall the marching bottles, only nine percent were in the group of viewers who said they drank Rheingold more than any other brand. That is, there was a strong correlation between the total recall scores and the number of people who drank Rheingold more than any other beer.

Product usage and product acceptance (attitude) ratings are two other basic Videometer tools, as they are in other research methods which seek to establish a relationship between a sponsor's sales messages and use of his product by those exposed to advertising claims.

Unique with Videometer research, however, is the ability to measure separately the impact of the sight and sound elements of a commercial. This is of great importance in the study of a commercial to determine which commercial element should be emphasized, and which soft-pedaled or eliminated altogether.

This measurement gives a tool for checking individual commercials not only after they have been put to work, but *before* they go to work. For ex-

# WREN



*all day*

in

# TOPEKA

FOR B.M.B. and CONLAN see WEED & CO.

ABC 5000 WATTS



WINSTON-SALEM, N.C.

Produces over  
\$1,000,000,000 of  
Manufactured  
Goods Annually

National Rep: The Walker Co.



*Available!*

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

**KMBC**  
of Kansas City

**KFRM**  
for Rural Kansas

ample, emphasis on certain elements of the commercial may need to be matched carefully with such characteristics of its audience as age, sex, economic status, etc.

The relative importance of video versus sound is important in any commercial. In some commercials, however, this question assumes a much more important role than in others. This was the case with a New York Central Railroad institutional commercial in which scenic and other shots were backed by a voice commenting on the railroad's service.

Railroad officials wanted to know which element of the commercial was best remembered. The sample was split (125-125) for the test. Of those who were exposed to the visual part, only 3 percent remembered it. Only 1 percent of the matched sample could remember the commercial when exposed to the sound alone. The total average recall was 8 percent.

Test results indicate, as would be expected, that non-owners of TV sets who view television at a neighbor's (the most important place of viewing for non-owners) or in public places add significantly to the total impressions possible to any commercial. But only a population cross-section sample yielding non-owner viewers can give the sponsor a full measurement of this impact.

The makers of a leading watch tested the total saturation of a 5-minute commercial with eye-opening results. The total sample consisted of 482 people. Among set owners, non-set owners who watch television, and non-viewers the breakdown, including percentage who remembered the watch commercial was as follows:

#### Sample Breakdown

	Number	Percentage
Set owners	125	25.9%
Non-owner viewers	279	57.8%
Non-viewers	78	16.1%

A breakdown of male viewers results looked like this:

#### Owners

Total recall 19% Unaided recall 2%

#### Non-owner viewers

Total recall 7% Unaided recall 1%

The breakdown of female viewers was similar:

#### Owners

Total recall 24% Unaided recall 7%

#### Non-owner viewers

Total recall 13% Unaided recall 2%



Unless non-set owner viewers are sampled the sponsor is not getting a true picture of what he's buying.

The Videometer is used to help isolate those elements of a commercial which are best remembered. This is obviously of top importance to an agency in analysing the sales message to determine whether the prospective customer is remembering the desired elements of the sales pitch or is focusing attention on something irrelevant.

The technique has been to take several commercials as (to use an actual case) one each for Pepsi-Cola, Bulova and Philip Morris. They are then shown the viewer in the framework they appeared in on television. He is then asked what he remembers best from what he just saw.

The commercial being tested (say Pepsi-Cola) is then repeated with the same Philip Morris commercial, but a different Bulova commercial. A series of such tests matching the commercial to be tested against other combinations enables the research analyst to determine from the viewer's responses those elements with the most memory impact.

Gilbert's sample consists of 500 television homes in the five boroughs of New York, but special assignments may call for variations in this sample depending upon the job to be done.

The most significant elements of Videometer research, apart from the engineering development which makes it possible, are two. First is the possibility of a better measurement than ever before on the total impact of a TV commercial. It could always be done, after a fashion, of course, but the development of the portable projector brought the cost down within reason.

Second is the unique ability to extend into the living room the analysis of the sales presentation to determine those elements with the sharpest impact. This also has important implications for pretesting.

Up until now the bulk of television money has gone into programs. By comparison, relatively little is being spent on research into the question of how well a commercial is doing.

Circulation is important. But actual commercial impressions are indispensable. It may be that the startling revelations of the Videometer will move advertisers to learn more about what they're getting for their TV dollars and why. ★ ★ ★

**WIP**  
*Produces!*

**Example**  
**# 24**

On her morning Chatter-Bar program Mary Biddle, WIP's Women's Director, offered a little booklet called "How To Eat and Grow Slim," thinking that a few hundred women might be interested. She was right . . . over 27 hundred asked for it!

**WIP**  
*Philadelphia*  
*Basic Mutual*  
• •  
*Represented Nationally*  
by  
**EDWARD PETRY & CO.**

## AWARDS

(Continued from page 29)

tiser's standpoint, a show that wins a reputable award—as distinguished from a puff—has added an aura of distinction. It's unlikely that a sponsor will buy a show on that basis alone, but awards can be potent plus factor influencing his decision.

Too often, however, a radio award is no more a badge of excellence than the newspaper testimonial-blurbs to be seen in the windows of most New York restaurants. There is scarcely a bean-

ery in the five boroughs without such a printed rave, as many a disillusioned diner will testify. Similarly, most radio stations (and trade publications, too) can paper their walls with fervent testimonials. Even the mildest of these imply that their station, or network, has made the most significant contribution to communications since Marconi.

The net result is inflation. The high-flown phrases in most cases are just gas-pains. A very high percentage of each year's radio award crop consists of the baldest type of publicity-grab.

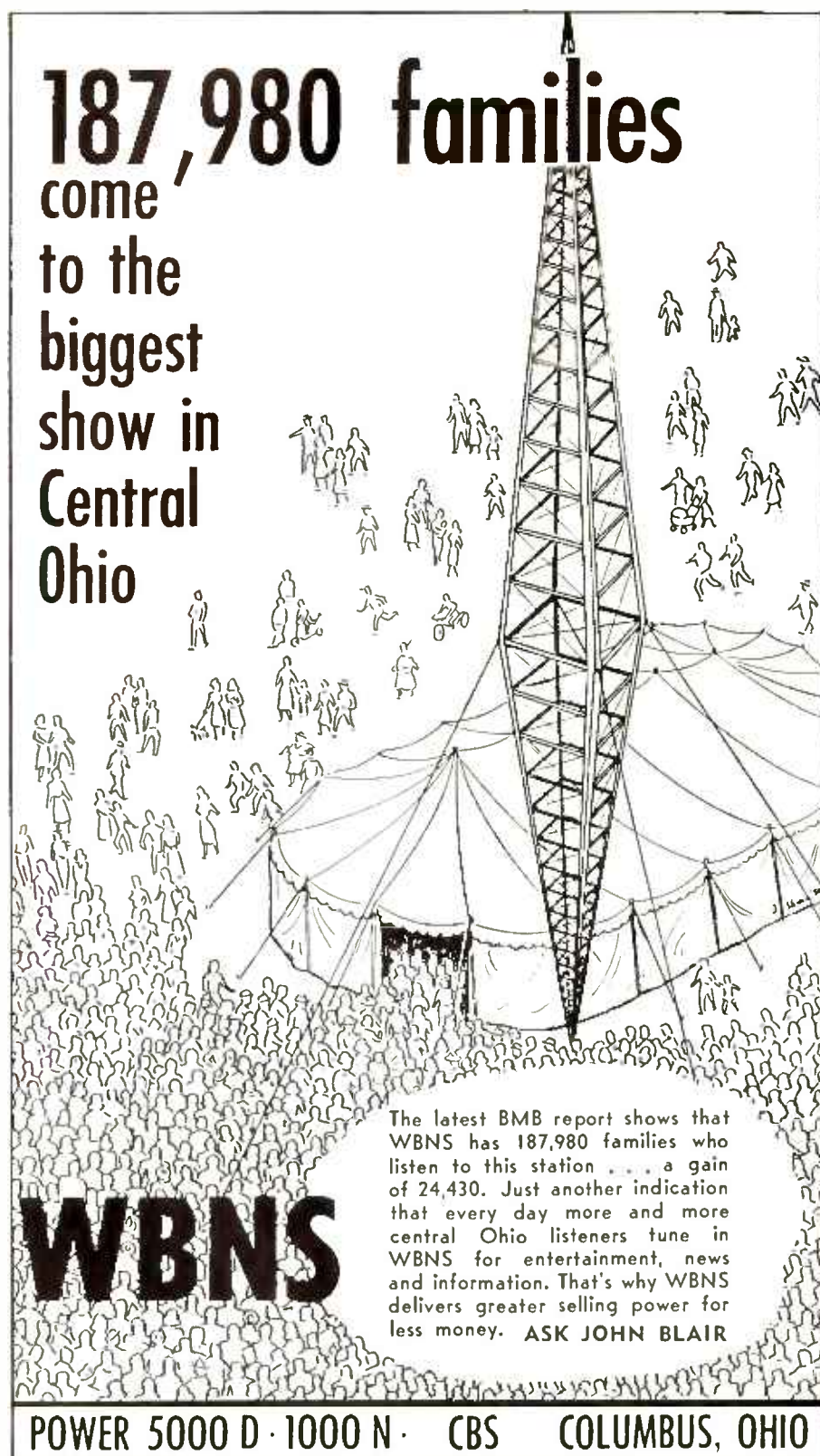
Radio's grip on the public imagination is so firm that any enterprise linked with it goes along for a free ride. To illustrate: the Federated Step-Mothers of America, let's say, feel they have been thwarted in the public prints. They bombard editors with a release announcing that a network daytime serial, *More Than A Mother*, has been voted the best program on the air portraying the American step-mother in her true, Christian light. *More Than A Mother* gets a handsomely embossed scroll dripping with whereases. The Federated Step-Mothers are bound to get some publicity out of it, because such things do get printed, if only for laughs.

This type of award, obviously, is at the far end of the scale. At the other extreme are the small group of awards bestowed with a degree of sober thought and discrimination, and with an eye to raising the standards of the industry by calling attention to genuine accomplishments. Here there is seldom any hint of self-interest. Public service is the first consideration.

Even on this higher level, however, it's debatable whether the award-givers are making the most of their chosen roles. In their zeal to praise what is praise-worthy in radio, the judges too often overlook opportunities for constructive criticism, of a kind which might raise the general level of the art. Again, in concentrating on "bests" to the exclusion of all other considerations, there is a noticeable lack of attention to a station's overall contribution—what has it done to advance the public welfare, and to improve its own community?

There are several reasons for these apparent oversights. The judges' panel, even in the better-organized radio award competitions, is often hopelessly overworked. Working against time, judges are obliged to interrupt their full-time duties to wade through bales of scripts and promotional material, and listen to endless records. However conscientious and well-intentioned, they make mistakes.

In too many cases, the selection of the judges themselves leaves much to be desired. Many radio award juries are made up of clubwomen. No one questions their integrity, but a clubwoman's idea of what constitutes commendable radio is often far removed from reality. As a class, they are more apt to be concerned with theoretical concepts of "uplift" than with concrete



**187,980 families**  
come  
to the  
biggest  
show in  
Central  
Ohio

**WBNS**

The latest BMB report shows that WBNS has 187,980 families who listen to this station . . . a gain of 24,430. Just another indication that every day more and more central Ohio listeners tune in WBNS for entertainment, news and information. That's why WBNS delivers greater selling power for less money. ASK JOHN BLAIR

**POWER 5000 D · 1000 N · CBS COLUMBUS, OHIO**

evaluation of radio program fare as it exists.

Thus, most radio award competitions are being judged by two general classes of critics both of whom are far short of ideal choices: the industry-wise judges who, while they may know the score, are fantastically overworked and often obliged to judge in haste; the leisure-class ladies, who have plenty of time for careful consideration of entries but are ill-equipped for their roles as radio arbiters.

More than one observer has noted that, largely because many of those on award juries are overworked or underinformed or both, the same programs, stations, and performers seem to get the nod time after time. The evidence would seem to indicate that some awards are merely being rotated among award conscious stations, the major networks, and programs thereof. Such a course obviously is intended to keep everyone involved happy, but at the same time it makes the award itself meaningless.

In other cases, a major criterion appears to be the amount of effort and the degree of thoughtfulness a network or station has invested not in the program itself but in a presentation setting forth its merits. One well-known independent station spent \$700 on such a presentation for a single program and, to no one's surprise, won a prize.

Such presentations are supposed to make the judge's job easier. Unfortunately they tend to make it too easy. The implications are obvious.

This is not intended as a blanket indictment of radio award judging methods. In many such competitions the criteria and selection methods are above reproach. But others embody some of the shortcomings which have been mentioned. And there are enough of these others to give a tattle-tale gray tinge to a picture which ought to be snow-white.

During the past decade there have been several attempts to establish a single radio award which would stand in a class by itself as a standard of excellence. For various reasons, all such attempts have been abortive.

Possibly the biggest reason for the failure of these attempts to set up a single pre-eminent award in radio is that none of them has been built on a base broad enough to support its projection above the rank-and-file.

Hollywood's Academy Awards are

# GETS NETS SETS!

Recent Hoopers show that independent WNEB now has more MORNING and AFTERNOON listeners than THREE NETWORK STATIONS COMBINED! What about cost?

**WNEB DELIVERS EACH THOUSAND LISTENERS AT LESS THAN HALF THE COST OF ANY OTHER STATION SERVING WORCESTER!**

Worcester, Mass. Share of Audience November-December 1949

TIME	WNEB	Network Station A	Network Station B	Network Station C	Network Station D
Weekday Morning 8 AM-12 noon	30.8	11.3	1.9	16.7	38.0
Weekday Afternoon 12 noon-6 PM	34.5	4.4	6.0	8.6	41.1

As for Evenings, WNEB has never been less than # 2 Station!



# WNEB

**WORCESTER, MASSACHUSETTS**

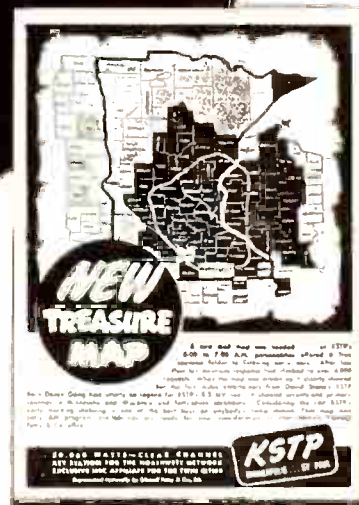
Represented by: The Bolling Company, Inc. and Kettell-Carter, Inc.

*How spot time buyers benefit from Service-Ads\* in SRDS*

Take this KSTP Service-Ad\*, for instance. It gives you useful coverage information, including a map and explanation of what it means. That's the sort of information time buyers tell us *should* be in Service-Ads\* in SRDS, to supplement and expand the information they look for in the regular SRDS station listings.

Service-Ads\* like this contribute mightily to the time-saving, pressure-easing service all spot time buyers expect of SRDS.

*Note to Station Managers:* The SPOT RADIO PROMOTION HANDBOOK clearly defines in their own words what time buyers want to know about stations. Copies a dollar each from any SRDS office or representative.



This is one of the many Service-

Ads\* that are appearing for your convenience in the monthly Radio Sections of SRDS.

\*Service-Ads are ads that supplement media listings in SRDS with useful information that helps buyers buy.

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

Walter E. Botthof, Publisher

333 NORTH MICHIGAN AVENUE, CHICAGO 1, ILLINOIS • NEW YORK • LOS ANGELES

# WBTV COVERAGE BEGINS AT 40\*



\* With WBTV, the Carolina's first telestation, service is just beginning at the traditional 40-mile radius. Actual field intensity surveys set the 5 millivolt radius 10 to 30 miles further out. Viewer mail piles up convincing evidence that WBTV is serving 59 counties including 9 major Carolina cities and a population of over 3,000,000.

Ask RADIO SALES for full details on WBTV coverage, popularity and sell-ability.

**Now**-Serving 12,169 TV sets  
(As of March 1, 1950)

# WBTV

CHARLOTTE, N. C.

Jefferson Standard  
Broadcasting Company

Represented Nationally by  
Radio Sales

often cited as classic examples of what radio awards might shoot at in point of prestige and stature, though in recent years even the Oscar has lost some of its glitter. Nonetheless, television appears to be moving in the right direction by setting up its own Academy of Television Arts and Sciences, closely patterned on the film industry's award system.

The time is overdue for radio, television's big brother, to bestir itself toward the same end. The academy format is not necessarily the answer, but the theory is sound. In the film industry the pinnacle of achievement is symbolized by a slender golden statuette; in world literature by the impressive Nobel Prize medal and citation; in American letters by the Pulitzer Prizes; in newspaper makeup and typography by the Ayer Cups; in radio by—a question mark.

What can radio do as an industry to rub the tarnish from its awards and give them an eye-catching lustre?

SPONSOR suggests that an organization such as the National Association of Broadcasters spearhead a standout award. With the NAB or one of its divisions behind it (logically the Broadcast Advertising Bureau) a radio award system of truly national stature could be established.

Such an organization, to have complete validity, should represent all segments of the industry. Authority should be divided equally among advertisers, the agencies, and broadcasters. The judges, likewise, should be drawn from those three categories. Too often in the past, agencies and advertisers have gotten little or no recognition for their key roles in building prize-winning radio shows. It isn't the broadcaster's baby alone.

The NAB, by taking the lead in such a project, can bring order to a situation which gets more chaotic each day. Radio will gain immeasurably in stature. No one will suffer—except a number of over-imaginative press agents. ★★★

## MUSIC LIBRARY SHOWS

(Continued from page 27)

gram manager of WTIC, Hartford, Connecticut, found himself with an open spot on Tuesday and Thursday at 6:30 p.m. The show quickly gained a good following there and the Silent

Glow Oil Burner Company bought it three times a week for 52 weeks.

As a result of the inquiries pulled by the show, "Wally" Prella, head of the F. W. Prella Advertising Agency, Hartford, recommended that Silent Glow expand the coverage. In cooperation with their dealers the company expanded the show to a group of other Eastern stations. After a six month run on WTIC, the show had a Hooper of 16.0 on Tuesdays (6:30-6:45 p.m.); 17.0 on Thursdays (same time); 11.8 on Sundays (1:15-1:30 p.m.).

On Sunday afternoon over WCAU, Philadelphia, it had a Pulse of 7.8; over WRC, Washington, a Hooper of 5.5; over WSYR, Syracuse, a Hooper of 8.3; over WFEA, Manchester, N. H., 31.7; over WHDH, Boston, a Pulse of 11.5. These evidences of pulling power are not exceptional for popular shows built by any of the major music program services.

Today, listeners aren't concerned whether or not a show is transcribed—the show's the thing. This was not always so. But now transcribed programs may be heard over all major networks without ever a murmur from a dissatisfied listener.

Advertisers may look for maximum promotional support for shows built from music libraries. The major firms prepare and supply to subscribers as part of their services not only program promotion aids, but merchandising plans to help retailers get the most from point-of-sale and merchandising tie-ins.

One of the promotions worked out by RCA's Thesaurus Program Service is a component part of the *Win A Holiday* show featuring Claude Thornhill and his band. By answering musical questions a listener may win an all-expense paid holiday trip. This feature, taking advantage of the perennial popularity of games and contests, has proved highly popular as an adjunct to the musical fare.

In Houston, Texas, an ex-Bachrach photographer, Paul Gittings, was looking for a way to expand his business. Manager Jack Harris of KPRC, Houston, recommended as Thesaurus series featuring the music of Norman Clotier. The show title, *Music of Manhattan*, was changed to *Portraits in Music*. The show attained Sunday afternoon Hooper's as high as 13.6, leading all other programs before 6:00 p.m.

Gittings was so successful with the show that he opened part-time branches in surrounding towns to which he and his staff travelled on designated days. Other photographers in other parts of the country used the show successfully. The same program is being used successfully by such diverse sponsors as Glueck's Beer (KSTP, Minneapolis, KROC, Rochester, Minn., KFAM, St. Cloud, Minn.) and Southern New England Telephone Co. (WTIC, Hartford).

There is nothing small-time about the production qualities of a transcribed library show. Sound effects, musical bridges, separate voice-tracks in which program stars introduce the local announcer, etc., are a part of most musical program service equipment. There is no reason an agency could not transcribe any kind of talent it believed suitable for a special purpose on a library program.

In most cases, however, the show as built by the program service plus the commercials delivered by a familiar local announcer get satisfactory results. Hollingsworth, Inc., for example, distributors of farm equipment, started sponsoring World's *Dick Haymes Show* over KSRV, Ontario, Ore. From inquiries resulting from only one broadcast, the firm sold \$10,000 worth of equipment. While they naturally don't trace that much business to every broadcast, Hollingsworth is very happy with what his transcribed musical show is doing for business.

The French Way Furriers & Dry Cleaners in Des Moines, Iowa, wanted to sponsor a show they could identify permanently with themselves. They chose Dick Haymes, and spotted him after their morning news and ahead of Don McNeil's *Breakfast Club*. The first thing they asked the show to do was fill up their practically empty fur storage vaults, which had a capacity of 3,000 coats. The show did it in just three weeks. The Borden Co., and Trommer's Beer are two other Dick Haymes sponsors.

Two World innovations that have proved resultful for sponsors are *Musical Weather Jingles* and *Musical Time Signal Jingles*. But perhaps the most interesting new departure in the field during 1949 was World's blending of music with household and fashion hints in *Household Harmonies*. This daily service feature for women is sponsored, among others, by Sears



## Plane Fact: He Makes Furniture Sales Too

Amateur cabinetmaker, professional commentator, he's as skillful in producing business as he is in working wood. Says Mr. Ralph C. Bromwell of *Bromwell Furniture*, Summerland, Calif., to Station KDB, Santa Barbara:

"Campaign featuring Mutual's Fulton Lewis, Jr. has been amazingly successful. On his first broadcast I gained \$630.00; on the second I again had unusually good results with sale items.

"So many new faces have come into our store, actually mentioning the program, that it has certainly kept us busy. It has proved to us that radio *reaches* into homes. . ."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost, with pro-rated talent cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1410 Broadway, NYC 18 (or Tribune Tower, Chicago 11).



the center of

# Capitaland\*

Selling

**12**

**Georgia Counties**

and

**11**

**Florida Counties**

\*Ask your John Blair man to tell you the full story on Capitaland and North Florida's most powerful radio voice—**WTAL!**

Southeastern Rep.  
Harry E. Cummings  
Jacksonville, Fla.

**WTAL**  
**TALLAHASSEE**

**John H. Phipps, Owner**  
**L. Herschel Graves, Gen'l Mgr.**

**FLORIDA GROUP**  
**Columbia**  
**Broadcasting**  
**System**

Roebuck through its retail outlets in several markets throughout the country. Lang-Worth's popular *Mike Mysteries* is an earlier departure from music alone to provide a program with a new twist.

Important regional advertisers underwrite World's *Lyn Murray Show*. Michigan Bell Telephone Co. sponsors this band on 17 Michigan stations. In Oklahoma, Oklahoma Gas & Electric Co. sponsors it on KTOK. Oklahoma City. The Indiana and Michigan Electric Company sponsor it over WKJG. Fort Wayne, Ind. Between September and December, 1949, World subscribers sold World programs to 1,576 new sponsors.

Local agencies, in contrast to national agencies, are virtually betting on a sure thing when they select a music program built by one of the program services. Music programs are still by all odds the favorite form of radio entertainment, and the programs of the library services are generally examples of smart production, correct timing, and sure pacing. Since last June, when Standard Radio Transcription Services introduced five new commercial "Star-Shows" based on its library, sponsors have been buying these shows at an average rate of a little more than three per week.

Results of a recent survey on sponsorship of the shows are just now beginning to come in. All-time favorite music performed by a "pop concert" orchestra (*Music In The Modern Mood*), together with *20th Century Serenade* a show in similar mood, are proving to be favorites for participating sponsors who like the type of popular concert orchestra featured on big network musical programs.

The stars who record for the various music libraries do so on an exclusive basis, making it possible for a sponsor to present a favorite performer exclusively by arrangement with the stations concerned. Under no other conditions than through the music library could a sponsor buy top talent at so nominal a cost. A talent cost voucher for *Music for America*, a half-hour program of Associated Program Service, looks like this:

**Talent**

31 musicians (w \$30. (4 hours rehearsal) @ \$13. (half-hour show)	\$1,488
1 leader	750
1 vocalist	750

**Chorus**

12 voices, leader, arrangements	800
---------------------------------	-----

**Arrangements**

Scoring (7)	770
Copying (7)	196

**Production**

300

**\$5,054**

Yet a sponsor buys the same talent on transcription for a few cents.

Shows built from music libraries are popular wherever they are broadcast—whether that be on a 250 watt small-town station or a 50 kw giant in the world's largest (and toughest) market. Benson & Hedges has been plugging its Parliament Cigarettes in New York for several years over WNBC via *Serenade to America*, out of Associated's library. This show has often done better rating-wise than competing shows costing thousands of dollars more for talent.

The music program services also provide their affiliated stations with special shows for holidays and important special occasions throughout the year. They are of the same top quality and embody the same careful production values as the regular commercial series any national advertiser would be proud to sponsor such an occasional program where he needed an extra lift. The fact is, however, that these shows are usually all sold to alert local sponsors.

There is no reason a national advertiser and his agency, in planning a spot campaign, couldn't in cooperation with the central office of one or more of the music program services supplement his spot programing with a group of library shows with proven following.

The impact of national names and local selling personalities is hard to beat. ★ ★ ★

**LYDIA PINKHAM**

(Continued from page 31)

bought it right; but radio came in a poor second if we failed to do so." On the other hand, Pinkham adds: "Where we made good radio buys, sales reacted astonishingly."

The Pinkham Company and the Erwin-Wasey agency pondered these lessons, and by 1948 came up with some answers that not only looked good on paper but actually worked.

Here is a description of the radio

timebuying yardstick defined by the agency and first applied to the Pinkham account in March of 1948.

Based on rigid standards established by the agency, total coverage of each station is estimated. Actual audience of each availability is established using listening surveys as a guide, and cost per 1,000 radio homes is then established. In order to weigh the relative merits of chainbreaks, one-minute participations, straight one-minute announcements and programs of varying length, the cost of each is examined in relation to a full minute of commercial time. For example, in a 5-minute program with one and one-half minutes of commercial time, the entire cost to use the five minutes is one and one-half minutes of commercial time. If a chainbreak costs \$.30 per 1,000, its actual Erwin-Wasey evaluation is \$.60 etc., etc.

In arriving at the total number of radio homes that listen to a station, the 1946 BMB audiences at the 50 percent and other levels translated into 1949 radio homes is used whenever possible. It is now felt that the total audience reported by BMB starting at the 10 percent level are areas not to be disregarded. Actual experience has shown that radio stations do an effective selling job in those counties that are far below the 50 percent BMB level. The new BMB study will of course give an opportunity to the account for further insight into this aspect.

For those stations which are not BMB subscribers, the agency plots the coverage based on a 0.5 millivolt contour measurement.

In arriving at the specific radio audience for each availability, only reliable and generally accepted audience measurements are used.

Both the client and agency realize their method for screening the availabilities submitted is not exact; it is not accurate. The agency's time buying department emphasizes that "It is not fair to us or to the stations. But it is the best yardstick that we have been able to devise with the statistical data available to us. In the past year, we have had availabilities submitted that figure as low as 30c per minute per 1,000 radio homes and others that figure as high as \$20.00.

"On the whole, this yardstick has worked, but careful judgment must be used along with it. Obviously, it is

not fair to judge the popularity of a farm program on a 50,000 watt station in a metropolitan area by a rating that is established by telephoning to homes located within the 5c telephone limits of that city. Nor can we assume that a radio station located in the suburbs of a large city can include all the radio homes in that city as part of its total radio audience even though that city comes within the 0.5 millivolt contour of the suburban station. Our yardstick is a guide only, and cannot be used as a complete substitute for good judgment."

During the month of March a "trial sample" of the Pinkham Compound tablets has been offered on each participating station. The results, which are now being compiled, establish a new evaluation for each station which either will confirm the "cost-per-minute-per-1,000" technique or give the agency and Pinkham medicine company a reason for making a further study of the original figure. Early analysis of mail indicates the original cost per 1,000 figure is closely related to the mail response.

The Pinkham company has developed an ingenious yet simple method of determining the impact of a specific advertising campaign—radio or another medium—on limited geographical areas. By numbering the carton tops and inserting a questionnaire in the individual Vegetable Compound packages, the Pinkhams are able to determine the name and address of the wholesaler and retailer who sold the carton and the consumer who bought each package, and often what part advertising has played in the purchase. As an incentive, a sewing kit is offered for each returned questionnaire.

The questionnaires also yield additional material about the consumers of the Vegetable Compound, which is added to the huge store of such data collected by the company since 1875. Since there are definite and predictable variations in buying habits among Compound customers in different parts of the country and in different seasons, all this is grist for the timebuyer's mill.

Insofar as frequency is concerned, the company's basic policy is 15 one-minute announcements per station per week, using one to four stations per market. However, Pinkham adds this comment: "It is still too early to report upon the comparative value of 5, 15, 45 and 70 spots per week, except

To Cover the  
Greater Wheeling  
(W.Va.) Metropolitan  
Market Thoroughly  
YOU NEED

**WTRF**  
AM-FM

Proof . . .

Consult the Hooper Area Coverage Index, 3-County Area 1949, and see how well WTRF covers the Wheeling Metropolitan Market of Northern West Virginia and Eastern Ohio.

Studios and Transmitter:  
WOODMONT, BELLAIRE, OHIO

Represented by  
**THE WALKER CO.**

**BMI**

SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING

BMI LICENSEES	
Networks	22
AM	2,080
FM	397
TV	93
Short-Wave	4
Canada	150

TOTAL BMI  
LICENSEES . . . 2,746\*

You are assured of  
complete coverage  
when you program  
BMI-licensed music  
\*As of March 20, 1950

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



Last month, when the coal strike found most Pittsburghers spending money with far more discretion than usual, 1,193 listeners still paid an average of 30 cents each to send a telegram to KQV's Request Parade and Request Matinee during February. Ask Weed & Company for the details on these two great shows . . . programs where the audience pays money to listen.

# KQV

**Pittsburgh, Pa.**

**MBS — 5,000 Watts — 1410**

# BIG!

**To SELL the PEOPLE Who Buy**

**The MOST in the**

**BIG  
MIDDLEWEST**

**POPULATION  
Over 4 Million  
RETAIL SALES  
Over 2 Billion**

Use The **BIG  
STATION**

THE MIDWEST-EMPIRE STATION

# KFAB

30,000 WATTS OMAHA BASIC CBS

to say that, for the Pinkham Company at least, 15 spots a week are proving to be not only three times as effective as five spots, but in many cases over five times as effective."

At the moment the company is buying time on about 100 stations, including the Don Lee and Tobacco Networks. For the most part the schedule consists of one-minute announcements, plus a few 15-minute segments of programs such as "musical clock" programs, weather reports, and other miscellany.

Because of the nature of its product, the Pinkham company was faced with a copy acceptance problem from the very start of its radio history. For several years, at the outset, bigger stations that agreed to accept Pinkham copy at all offered only availabilities in the early morning hours when listeners are sparsest. The big station front against the Vegetable Compound remained unbroken until the spring of 1949 when WLW, Cincinnati, after negotiation with Erwin-Wasey, entered the Pinkham fold. Such powerful stations as WGN, Chicago, and WOR, New York, soon followed suit. Several diehard stations had chemical analyses made of the Vegetable Compound to prove to their own satisfaction that its advertising claims were justified.

A hardhitting promotion and merchandising campaign blazed the way when the Pinkham company launched an intensified announcement campaign last January. The campaign was set up by Erwin-Wasey under the supervision of its chief timebuyer, Ray Simms. Thousands of druggists all over the country were peppered with postcards, letters, broadsides and brochures sent out by participating stations. A typical card read:

"Dear Mr. Druggist:

"We are happy to advise you that on Jan. 1 we started a schedule of spot announcements for Lydia E. Pinkham's Vegetable Compound. We are proud that our station has been selected as one of the leading radio stations in the country sharing in the return to radio advertising of this famous product.

"Every day at 7:30 a.m. we are broadcasting hard-selling announcements plugging Lydia E. Pinkham's Vegetable Compound. Listen for yourself and you will realize what a potent factor these announcements will be in building up your sales.

"This radio campaign represents the

determination of the Pinkham Medicine Co. to back your sales effort with a vigorous, hard-hitting advertising campaign that will surely increase the already great demand for the product and swell your sales volume.

"We hope you'll take advantage of this wonderful sales-stimulator by displaying Lydia E. Pinkham's Vegetable Compound out front on your shelves and counters, and by pushing it harder than ever before."

The following stations backed up the campaign with mailings to druggists in their signal area: WABB, Mobile, Ala.; WMBG, Richmond, Va.; WAPI, Birmingham, Ala.; WAGA, Atlanta, Ga.; WSLI, Jackson, Miss.; WAYS, Charlotte, N. C.; WCOG, Greensboro, N. C.; WKIX, Columbia, S. C.; WGCN, Gulfport, Miss.; WOV and WMCA, New York; WFBR, Baltimore; WDAR, Savannah; KXLR, North Little Rock, Ark.; WJJI, Montgomery, Ala.; KROD, El Paso; WITH, Baltimore; WCSH, Portland, Me.; KONO, San Antonio; KLRA, Little Rock, Ark.; KENT, Shreveport, La.; WMBR, Jacksonville, Fla.; WWDC, Washington; WCKY, Cincinnati; WFAK, Charleston, S. C.; WRVA, Richmond; WFNC, Fayetteville, N. C.; WTOG, Savannah; WFBC, Greenville, S. C.; KXLW, St Louis.

The Pinkhams have also used Italian, Yiddish, Spanish, German, and Polish announcements on New York stations, and Spanish in El Paso. Their use of television thus far has been limited to five chain breaks weekly on WLW-T, Cincinnati, WLW-C, Columbus, and WLW-D, Dayton, in a campaign which began about three months ago. Their attitude toward video at this writing is the usual policy of watchful waiting and analysis.

Radio expansion is a possibility for the fall, "if and when good station buys develop." Lydia Pinkham's Vegetable Compound is in no sense making a "comeback" through radio, since it has never been away not for 75 years. But a household word doesn't stay that way through sheer weight of years. The trick, in the words of the Pinkham's singing commercial, is to make customers "Remember the name of Lydia Pinkham." To accomplish that end back in 1875, Lydia had to write her own handbills and send her sons scurrying around town with them. Lydia would have loved radio, and so would her sons. ★ ★ ★



## 510 Madison

(Continued from page 7)

### TRANS WORLD AIR PLANS

One of the first airlines to use broadcasting consistently as a part of its advertising program, Trans World Airline plans to continue to utilize spot radio and television in major markets in 1950 for coast-to-coast promotion of its transcontinental and international services.

Spending \$250,000 for broadcasting in 11 major markets in 1949, TWA devoted \$50,000 of its broadcasting effort to a thorough test of television in the New York area. As a result of this experiment, television advertising in 1950 will be continued in New York and extended to Chicago early in the year, with the possibility of extending television to other cities later.

With the inauguration of TWA's transcontinental Skycoach on December 27, 1949, spot radio is assuming an even more important role in the company's advertising plans.

Approximately the same amount, \$250,000 or 10 to 15 percent of the total advertising budget, will be earmarked for radio and television in 1950. Spot radio will be used on a more seasonal basis, for more intensive coverage in revenue-producing cities.

In 1947, TWA pioneered airline use of radio, which was traditionally not a medium for transportation carriers. In mid-1948, TWA switched from jingles to the localized live-announcement copy that it since has been using. Effectiveness of the long-range and continuous broadcast advertisement has been gauged by the favorable responses from passengers and travel agents.

S. J. HENRY JR  
Advertising Manager  
TWA  
New York

### SELL RADIO

Ten years ago, all a man needed to make money in radio was a license from the F.C.C. Today, he needs to know his own business and he needs enough sense to stop selling the other fellow's radio station down the river.

Television, newspapers, bus cards, billboards, direct mail do far less damage to AM radio than the so-called

"radio salesman" who spends his day telling prospects how badly programmed, poorly powered, inadequately affiliated are the other radio stations in town.

We should be presenting a common front against our real competitors, the most insidious and powerful of which are the smart newspaper lineage boys who are delighted over the rash of CP grants and the "dog-eat-dog" attitude of radio competitors.

When are we in radio going to begin to SELL radio . . . as the best dog-gone medium in advertising?

Do we all know, for instance, that it is a more difficult, hit-and-miss job for a space buyer to select the right newspaper or magazine than it is for a timebuyer to select the proper program or station?

Supposing the Squeedunk Journal has 100,000 circulation properly certified by the Audit Bureau of Circulation? Is that a guarantee that black-and white display advertisements in that journal are, in themselves, guaranteed procurors of sales? Anyone who knows anything about the fundamentals of advertising will answer no without hesitation.

In our market (Albany-Troy-Schenectady) we have "typical" circumstances. "Too many" stations, they all say. I deny this. There is room for all and everyone would be in the black, were it not for the fact that almost every manager and salesman spends most of his day knocking radio, as reflected in the programs, affiliations, rates and services of his competitors.

Newspapers are exactly the same today as they were 25 years ago. The same is true of bus-cards, billboards and direct mail pieces.

But radio should have come of age long ago. We IN radio are to blame if it is still being given away and sold short! We are competitive, true, but most of our competition is being directed against our own medium.

When are we going to get together and fight the bejabbers out of OTHER media? Don't give me that "restraint of trade" bunk. We're not going to try to set rates. We should try, however, to do a sales job for radio. It's been good to most of us. It's tired only because we have let it down.

COL. JIM HEALEY  
General Manager  
WOKO  
Albany

# Acme

in Sound  
Reproduction

The NEW  
LANG-WORTH  
Transcription

## LANG-WORTH

FEATURE PROGRAMS, Inc.

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

Network Calibre Programs  
at Local Station Cost

## FOR NEW YORK'S THIRD GREAT MARKET

ALBANY  
TROY  
SCHENECTADY

- **WROW** offers
- **YOU** complete
- **COVERAGE** and
- **PROMOTION** and
- **SERVICE**

5000 Watts • 590 K.C.

Ask  
THE BOLLING COMPANY

# WROW

BASIC MUTUAL



### Behind the Borden shift

When as important an advertiser as Borden marches out of network into spot rumors are bound to fly thick and fast.

Despite Borden's checkered radio career, it wasn't doing badly with its Saturday afternoon *County Fair* over CBS. The Junior Achievement feature was building lasting good will, and its sponsor identification hovered around a neat 60 percent.

The real story behind Borden's switch plays up the importance of making the medium fit the job.

It's a story worth noting.

This was no hurry-up change in strategy. For a year or more Assistant Vice President Stuart Peabody and National Advertising Manager Henry Schachte had been looking into Borden's diverse market problems. Faced with 700 enterprises ranging from local dairies to shark hunting, selling coffee in some markets and ice cream in others, the only common denominator was Elsie the Cow and the Borden name.

There was another problem. Among the 700 were several vitally important enterprises whose chronic complaint was that *County Fair* took a backseat in their markets to local favorites.

So the problem is now resolved as follows:

Starting early in April, favorite local programs will do the Borden radio chore in some 80 markets. Initially Bob Hope was sought on a transcribed basis, but when that fell through the mad scramble for top availabilities, both time and programs, began. Young & Rubicam worked hand in hand with Borden executives on the selections.

This isn't all Borden will do radio-wise. These are the national office selections, with local offices taking a hand. Additionally, local Borden enterprises will buy time on their own.

It's a campaign worth watching. The strategy sounds fine.

### You gotta make calls

A little door knocking goes a long way, as any salesman with a saleable product will attest.

Broadcast advertising is saleable, but it has rarely been sold on an industry level across-the-desk.

"You're the first representative of U. S. radio to call on me," was the way Leo Dolan, director of the Canadian Government Travel Bureau, greeted Maurice Mitchell, director of the BAB, in Ottawa the other day. Mr. Dolan has \$800,000 to spend during 1950. As a result of the across-the-desk pitch it's expected that contracts for a fair share of that sum will be going to U. S. stations selected to promote Canadian travel this summer.

In Washington Col. Wm. F. Downs no longer allocates advertising funds for the Army. And the \$200,000 in radio-TV production costs previously charged against radio (while radio donated its time and printed media got paid) is no longer figured that way.

This comes about as the result of a little indignation on the part of broadcasters, engendered by the BAB publication *Pitch*, and a subsequent across-the-desk session. Come 1 July, when the Army advertising budget is announced, we'll be surprised if \$250,000 doesn't go broadcasting's way.

## Applause

### Department stores find radio

The signs have long pointed to radio as a tailor-made medium for department store selling.

Many studies show radio as America's #1 advertising medium.

Women, who account for the great bulk of department store sales, regard radio as part of their daily lives.

Radio has evidenced a remarkable ability to move the items that make up much of a department store's sales.

Yet department store ad managers, firmly wedded to the traditional black and white media, have been reluctant to branch out into radio for direct sales. The institutional programs have been many; campaigns inviting specific sales few.

Of late SPONSOR has observed a trend toward direct use of radio that promises to make the medium a promi-

nent factor in department store sales. Such stores as ZCMI in Salt Lake City, Schuneman's in St. Paul, Marshall Field and Goldblatt's in Chicago, Lit's in Philadelphia, George Wyman and Company in South Bend, Polsky's in Akron have come up with tangible results proving radio's extraordinary sales ability when given half a chance. Many of these results are capsuled in this issue of SPONSOR.

In each case we note that the sales objective was clearly defined; that program content was carefully weighed and produced; that announcements were skillfully prepared. In a word, the radio advertising vehicle was given all the consideration of a topnotch built-to-produce-results newspaper insertion.

The word is getting around in department store circles that radio can produce; often outpulling newspapers

on comparable tests. For much of this new feeling radio is indebted to Howard Abrahams, alert promotion director of National Retail Dry Goods Association. Mr. Abrahams has no vested radio interest. But he believes in coordinated advertising, in making full uses of the capabilities of all available media. For some time he has been correlating material and giving sound advice to department stores on fuller use of radio.

Mr. Abrahams' annual radio contest has stimulated interest among advertising managers, and provided vital proof of what radio can be counted on to do.

His is an example of trade association service. Not only is Mr. Abrahams inviting keener analysis among advertisers of what radio has to offer. He is encouraging sellers to break through the traditional "taboo."

**in Detroit**

*Again it's...*

**PLAY BALL!**

WITH THE

**DETROIT TIGERS**

PLAY BY PLAY • NIGHT AND DAY • AT HOME AND AWAY

**STARTING APRIL 18**

AND STARTING SOON WKM H GOES . . .

**5000 Watts**

as Michigan's Most Powerful Independent ..

*Yes!*

**THE  
TIGER IS...**

*Soon*

**5000 WATTS  
FULL TIME**

**WKM H**

**1310 KC**

**Weed  
and company**

National Representatives

Fred A. Knorr  
President and Gen. Mgr.



Y-WISE TIME BUYERS

ANALYSE COSTS

*Advertising Stays . . . Where It Pays*

# 3,004 CLASS "A" QUARTER HOURS FOR CHAMPLIN

On July 15, 1940, the Champlin Refining Co. of Enid, Oklahoma, through the Ford Advertising Agency, contracted with WNAX for 312 Class "A" quarter-hours of news. Ten years later, March 1, 1950, marked the 3,004th consecutive Champlin - sponsored newscast on WNAX.

Champlin's is just one of the stories in WNAX's bulging file of advertisers who use WNAX year after year. More than 25 per cent of the national selective accounts now on WNAX were WNAX advertisers in 1940! These advertisers renew again and again because they get a consistent return on every advertising dollar invested with Big Aggie.

Big Aggie Land, a Major Market, served only by WNAX, embraces more than a million radio families in 308 BMB counties of Minnesota, the Dakotas, Nebraska and Iowa.

In 1948, folks in Big Aggie Land with a **buying income of nearly \$5-billion—greater than Los Angeles, Washington, D.C., or St. Louis . . .** accounted for **\$4-billion in retail sales—greater than San Francisco, Philadelphia or Detroit.\***

Ask your Katz man to show you how WNAX can produce good will, increase sales of your product or service.

\*Compiled from 1949 Sales Management Survey of Buying Power.



**WNAX**

N. DAK. MINN.  
S. DAK. IOWA  
NEB.

*A Cowles Station*  
570 KC • 5,000 WATTS



**SIoux CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.**