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SPONSOR

For buyers of broadcast advertising

UNITED STATES
BALTIMORE
MD.

JUL 5 1950
MINUTES: radio/TV
measurement—p. 24

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

ring the bell—p. 22



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MAR 26 1951

index SPONSOR

1500 OF 15 AT 137 W
Second half, vol. 4

**JULY THROUGH
 DECEMBER 1950**

Issued every six months

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Kentuckiana's **ONLY** **FOOD MERCHANDISING SHOW** NOW GOES 5 DAYS A WEEK!



COFFEE CALL

MONDAY THRU FRIDAY
 BEGINNING JULY 3

PARTICIPATIONS
 NOW
 AVAILABLE

21,150 GUESTS IN ELEVEN MONTHS (as a 3-day-a-week show)



LET YOUR PETRY MAN TELL YOU ALL THE FACTS—

- ★ Top Hooperated (6.6 Dec. '49 thru April '50)
- ★ Store Merchandising
- ★ Prizes
- ★ Product Displays
- ★ Listener Contests
- ★ Audience Participation

50,000 WATTS ★ 1 A CLEAR CHANNEL ★ 840 KILOCYCLES

*The only radio station serving and selling
 all of the rich Kentuckiana Market*



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

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES



TS...SPONSOR REPORTS...

...SPONSOR REPORT

3 July 1950

1950 Iowa Radio Audience Survey tells all

Thirteenth annual study of Iowa radio audience made by Dr. F. L. Whan, University of Wichita, for WHO, Des Moines, is tops in listener information. First tabulations of March 1950 study, embracing 9,215 interviews, reveals about 50% of Iowa homes have two radios or more; over 50% families have portable sets; total radio-equipped homes jumped from 91.4% to 98.9% in decade; 14.2% of farmers have barn sets. Full study expected soon.

-SR-

Mail order firm spending \$20,000 weekly on eight TV stations

RCW Enterprises, mail order experts, using eight scattered TV stations with five-minute nighttime participations, at record cost of \$20,000 weekly. But nearly 10,000 orders for Instant-photo are coming in daily enclosing \$1 each.

-SR-

Two strong radio/TV agencies merge

Dowd, Redfield & Johnstone, Inc., new \$6,000,000 billing advertising agency combine, is looked to stir some radio/TV excitement in Manhattan. Both John C. Dowd, heretofore strictly Boston agency, and Redfield-Johnstone have been especially active in air media, including Block Drug, Colonial Airlines, Bell-Ans, First National Stores, Harvard Beer. William Eynon, formerly with H. B. Humphrey, joined 1 July as Radio and TV Director. New coalition includes all personnel and accounts of Blaker Agency, New York, purchased by John C. Dowd prior to merger with Redfield-Johnstone. Firm will occupy second floor at 501 Madison.

-SR-

Sold-out sign at NBC-TV and CBS-TV

National advertisers wondering whether to use NBC or CBS television network facilities this fall have nothing to worry about. With few exceptions, there's not a thing open from morn to night.

-SR-

Lone station subscribes to Starch studies

WBBM, Chicago, is only broadcast station using Starch reports on reading preferences and habits regularly. On own initiative, commercial manager Ralf Brent broke precedent by inducing Starch to accept station as subscriber, has just renewed for second year.

-SR-

What about TV standards?

Looks like urgently-needed TV standards and TV code will have to spring forth like Topsy. Better Business Bureaus are pushing both. NAB has hands full with other matters at moment, although new TV Director Charles Batson is standards-code minded.

-SR-

How many Negro disk jockeys?

Until recently a rarity, Negro disk jockeys are springing up everywhere. Some, like Joe Adams, KOWL, Santa Monica, are doing landoffice business. Adams' 56 sponsors include national accounts like Plymouth, Manischewitz Wines, Milani Salad Dressing, Shinola Shoe Polish. KWKH, Shreveport, has white d.j. who draws Negro listeners in droves with simulated technique. Prominent-white-audience station in Georgia may soon take on first Negro d.j. SPONSOR will carry story in 31 July.

Curtis Publishing head looks at TV

Robert E. MacNeal, new president of Curtis Publishing, believes that TV will increase movement of goods; help all media. Of magazines' future in a TV era he says: "I am sure that magazines will be a fairly lively corpse for some time to come."

-SR-

More d.j.'s at night this fall

D.j.'s are being fast scheduled into key nighttime hours in move to build low-cost, saleable evening time.

-SR-

Out-of-home listening gets marketing assn. citation

Growing interest of researchers in out-of-home listening measurements emphasized by New York chapter American Marketing Association with meritorious service awards given to out-of-home research experts Dr. Sydney Roslow (Pulse) and Miss Claire R. Himmel (WNEW). Dr. Roslow recently announced extension of out-of-home listening measurements to 10 key markets. NAB at April meeting passed resolution urging analysis of "big plus" audience. Multiple set listening within home is next to get definite attention by researchers.

-SR-

Kiddies big influence on adult viewing

Marked influence of children on what's seen in TV homes, during adult viewing hours indicated in Ohio State U. study of Columbus area. Comparison made between adult-only homes and adult-children homes shows how drastically youngsters alter ratings. Such adult-type shows as comedy drama, including westerns, reveal greatest appeal for child viewer. Variety shows like Milton Berle had almost even viewing balance in adult-only and adult-children homes. Crime drama revealed wide variations depending on nature of presentation. SPONSOR plans full story on this subject.

-SR-

Radio set sales zooming

Although console radio set sales are lagging, 1950 demand for table and portable sets seems destined to push 1950 total substantially beyond 1949. Trend due basically to demand for bed room, kitchen, den, and workroom sets within home; to increasing out-of-home listening. Joseph B. Elliott, RCA vp, predicted recently that radio set sales 1950-1955 would exceed 1935-1940 period.

-SR-

Look for oleo air advertising

Strong users of air advertising for several years, margarine manufacturers like Jelke and Nucoa are gearing for big push to housewives via radio and TV this summer and fall. Elimination of 10c per pound federal tax 1 July affects only colored margarine. Some states are following suit in reducing prices. At same time, butter interests are feverishly planning counter ad action.

-SR-

Watch out if everyone "likes" your TV commercial

Watch out for a TV commercial that rates an overwhelming "like" score with little or no "dislike" votes; it may mean a namby-pamby approach with too little sell to be effective. That's gist of observation by analysts in current Starch TV report. A commercial with strong likes and dislikes is more likely to do selling job, says Starch.

-SR-

MBS Fall business looks good

Fall business prospects at Mutual are better than at any time during last two years, with virtually all MBS advertisers contracted through end of 1950. Fact that Mutual has no network TV operation (a drain on other webs) helps brighten fiscal picture.

"MY KRISPY KOOL LOTION PLEASE, LUIGI!"



ELECTRIC razors and tile baths — us North Dakota hayseeds sure live mighty fancy! And why not, when our income exceeds the national average by \$1750 per year?

There's an easy way to get your share of this fabulous Red River Valley farm income. It's WDAY, Fargo. This 27-year-old NBC affiliate racks up some of the *highest Hoopers in the land*. For weekday Evenings (Dec. '49-Apr.

'50), for example, WDAY got a 64.0% Share of Audience, compared to 15.1% for the next station! Equally important, WDAY has even greater listenership throughout the rural parts of the Red River Valley. A new 22-county survey (copy on request) proves that WDAY is a 17-to-1 favorite over its nearest "competition!"

Let us send you all the amazing facts about WDAY, today!

WDAY

FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives

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Cover shows Tom Bartlett, MC of "Welcome Travelers" (NBC), helping a young guest make a phone call. Telephone-gimmick shows have what it takes (see p. 22).

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Soft drinks on the air
 With steadily rising costs and competition galore, the soft drink industry may soon blow its nickel top—and broadcast advertising will get a big share of the new money 19

Nearly every station has one
 Direct contact of program with listeners always seems to pay off. The hundreds of telephone gimmick shows on the air are doing fine for the sponsor 22

Minutes: new radio/TV measurement
 New Sindlinger report uses time as the yardstick for radio and television ratings. This makes listening-viewing comparable with other recreational activities like reading and going to the store 24

How Borden's does it
 When Borden's dropped network radio for spot, other advertisers sat up and took notice. Now Borden's is busy slugging out the problems of making best local buys for its money 26

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IN FUTURE ISSUES

Fall Facts Issue 17 July

Presented for the first time in fast-reading question and answer style, SPONSOR's annual Fall Facts issue will cover the provocative trends advertisers and agencies must spot in 1950. Here's a rundown of some of the topics covered:

AIR POWER: proofs of sales effectiveness of radio/TV

RADIO SPOT SECTION: spot boom; increase in participation type programs; early morning sponsorship; best times available this fall; transcription and music library trends

RADIO NETWORK SECTION: shift to daytime programming; time slots available this fall; programming motifs of networks, morning, noon, and night; are networks declining?; will rates decrease?

TV SECTION: large TV pullout map including all basic data; time slots available this fall; when to go into TV; package programs available; trends in TV rates

OVERALL: premium trends; are giveaways waning?; use of mail order; research trends

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

IT takes more than a franchise and equipment to make a ball-team or a radio station—it takes *Know-How*.

KWKH has unequalled radio Know-How in its tri-state market. . . a Hooper-proven Know-How born of 24 years' experience.

For Mar.-Apr. '50, for example, Shreveport Hoopers gave KWKH a 77.0% higher Share of Audience than the next station, weekday mornings — 55.2% higher in the afternoon—83.4% higher at night!

Also—BMB Study No. 2 proves that KWKH gets the biggest audience in the rich oil, timber and agricultural regions *around* Shreveport. KWKH's Weekly Daytime Audience shows an increase of more than 50,000 families since 1946 . . . is now over 300,000 families!

By every standard, KWKH is your best buy in our booming area. Ask us or The Branham Company for all the facts!



KWKH

SHREVEPORT

Texas

LOUISIANA

Arkansas

The Branham Company
Representatives

Henry Clay, General Manager

50,000 Watts • CBS •



how
hard
can
an
advertising
dollar
work?



Sponsors love receiving letters — especially when they come at the rate of one every 7.5 seconds!

That's just what happened as a result of a certain show* on CKAC during the week of May 13-19. In seven short days, this show pulled 78,718 replies, *each containing proof of purchase*. Mathematically speaking, this means one reply each and every 7.5 seconds, twenty-four hours a day, for the full seven day week!

Amazing? Not when you consider that CKAC takes you into 450,000 French radio homes — more than 70% of the total number of radio homes in the Province. It's no wonder that CKAC gets results—at a very modest cost per listener.

*CKAC's "CASINO". Present co-sponsors: Odex, Super Suds, Noxzema. Segments of "Casino" still available for sponsorship. Write for full details.

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



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

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

510 Madison

TV FILM STORY PLEASURES

May I applaud you for your excellent story in the current issue of SPONSOR entitled "Sensational but scarce." It is a real step forward in clarifying the film situation for television.

May I take this opportunity to correct the erroneous impression which I believe the article gives that our firm has sold the *Cisco Kid* rights for television to NBC. Actually, our deal with the National Broadcasting Company involves the use of our *Cisco Kid* television films on their owned and operated stations in New York, Cleveland, and Washington only. In all other markets we are taking individual contracts with sponsors and stations.

JOHN L. SINN
President
Ziv Television Programs
Incorporated
New York

BINDERS FOR SPONSOR COPIES

WHO's copies of SPONSOR have been read, and distributed throughout the organization for re-reading and eventually have been lost in the shuffle. Mr. Loyet recently expressed a desire to have a complete file of SPONSOR magazines for the past year, and to build a file of future copies. Can you supply back issues?

Building a file of SPONSOR calls for a wire type binder in which to keep current issues prior to permanent binding. Do you make such a binder especially for SPONSOR?

W. W. WOODS
Assistant Resident Manager
WHO
Des Moines

• Binder holding a 6-months' supply of SPONSOR are available at \$4 each; two binders \$7.

NAB'S MILLER COMMENTS

I have found some very constructive, affirmative articles in the current number of SPONSOR concerning NAB and I am writing to let you know that I appreciate them very much. I am sure they will be mutually helpful.

JUSTIN MILLER
President
NAB
Washington

RADIO RESULTS VALUABLE

As a new station, only on the air since 1 December, 1949, we are proud of the results we have been able to produce for the Central Federal Savings and Loan Association of Wellsville, Ohio. From what we have been able to learn of the radio activity of such firms, use of an extensive spot schedule is unusual.

Within a few weeks, I will be able to give you another report that will be extremely unusual in this same field. In that time we will be able to get some idea of the results another bank is getting from their sponsorship of major league baseball games! This particular account's activity has arrested the interest of the *Banker's Monthly* magazine. The most unusual part about this story is that the bank is located in a small town 20 miles from our 250-watt transmitter and serves largely a farmer market. We find that "Radio Results" is extremely valuable to us in passing on valuable program selling ideas.

JOHN W. RIDDER
Program Director
WOHI
East Liverpool, Ohio

TV DICTIONARY FOR SPONSORS

Will you please send us a copy of the issue of SPONSOR which has Part I of the TV dictionary. We have parts II and III. For some reason or other we do not have part I. Either we mislaid our copy or did not receive one.

JOHN R. GILMAN JR.
Assistant Advertising Manager
John H. Brock Inc.
Springfield, Mass.

Mr. Stuart Watson received one of your pamphlets, "TV dictionary for sponsors." Everyone in our advertising department has found the TV dictionary both interesting and entertaining, and Mr. Watson has asked me to write to you to see if it might not be possible for you to send him two more copies.

DOROTHY E. FENO
Secretary to Mr. Stuart Watson
Assistant Manager Adv. Dept.
Standard Oil Company (Indiana)
Chicago

We would like to take advantage of
(Please turn to page 52)

NEW YORK



F.W.
MILLER



W.B.
FABER



K.G.
DARE



S.B.
BEESON



W.B.
DUNN



P.J.
SULLIVAN



F.W.
MILLER, JR.



F.T.
BRESLIN



W.L.
KOST



W.E.
SHREWSBURY



H.K.
POSTER



B.H.
KEIT



D.J.
FERRIS, JR.



E.N.
SIMONS



H.L.
BACHMAN



I.N.
HARDINGHAM, JR.



C.A.
HIGGINS

*These are your
Headley-Reed contacts*

These are the men who, with years of experience and willingness, are ready at all times to give you the maximum of efficiency in service. All are well seasoned in the field, all are capable.

SAN FRANCISCO

CHICAGO



R.W.
MITCHELL



J.H.
WRATH

HOLLYWOOD



G.H.
LINDLEY



I.L.
MORTON

ATLANTA



E.W.
SWEATMAN, JR.



J.C.
SCHULZ

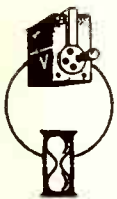
DETROIT



H.V.
BARRETT

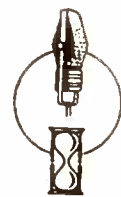


F.B.
RICE



HEADLEY-REED TV

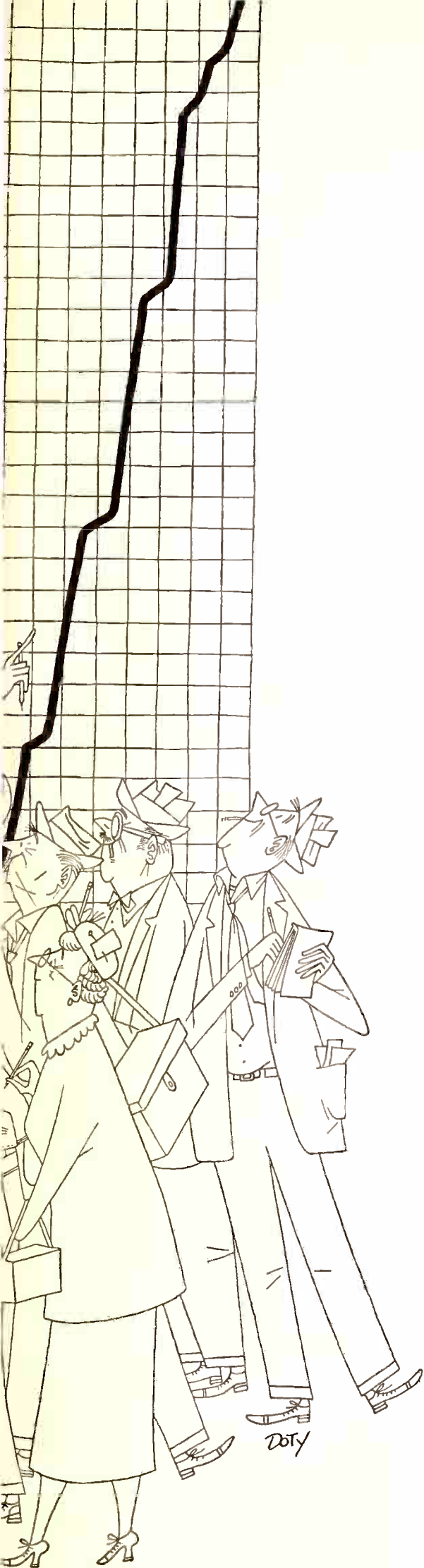
3 JULY 1950



HEADLEY-REED COMPANY

WHAT'S THE INSIDE STORY?





EVERYBODY knows the *big* story. Any way you say it—audience, cost or results—50,000-watt KMOX is by far the best advertising buy in 73-county Mid-America.*

Now Pulse reveals the *inside* story!

IN METROPOLITAN ST. LOUIS (4-COUNTY HEART OF MID-AMERICA), KMOX DELIVERS A BIGGER AUDIENCE THAN ANY OTHER STATION.† AT A LOWER COST-PER-THOUSAND.

It's one inside story you can shout about. Daytime, you get almost twice as many listeners per, average quarter-hour...at a 13% lower cost-per-thousand! Nighttime, you get a 65% larger audience...at a 30% lower cost, *only \$1.55 per thousand!*

And *anytime*, all of KMOX's listeners in the other 69 counties are a whopping bonus!

You can say that again. *Inside* St. Louis—as well as outside—KMOX gives you *more* listeners at *less* cost than any other station!

*BMB 50-100% daytime listening area, 1949; 66 counties nighttime.

†The Pulse of St. Louis, March-April 1950, Monday through Friday ratings for St. Louis City and these counties: St. Charles, St. Louis, Madison and St. Clair.

The Voice of St. Louis • 50,000 watts **KMOX**
Columbia Owned • Represented by Radio Sales



**YOU CAN'T DRIVE
A SPIKE WITH A
TACK HAMMER...**

You must have sufficient coverage of the market to assure adequate coverage of the community . . . KATL's 5000 WATTS will assure YOU complete coverage of the entire Houston market area.



**YOU DON'T NEED A 10
TON TRUCK TO DELIVER
YOUR MESSAGE...**

CHECK THESE POINTS ON "CATTLE" COVERAGE:

Radio Families	393,400
Annual Income	\$ 1,873,393,000
Retail Sales	\$ 1,287,086,000

Nat. Rep.
Independent Metropolitan Sales
King H. Robinson, General Mgr.

Houston's Oldest Independent

5000 WATTS **KATL** FULL TIME

HOUSTON, TEXAS



Queries

This new feature will present some of the most interesting questions asked of SPONSOR's Research Dept. Readers are invited to call or write for information. Address: 510 Madison Avenue, New York 22, N. Y.

- Q.** Who is the agency for Hopalong Cassidy, for licensing rights to produce merchandise under his name? *Stationery manufacturer*
- A.** Contact William Boyd, Hopalong Cassidy Enterprises, Beverly Hills, California.
- Q.** How many advertisers use television? *Boston broadcaster*
- A.** N. C. Rorabough Company reports that some 2,842 advertisers were investing in television in March, compared with 2,398 in February—an increase of 18.5%.
- Q.** What radio programs are sponsored over NBC by General Mills? *Midwestern advertising agency*
- A.** NBC's report for June lists: *Live Like A Millionaire* (General Mills Products); *Night Beat* (Wheaties); *The Penny Singleton Story* (Wheaties); *Dangerous Assignment* (Wheaties); *Sara's Private Caper* (Wheaties).
- Q.** Can you give us some comparison between the number of TV set owners and radio set owners? *Baltimore advertiser*
- A.** According to the Broadcast Measurement Bureau, at the start of this year there were 40,700,000 radio families in the United States, and 4,343,000 TV families.
- Q.** In what issue have you had an article called "Is Hooper short-changing radio?" *Advertisers' association*
- A.** 22 May 1950, p. 30.
- Q.** Do you have data on the Negro market? *Small advertising agency*
- A.** See SPONSOR issues: 10 October 1949, "The Forgotten 15,000,000"; 29 August 1949, page 28; 12 September 1949, page 36.
- Q.** Can SPONSOR tell me anything about the impact of television as a selling medium? *Sales consultant*
- A.** SPONSOR's 199 TV Results gives you concrete facts which are verified by the sponsors. (The booklet is still available, free to SPONSOR subscribers, otherwise \$1.00. Bulk rates on request.)
- Q.** We have something coming up this summer in which NBC-TV might be interested, can you tell us to whom to submit it? *Veterans' association*
- A.** Send it to Special Events, NBC, Mr. Robert W. Friedheim.
- Q.** Do you have any information concerning the grocers' use of radio in comparison to other media? *Trade association*
- A.** See SPONSOR's recent publication *Radio Is Getting Bigger*. In the article "More power," statistical information is given specifically concerning grocers. (This booklet is still available on the same basis as 199 TV Results mentioned above.)
- Q.** Earlier this year you had a story on transit radio. Can you give us an idea how it stands now? *Large advertiser*
- A.** SPONSOR had a "p. s." on transit radio in its 5 June issue. At that time the system had been stretched to 23 cities with 3,300 vehicles equipped for transit radio. Advertisers had gone from 25 to 45 since 1 January, an increase of 80%. Local advertisers were reported as numbering 344.

3 July 1950



New and renew

These reports appear in alternate issues

New on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
American Oil Co	Joseph Katz Co	CBS 73	Edward R. Murrow; M-F 7:45-8 pm; 3 Jul; 52 wks
Carnation Co	Erwin, Wasey Co	CBS 95	Family Party; Sat 10-10:30 am; 1 Jul; 52 wks
Coca-Cola Co	D'Arcy	CBS 74	Unnamed; Sat 10:30-11 pm; 7 Oct; 39 wks
Quaker Oats Co	Sherman & Marquette	MBS 400	The Challenge of the Yukon; M, W, F 5:30-6 pm; 11 Sep; 52 wks
Richfield Oil Corp	Hixson & Jorgensen	NBC 16	Richfield Reporter; Sun-F 1-1:15 am (Pac); 25 Jun; 52 wks
William Wrigley Co	Arthur Meyerhoff	CBS 170	Twenty-four different programs; various times; 14 Jun to 4 Aug

Renewals on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Campbell Soup Co	Ward Wheelock	CBS 156	Club 15; M-F 7:30-45 pm; 3 Jul; 52 wks
General Foods Corp	Young & Rubicam	NBC 151	The Aldrich Family; Th 8-8:30 pm; 29 Jun; 52 wks
		NBC 161	Father Knows Best; Th 8:30-9 pm; 29 Jun; 52 wks
General Mills Inc	Tatham-Laird	ABC 253	Breakfast Club; M-F 9-9:15 am; 29 May; 52 wks
	Dancer-Fitzgerald-Sample	ABC 194	Betty Crocker Magazine of the Air; M-F 10:25-45 am; 1 Jun; 52 wks
	Tatham-Laird	ABC 23	Today in Hollywood (Pac Coast only); 1 Jun; 52 wks
General Mills	Knox Reeves	NBC 72	Live Like A Millionaire; M-F 2:30-3 pm; 1 Jun; 52 wks
The Kellogg Co	Kenyon & Eckhardt	MBS 400	Mark Trall; M,W,F 5-5:30 pm; 2 Oct; 13 wks
P. Lorillard Co	Geyer, Newell & Ganger	ABC 56	Dr. I. Q.; 30 Aug; 52 wks
Nozzema Chemical	SSC&B	MBS 125	Gabriel Heatter; M 7:30-45 pm; 26 Jun; 52 wks
Procter & Gamble Co	Compton	CBS 83	Lowell Thomas; M-F 6:45-7 pm; 3 Jul; 52 wks
	Dancer-Fitzgerald-Sample	CBS 85	Beulah; M-F 7-7:15 pm; 3 Jul; 52 wks
	Dancer-Fitzgerald-Sample	CBS 86	Jack Smith; M-F 7:15-30 pm; 3 Jul; 52 wks
	Biow	CBS 149	The FBI in Peace and War; Th 8-8:30 pm; 6 Jul; 52 wks
		MBS 509	Roy Rogers Show; Sun 6-6:30 pm; 6 Aug; 52 wks
Quaker Oats Co	Sherman & Marquette	MBS	A Man On The Farm; Sat 12-1 pm; 2 Sep; 13 wks
Ronson Art Metal Works	Grey	MBS 498	Twenty Questions; Sat 8-8:30 pm; 1 Jul; 52 wks
Trimont Clothing Co	William H. Weintraub	ABC 196	Stop The Music; Sun 8:15-30 pm; 3 Sep; 52 wks

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Marion Annenberg	MBS, N. Y.	WDSU-TV, WDSU, New Orleans, prom dir
Edward R. Capral	WCON, Atlanta	WATL, Atlanta, prog dir
Robert DeSousa	KNBH, Illwd., tv sls	Same, acct exec
Sam Elber	AM, a daily magazine of business news, exec news ed	WIP, Phila., dir of prom and pub
Norman Evans	WFMD, Frederick, Md., chief announcer	Same, prog dir
Jack D. Funk	KNOX, Sweetwater, Texas, prog dir	KCHH, Chillicothe, Mo., comml mgr, prog dir
Eleanor Glogau	MBS, N. Y., publicity dept	DuMont tv net, N. Y., publicity dept
Ruddick C. Lawrence	Fortune Magazine, N. Y., assee adv mgr	NBC-TV, N. Y., mgr of sls dev
Dewey H. Long	Frederic W. Ziv Co, N. Y., sls	WABB, Mobile, gen mgr
Warren Middleton	KMOX, St. L., sls prom dir	WLS, Chicago, heads staff under sls mgr in creation and prod of sls material
Harold L. Morgan Jr	ABC, N. Y., tv bus mgr	Same, natl dir of tv prog operations
Donald A. Norman	WNBC-WNBT, N. Y., sls dir	KNBH, Illwd., sls mgr
Kent Paterson	WOR, N. Y., sls staff	WCBS, N. Y., acct exec
Chester Randolph	KGLO, Mason City, Ia., farm svc dir	WLS, Chi., asst farm dir
Leonard Reeg	ABC, N. Y., eastern prog mgr (AM)	Same, natl dir of AM prog
Willard Schroeder	Ketchum, MacLeod & Grove, Pittsb., radio, tv dir	Grandwood Broadcasting Co (WOOD), Grand Rapids, gen mgr, sec
Alexander Stronach Jr	ABC, N. Y., mgr of tv prog	WINS, N. Y., research
G. Richard Swift	WCBS, N. Y., gen mgr	Same, natl dir of tv prog
Ralph Tuchman	KTTY, Illwd., sls-svc coordinator	Same, also gen mgr WCBS-TV
Clarence Worden	WCBS, N. Y., dir of spec features and pub svc	Same, asst to gen mgr
		WCBS-TV, N. Y., asst to gen mgr

● In next issue: **New National Spot Business; New and Renew on Television; Station Representation Changes; Advertising Agency Personnel Changes**

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
James Calvin Affieck	Radiomarine Corp of America (RCA subsidiary), N. Y., adv and sls prom mgr	Allen B. DuMont Labs, N. Y., sls prom mgr, receiver sls div
Robert H. Bennett	General Foods Corp (Maxwell House div), N. Y., sls, adv mgr	Same, asst gen mgr of Maxwell House div
Emil G. Best	Thor Corp, Chi., sls prom mgr	Same, adv mgr
James P. Delafield	General Foods Corp (Maxwell House div), N. Y., asst sls, adv mgr	Same, sls, adv mgr of Maxwell House div
George H. Fitch	Devoe & Reynolds, N. Y., mgr of company store system	Same, adv mgr
T. C. Fogarty	Continental Can Co, N. Y., sls vp	Same, exec vp metal div
Gene Fowler	Alfred Colle Co, M'npls., acct exec	Archer-Daniels-Midland Co, M'npls., adv mgr
Eric Hartell	Zonite Products Corp, N. Y., gen adv mgr	Same, adv vp
William C. Jordan	Sales Management Magazine, N. Y., adv prod mgr	Bristol Laboratories Inc, Syracuse, asst to adv and sls prom mgr
Dwight McAnally	Sears, Roebuck (Galveston store), adv mgr	Dearborn Stove Co, Dallas, asst adv mgr
Frank Price		Thomas A. Edison Inc, West Orange, asst to adv dir
Rol Rider	N. W. Ayer, H'wood office	Carnation Co, L. A., asst adv mgr for Friskies Dog Food
John P. Robertson	Trans World Airline, Kansas City, Mo.	Same, city sls mgr (Zurich, Switzerland)
Roland F. Roche	Coca-Cola Co, N. Y., mgr of natl youth market	Pepsi-Cola Metropolitan Bottling Co, N. Y., vp in charge of adv
Lou Scott		Thomas A. Edison Inc, West Orange, sls prom mgr for Edison Voicewriter
John E. Sloane	Thomas A. Edison Inc, West Orange, mgr of spec adv and pub	Same, adv dir
Richard Spater	Trans-World Airline, Kansas City, Mo. (city sls mgr, Zurich, Switzerland)	Same, city sls mgr (Rome)
William B. Tower Jr	Illinois Watch Case Co (Elgin American div), Chi., sls mgr	New Haven Clock & Watch Co, New Haven, sls dir
Richard B. Wilder	Young & Rubicam, N. Y.	Jasco Aluminum Products Corp, Westbury, L. I., adv mgr

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Molasses Co, N. Y.	Grandma's molasses	Charles W. Hoyt Co, N. Y.
Astrow Corp, East Newark, N. J.	Filter manufacturer	Hart Lehman, N. Y.
Aron Canning Co, Stockton, Calif.	Corina tomato paste	Botsford, Constantine & Gardner, S. F.
B.Y.'s of California, L. A.	Skin lotion	Steller, Millar & Lester, L. A.
A. & G. J. Caldwell Inc, Newburyport, Mass.	Light rum	Badger & Browning & Parcher, Boston
Hal Collins Co, Dallas	Hair tonic	Gandy-Owens, Dallas
Delham Food Products Co, Cambridge	Food manufacturer	Meissner & Culver Inc, N. Y.
Del-Mar Services Inc, Chi.	"Aqua-Mite" filter	MacDonald Cook Co, Chi.
Grace Downs Hollywood Model School, N. Y.	School for models	William Wilbur, N. Y.
East Coast Packing Co, Boston	Chicken croquettes	Chambers & Wiswell Inc, Boston
Economy Gas Furnace Mfg Co, Chi.	Gas furnace manufacturer	Morris F. Swaney Inc, Chi.
Fletcher Products Inc, L. A.	Mouth wash	Hobson, L. A.
Foell Packing Co, Chi.	Rose brand canned meat	Gordon Best Co, Chi.
Great Kills (Staten Island) Board of Commerce and the Great Kills Boatmen's Association, N. Y.	Board of commerce & boatmen's association	William Warren, Jackson & Delaney, N. Y.
Griffith-Durney Co, Beverly Hills	Alaska pink salmon	Mogge-Privett Inc, L. A.
Havatampa Cigar Co, Tampa	Cigars	Henry Quednau, Tampa
Henry, Leonard & Thomas Inc, N. Y.	Cigarette holders	William G. Seidenbaum & Co, N. Y.
John Henschel & Co, N. Y.	Drawing materials	Rose-Martin Inc, N. Y.
Herock Mfg Co, Phoenixville, Pa.	Paint products	Rolley & Reynolds, Phila.
Kormon Water Co, Fall River, Mass.	Water bleach	A. J. Kearns Co, Fall River
Mandel Mfg Co, St. L.	Junior sportswear	Douglas D. Simon, N. Y.
Marion Electrical Instrument Co, Manchester, N. H.	Electric meters	Meissner & Culver Inc, Boston
Market Forge Co, Everett, Mass.	Materials handling division	Cory Snow, Inc., Boston
Mayfair Mfg Co, Bklyn.	Photographic equipment	George M. Kahn Co, N. Y.
Melrose Cedar Point Inc, Sandusky, O.	Resort	Kochl, Landis & Landen Inc, N. Y.
Midland Manufacturing Products, Detroit	Novelties	Denman & Betteridge, Detroit
The New England Bakery, Providence	Harvest bread	Horton-Noyes, Providence
Pacific Vinegar Co, Richmond, Calif.	Maynor's wine vinegar	Ralph G. Cain, S. F.
Patterson-Kelly Co Inc, East Stroudsburg, Pa.	Heat transfer equipment manufacturer	O. S. Tyson & Co, Inc, N. Y.
Penn Metal Corp, Phila.	Steel storage equipment	Raymond A. Sholl & Co, Phila.
Plaza Studios, N. Y.	Blouses	Yates, Wertheim & Bahcock, N. Y.
The Adam Scheidt Brewing Co, Norristown, Pa.	Beer and ale	Ward Wheelock Co, Phila.
School of Modern Photography, N. Y.	Photography school	Grey, N. Y.
A. Schrader's Son, N. Y. (div of Scovill Mfg Co.)	Automotive tire valves	G. M. Basford Co, N. Y.
Screw Research Association, Providence	Head screws	James Thomas Chirurg, Boston
Seibel & Stern, N. Y.	Dress manufacturer	J. Gerald Brown, N. Y.
Seneca Textile, N. Y. (div of United Merchants & Manufacturers)	Textiles	Federal, N. Y.
Shellenberger's Inc, Phila.	Confectionery stores	Altken-Kynett Co, N. Y.
Shifman Brothers, Newark	Bedding	Max Walter, N. Y.
Toy Manufacturers of the U. S. A., N. Y.	Association	Grey, N. Y.
John Wanamaker, Phila.	Department store	Douglas D. Simon, N. Y.
Ward & Ward, Phila.	Men's store chain	Weightman, Phila.
Wisteria Hosiery Mills, Gastonia, N. C.	Hosiery mills	Edwards, Hackensack, N. J.
WNEW, N. Y.	Radio station	The Arnold Cohan Corp, N. Y.
The Woburn Chemical Corp, Kearny, N. J.	Chemical manufacturer	Victor A. Bennett Co, N. Y.



The Greeks had a stage for it . . .

Back in the days of the tunic and laurel wreath, the Greeks started the "arena" theatre—with no stage settings or properties—but with sharp accent on story and characters. Today, in New York, in Dallas, in Seattle, throughout the country, the "arena" theatre technique is revolutionizing the legitimate stage.

In television, the arena theatre has the important asset of *economy*.

NBC's CAMEO THEATRE brings the same swift power and dramatic impact to the living rooms of millions of viewers without the need of expensive scenery and properties . . . yet with a sharpness and intimacy that prompted *Billboard* to say of Arthur Miller's premiere script: "Gripping, beautifully produced stanza . . . a smash artistic success."

Available for immediate sponsorship on NBC, the CAMEO THEATRE combines *prestige* and *mass appeal* in a degree rarely found in television.

NBC Television

A service of Radio Corporation of America

Important
in your
selling



WDEL-TV

CHANNEL 7

WILMINGTON, DEL.

Assures advertisers the clearest picture in this rich, important market. NBC network shows, fine local programming—provide an established and growing audience. Many advertisers are now enjoying profitable returns.



WGAL-TV

CHANNEL 4

LANCASTER, PENNA.

The only television station that reaches this large, important Pennsylvania market. Local programming—top shows from four networks: NBC, CBS, ABC and DuMont guarantee advertisers a loyal, responsive audience.



STEINMAN STATIONS

Clair R. McCollough,
General Manager

Represented by

**ROBERT MEEKER
ASSOCIATES**

New York

Chicago

San Francisco

Los Angeles

NBC

TV AFFILIATES



Mr. Sponsor

W. S. Brown

Vice president & advertising manager
Canada Dry Ginger Ale, Inc., N. Y.

Fortunately for Canada Dry, William Brown, its vice president in charge of advertising, is inclined to think out loud . . . often and rapidly. Small ideas grow quickly to large significant ones as he thinks them out verbally. His latest, the "television snack" theme, recently became part of one of Canada Dry's greatest promotional programs: it's a basic sales theme that associates beverages with related snack-eating, will be used on TV and at point-of-sale.

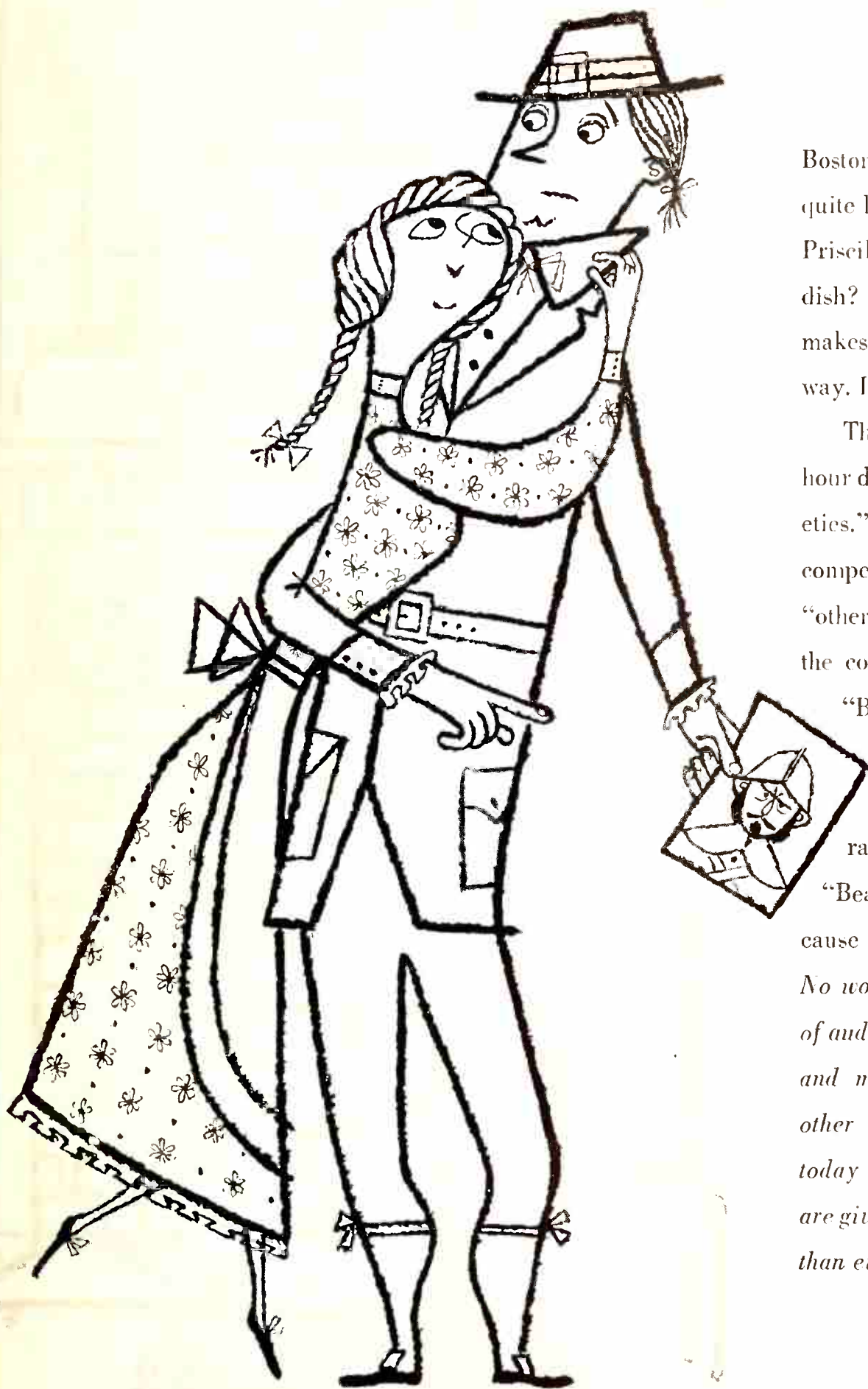
There's no magic to good advertising," says Brown (his confident manner reminds you of the proverbial dynamite that comes in small packages), "and it's hardly a matter of being strictly scientific." With a background in accounting (NYU, 1927), 47-year-old Brown has had 25 years' experience with Canada Dry, 20 years in the advertising department. A practical man, unhindered by complex theory, Brown believes that a good advertising man must first be a "damn good administrator."

Canada Dry, and Brown, are famous for "firsts." The company was first to sponsor the *Jack Benny* show, *Information Please*, and the *Meredith Wilson* regular-season show on radio. Canada Dry's latest first: sponsorship of the initial network TV program by a soft drink manufacturer, *Super Circus* on ABC. The show costs the company about \$7,000 per week. It was first telecast over 10 stations in April 1949; today, it's in 30 cities.

Extensive advertising campaigns by Canada Dry suggests huge advertising expenses. Actually, the budget is not high. Brown will work with about \$3,000,000 for 1950: \$1,600,000 allotted to company-owned plants; about \$800,000 to home office advertising; about \$600,000 to advertising for licensees. With its local bottlers, the company will spend about \$110,000 on local radio for 1950. An average of 750 announcements per week have been aired for the past three years. Over \$350,000 will be spent for TV this year.

Brown's outstanding advertising job has not been in vain. Net sales for 1949 were \$1,300,000 more than for 1948 (based on their fiscal year): \$51,400,000 for 1949; \$50,100,000 for 1948. For the six months ending 31 March 1950, net sales amounted to \$25,176,728 with a net income of \$912,663; in the like period for 1949 sales were \$24,320,380 with a net income of \$867,956. (For other information on soft drink advertising, see page 19.)

Boston still speaks for itself



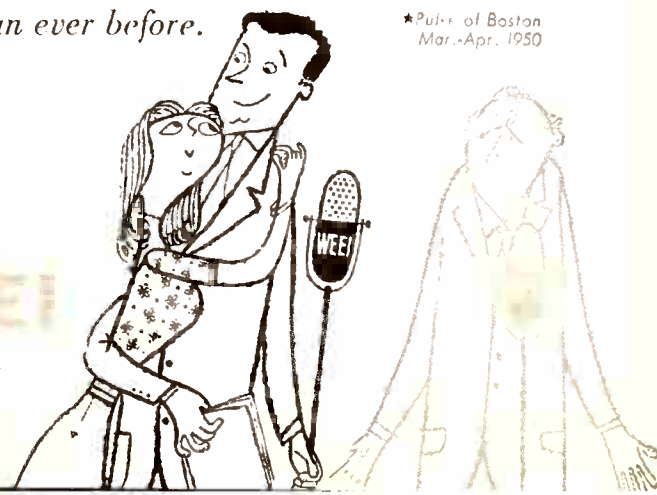
Boston is Boston... and there's no place quite like it. Remember the old story of Priscilla and John Alden and Miles Standish? It's the same today. Boston still makes up its own mind. And goes its own way. In radio, too.

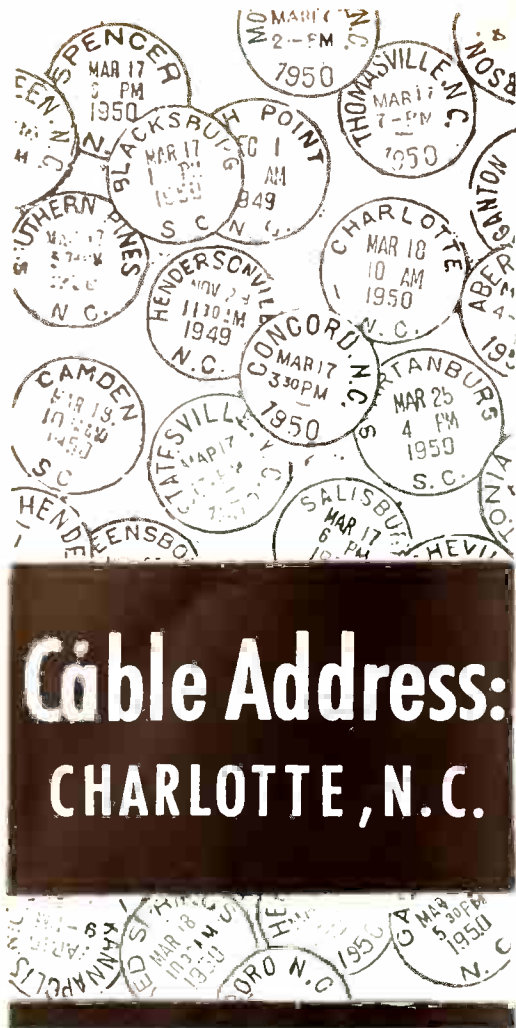
That's illustrated by WEEI's full-hour daytime program, "Beantown Varieties." This WEEI local live talent show competes with one of the most popular "other network" daytime programs in the country. Yet in every quarter-hour "Beantown Varieties" attracts a *bigger* audience than any other Boston station. Delivers a Pulse rating of 5.2!*

"Beantown Varieties" is on WEEI because WEEI knows what Boston likes. *No wonder WEEI has the largest share of audience, the highest average ratings and more quarter-hour wins than all other Boston stations combined.* And today WEEI's much bigger audiences are giving sponsors more for their money than ever before.*

*Pulse of Boston
Mar.-Apr. 1950

the station is **WEEI**
Columbia's Friendly Voice in Boston





**Cable Address:
CHARLOTTE, N.C.**

With Charlotte activation of the co-axial cable definitely assured for September, WBTV becomes the cable address of almost 20,000 Carolina television families — and their additional thousands of friends and neighbors.

Oldest, and by 10 times the most powerful, telestation in the Carolinas, WBTV beams the choice programs of 4 networks to 59 counties, including 9 principal cities and a population of over 3,000,000.

Greatly increased set sales and intensified viewer interest in WBTV assure a responsive audience for your television advertising in the cable-conscious Carolinas.

WBTV
CHARLOTTE, N. C.

Jefferson Standard Broadcasting Company
Represented Nationally by Radio Sales

New developments on SPONSOR stories

p.s.

See: Summer selling issue
Issue: 8 May 1950
Subject: Summer sales

Plans, promotions and ideas, new ones and old, continue to stimulate 1950 summer selling. Results so far are good.

National representatives, both radio and TV, point to unprecedented summer billings which show no signs of slacking off.

TV stations, particularly NBC outlets, are sold practically solid.

Discount plan of WLW-T, Cincinnati, described by SPONSOR (8 May 1950), is paying off, according to the station. The month of May showed an all-time high for the video outlet with 182 advertisers; a 23% increase over the total number of advertisers buying time during April, and 109% over the same period last year. Participation sponsorship showed the greatest increase in May as compared to April, 76 to 53; spot announcements were 43 compared to 33; sponsored programs, 63 compared to 62.

ABC reports there is every indication that the summer will see no unusual recession of spot sales from an upward trend. (Spot sales on its five owned and operated stations have registered a 27% increase in the first five months of 1950 over a comparable period last year.) New advertisers are entering the field in numbers equal to those taking the summer off. Says M. B. Grabhorn, vice president in charge of owned and operated stations, ". . . the continuing expansion of the television audience with set manufacturers and sales reaching new highs indicate that the summer months will find spot advertisers making use of the medium as heavily as during the rest of the year."

The TV network situation for the summer looks much better than ever before. It is reported that about 35 network programs will vacation during the summer; but 46 will not. The vacationing sponsors plan little in the way of summer replacements. The line-up has been reported as follows: ABC retaining 11 advertisers, four vacationing; CBS retaining 14, 17 vacationing; NBC split, 16 and 16. DuMont indicates no sponsor taking off for the summer. NBC has in effect a 35% discount to discourage advertisers from taking the summer vacation.

Stations generally feel that their early success forecasts a summer selling job well done. WPEN, Philadelphia, for example, added during the latter part of May and the first of June over eight program sponsors, with several new and renewed sponsors in their spot announcement and newscast departments. Typical of the 1950 summer selling impetus is that reported by WTAG, Worcester: "The Carlton Woolen Mills in Rochdale, Mass., is one of several WTAG advertisers seeing the light about not giving up advertising because it's summer.

p.s.

See: "How to 'sell' a candidate"
Issue: 22 May 1950, p. 38
Subject: Political campaigns on the air

With studios and recording equipment now set up in the Congressional office buildings, Congressmen are taking advantage of leasing the equipment at low cost. It costs them about \$3.50 a disk to make radio transcriptions to send back to their local stations, which can be used on free time. It is estimated that from 300 to 900 of these recordings are made each week, and it is not unusual for a member to send them to 40 or 50 stations; one member as high as 72 stations.

Members of Congress are expected to hit the air waves hard in view of these available facilities; about half are using the radio regularly now.



STABILIZED!

from now on...

WWJ-TV is taking circulation for granted! The number of television sets in the Detroit market has passed the quarter-million mark!

from now on...

Words like "experimental" ... "test" ... "pioneering" ... "infancy" and the rest of the vocabulary of a new medium are out. TV has come of age!

from now on...

We will back our belief in the stability of television with our new rate card (#8) which will be guaranteed to advertisers for one full year!

**RATES
GUARANTEED
FOR 1
YEAR**

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

WEED

and company

A vintage microphone on a stand with a square sign. The microphone is a classic ribbon or dynamic type, mounted on a thin black stand. A square sign is attached to the stand, and the text 'RADIO AND TELEVISION STATION REPRESENTATIVES' is printed on it.

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD



TREND IN SOFT DRINKS INDUSTRY: CANADA DRY IS TRYING TO HITCH SODA AND SNACK PARTIES TO TELEVISION VIEWING

Soft drinks on the air

There's no love lost

in the nickel drink field, and competition galore

over-all There's nothing soft about the soft drinks industry. High costs (they're still rising) and the fight to break the traditional five-cent price have drawn the bottlers in a line as hard as the bottles their drinks come in. Ad budgets have felt the pinch.

Though soft drink sales have risen steadily in recent years, profits and advertising budgets in general have not. About \$75,000,000 was spent for advertising in 1948 by the soft drink

companies; the figures have increased only slightly since then.

But there are signs that the bottling industry is about to blow its five-cent top. Already, Canada Dry has added a penny to the price of small bottles in many markets. And, on a regional basis, Grapette, Dad's Root Beer, Nesbitt's Orange and other beverages have begun to increase prices. On the West Coast, 10 cents may soon be the prevailing price for the traditional "nickel bottle" of pop.

Price increases are the key to increased air advertising. Until sales win a respectable margin of profit, most beverage manufacturers aren't going to expand advertising budgets to get more sales. When the break does come, television will get a big share of the new money. The soft drink people aren't forgetting what radio has done for them; but they're intrigued by the opportunity to show their product and its trademark over the air to large audiences.



ANYWHERE IN U. S., COCA-COLA'S ON TAP. THAT'S WHY COMPANY USES NETWORK RADIO EXTENSIVELY TO KEEP SALES UP

One of the first companies to raise its prices, Canada Dry is also the first soft drink manufacturer with a network TV show, *Super Circus* on ABC. On the other hand, Coca-Cola, which has been hewing to the five-cent line, has TV program plans as well. One

possibility: a Charlie McCarthy show on TV. Coca-Cola can make expansion plans without raising its price because of its tremendous sales volume (about \$150,000,000 annually).

To understand advertising strategy in the soft drinks industry, you have to know the business itself. It's a complex structure made up of "parts and parts of parts," as one bottler put it. Most ad budgets, consequently, are broken down on a national, regional, and sub-regional basis.

There are more than 6,662 bottlers of carbonated beverages in the United States. They break down into two distinct groups: independent bottlers who manufacture beverages from standard extracts and concentrates; and franchise bottlers who prepare beverages from a concentrate furnished them by a parent company owning exclusive rights to some secret formula and a national trademark name. The Pepsi-Cola, Coca-Cola, and Seven-Up companies are typical of those which give bottling franchises to local companies.

Though not more than half the bottlers are franchise companies, they do about 80% of the total business. Most parent companies allot advertising

money for use locally by the franchise organizations. Spot radio gets a big slice of the local money, though no accurate estimate of how much is possible because bottlers are so scattered.

The Broadcast Advertising Bureau of NAB, recently prepared an extensive roundup of information about the soft drink industry. BAB found that retail sales in the industry totalled over \$1,250,000,000 in 1949. During the past 10 years, there's been a huge boost in consumption. In 1939, 482,995,576 cases (an average of 24 bottles to a case) went down the throats of consumers. Wholesale value of all this pop was \$361,690,917. In 1949, the total was up to 1,030,061,000 cases valued at \$836,648,400.

But, in this period, costs rose as well. From the prewar price of around four cents a pound, sugar jumped to between seven and one half and eight cents. Bottles cost 40% more; bottle tops 30% more; labor costs have doubled since 1939.

It's no wonder bottlers feel they have to make the buffalo on the nickel scream in order to keep the traditional five-cent price. But Coca-Cola, giant in the field, shows no inclination to up its prices.



Spot radio helps sell ex-Champ's pop in South



Morton Downey puts listeners in Coca-Cola mood thrice weekly on NBC

Super Circus is first network TV show sponsored by a soft drink firm

Some facts about Coca-Cola's position in the trade show why; and also indicate what's behind Coca-Cola advertising strategy.

Coca-Cola placed first in a 1949 Scripps-Howard product distribution survey among nearly 200 types and brands of products studied. Four markets showed Coca-Cola represented in 100% of the retail outlets checked. Coke dropped below 93% distribution in only one of the markets checked. Pepsi-Cola and Royal Crown ran Coke a poor second; neither were represented 100% in any one market. Canada Dry Ginger Ale and Seven-Up had complete distribution in the markets covered, generally falling below the colas within each market.

Not only within the cola field, but among all carbonated beverages, Coca-Cola is by far the favorite soft drink on the market. Pepsi-Cola has been the only serious contender for the title, but it still doesn't approach Coke's annual sales.

Coca-Cola may well be the heaviest advertised single product in America. And, of the \$13,000,000 to \$15,000,000 spent for advertising this year, about \$3,000,000 will be devoted to radio. The total budget is about the

same as for last year. Coca-Cola shares cost of advertising with its 1,056 bottlers all over the country.

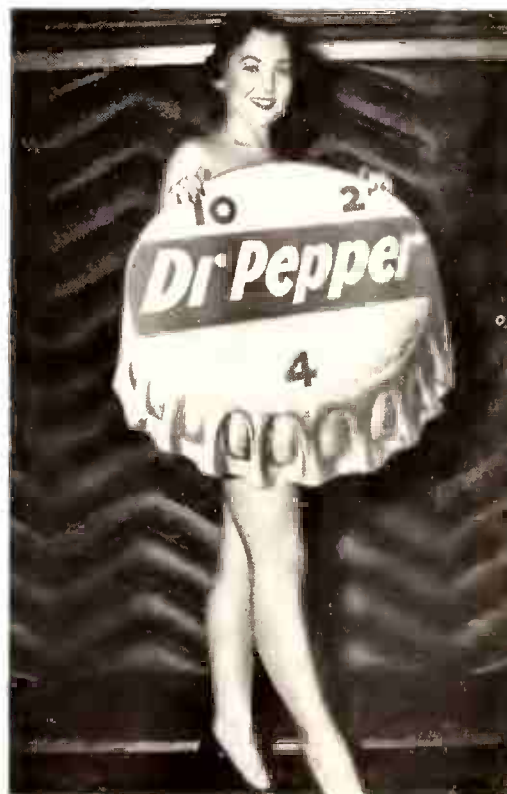
Armed with top distribution (internationally as well as nationally), a strong financial structure, and the high spot in popularity, Coca-Cola finds it relatively easy to maintain the soft drink's nickel price. (The company's net profit last year was approximately \$38,000,000.)

Throughout the years advertising has contributed greatly to Coca-Cola's over-all success. The theme of its advertising remains that of "pleasantness": pleasant atmosphere, pleasant girl, pleasant music and, of course, a pleasant drink—"The Pause That Refreshes."

More than any other company in the industry. Coca-Cola needs national radio; and they are the top spenders for network programs among soft drink companies. The company sponsors the *Charlie McCarthy Program* over CBS, half an hour on Sunday evenings, at an estimated time cost of over \$20,000 per broadcast. Also sponsored are *Songs By Morton Downey* over NBC, 15 minutes three times a week, at an approximate time cost of \$22,000 per week; and the *Pause*

That Refreshes On The Air (CBS), a Sunday evening half-hour show (summer replacement for the *McCarthy* show).

The company has been prone to pick up, change, or drop shows more
(Please turn to page 48)



Promotion for new bottle top includes TV spots



Jim Shelton, Quiz MC on WIBC, Indianapolis, loves that phone

Nearly every station has one

The hundreds of telephone gimmick shows on the air aren't original, but they're doing fine for sponsors

over-all There is hardly a radio station in the United States that hasn't combined Bell and Marconi with gratifying results. With almost 30,000,000 telephone-equipped radio homes, and the telephone book available to every radio station MC, this is no surprise.

SPONSOR surveyed network and spot to find out how telephone shows stand today. It came to the following conclusions:

1. The high-water mark of network phone programs has passed; there are fewer now than in the past five or 10 years.
2. But telephone programs are in-

creasing on individual stations.

3. There's nothing like a telephone quiz show to bolster weak listening periods. Adjacent spots shine in reflected glory.
4. Phone programs are naturals for participations; just as good for complete sponsorship.
5. Although "something for nothing" gives network shows appeal, entertainment is essential. Local programs can get away with less entertainment because the chance of winning is greater.
6. Spot telephone shows can be bought as syndicated packages or they can be cooked up in the

home kitchen.

7. Don't guess about the anti-lottery law, find out definitely from your lawyer when considering a new telephone show. The FCC has some rules pending that will make present ones seem tame by comparison.

There are two basic ways of linking the telephone to a radio show: the program can call the listener; or the MC can invite wholesale calls from the audience. Actually, the hectic days of Major Bowes and his tens of thousands of incoming calls are coming to an end. Few current network or local shows invite mass audience response

Posters at Pittsburgh gas station promote Tello-Test stanza on KDKA



Check these points before putting on your own telephone quiz show:

1. See a lawyer first. He'll check what's permissible, what isn't
2. Have the station call the listener, rather than vice versa—telephone banks cost money, take time, and tying up of lines disrupts normal phone service
3. Choose an MC with personality. That's what holds a show together, keeps it going indefinitely
4. Put part of the contest in your store to increase traffic. *Tune-o* is an example
5. Give the show advance and continuing publicity. And don't overlook the free publicity that comes from human-interest stories on the program
6. Look around carefully for prizes. There are well-defined sources of supply today
7. If there's a choice between a few large prizes and many small ones, choose the smaller ones and maintain interest
8. Don't rely on the giveaway appeal alone, incorporate entertainment, competition, and curiosity as well

by phone. Station-to-listener calls are the pattern today.

With a few exceptions (like *Welcome Traveler* on NBC), the phone is a device for extending the reach of quiz programs. This holds true for network shows, for syndicated package programs, and local-station inspirations.

Whether network or local, telephone-quiz programs have basic appeals which give them their perpetual popularity. The differences between them are a matter of the amount of each appeal provided for in the format of a given show. A composite opinion from research experts like Dr. Herta Herzog of McCann-Erickson and Oscar Katz of CBS boils down the four main satisfactions of telephone quizzes. The listener gets:

1. A chance at something for nothing.
2. Entertainment (the quiz tunes, chatter, skits).
3. A feeling of superiority when contestants muff the easy questions.
4. A chance to learn about the personalities of the contestants, satisfying the curiosity all people have about other human beings.

The format of network telephone shows leans most heavily on point 2—entertainment. Mark Goodson and Bill Todman, producers of *Stop the Music* on ABC and *Hit the Jackpot* on CBS, explain it this way: "In local shows the chance of winning is fairly good, but when you spray the whole country with a dozen calls, you need more than just big prizes to keep an audience. Our specialty is entertainment; the telephone is only along for the ride. If you still think the prize is the big thing, one program reduced its jackpot last year by one-half. Their audience since then has risen 40%."

Goodson and Todman's *Stop the Music* was the first big network telephone program. Its format involves random calls to people all over the country. Phone contestants are first asked to identify the title of a song whose lyrics have been changed by the program's vocalists. Correct identification of the first tune entitles the contestant to a crack at the "Mystery Melody." So far, 27 of the 1,200 people called have guessed its name and collected a total of \$500,000 in jackpot prizes. Studio contestants can win a smaller prize if they succeed in identi-

(Please turn to page 42)



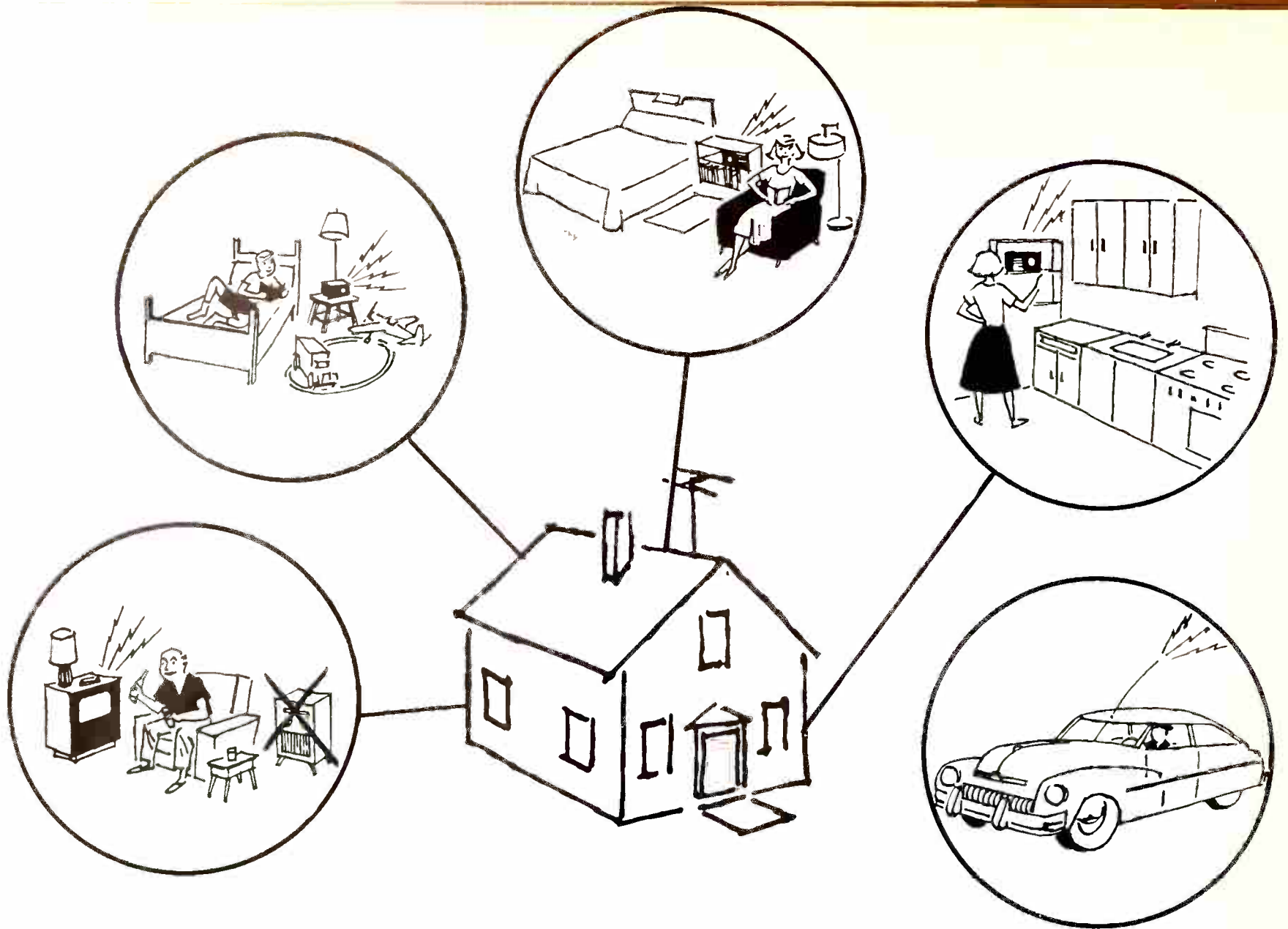
NETWORK: "Stop the Music" emphasizes entertainment along with its telephone quiz format



SYNDICATED: "Know Your America," on WJR and other outlets, is sold by W. E. Long Co.



LOCAL-BUILT: KASI Telequiz sold coffee effectively. It's home-brewed phone program



Minutes: new radio/TV measurement

Researcher Sindlinger substitutes time for share

of audience in study of every-room listening

over all. Put away the crying towels; radio is more alive than ever.

In atypical Philadelphia, where TV sets have burgeoned from 85,000 to 207,000 in the past year, evening television viewing (7 to 10 p.m.) soared 123% from April 1949 to February 1950. Yet total radio listening fell off only 19%! (With outside-the-home listening placed at roughly 15% of home listening per day by other surveys, radio's drop is even less.)

Just as important, recent research by the Sindlinger company shows that after a year of decline radio listening bounces back substantially in TV homes. There is more than twice as much radio listening in homes which have had telesets over one year, as in those with TV less than a year. To be exact, 34.0 minutes of radio listening after a year's TV ownership; 14.8 minutes before.

These are only two of the stimulating findings recently made known to

clients of Sindlinger & Co., media analysts of Philadelphia. Clients sponsoring the study were CBS, MBS, NBC, KYW, WCAU, WDAS, WFIL, WIBG, WIP, WJMJ, and WPEN. Copies of the report are also available to others. The Sindlinger organization expects demand from stations all over the country.

How can these findings be correct when other media analysts announce that TV is playing havoc with radio? The answer lies in a radically differ-

ent approach to measuring radio and television listening. The Sindlinger technique measures the medium against minutes available in a day, using an electronic device and a fixed sample.

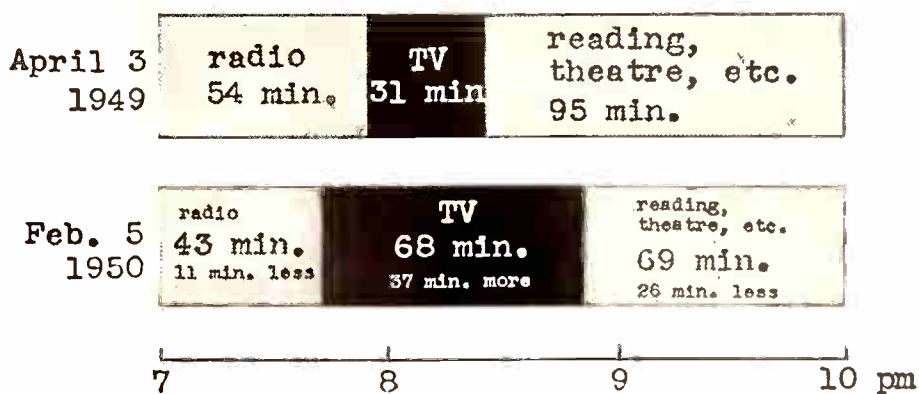
Here's how the system works. Every radio and television set in the 342 sample Sindlinger homes is tapped by Radox, a device which permits Sindlinger monitors to hear what's coming out of loudspeakers. By turning one set of switches, operators can listen in on first one receiver, then another. A second set of switches tunes in any one of Philadelphia's several radio and TV stations. Matching up home signal and station signal enables operators to tell where listeners are tuned. No home signal at all, means there is no listening going on.

In deciding how to present his listening measurements, Sindlinger side-stepped what he calls "rubber rulers." From the first, his findings rested on one unshifting base: the 24 hours in a day. By using time as a yardstick, every human activity within the day can be measured and reported in a standard manner. Further, the system entailed converting the hours into minutes—1,440 per day. Thus, the rating of any particular activity (like radio listening or TV viewing) is reckoned in so many of the 1,400 minutes per day. This makes broadcast ratings comparable to reading time, card playing time, and so on.

It was the time approach which led to the vital discovery that, despite increasingly heavy tele-viewing, radio listening didn't suffer in the same proportion. TV's gain of 37 minutes from other evening activities over the past year did not mean a cut of 37 minutes in radio listening time. Sindlinger's study showed that of the 37 minutes added to TV viewing between 7 and 10 p.m., only 11 minutes were subtracted from previous radio listening time. *The other 26 minutes came from activities other than radio listening:* reading, conversation, even sleeping. The total time devoted to the broadcast media is 33% up over a year ago.

Sindlinger would be the last to claim that radio listening has dropped only 19% during the 7 to 10 p.m. hours in television homes, over the past year. This figure is an average of *all* Philadelphia homes, TV with radio and radio only. What partially offsets more

Activities other than radio lose most time to TV*



*Source: Sindlinger and Co.

intensive tele-viewing, is the continuing increase in the size of Philadelphia's radio audience. Radio homes have increased by 12,000 or two percent; the number of sets has risen 68,000 or six percent in the last year. Coupled with this is the increasing amount of radio listening among TV owners of more than a year's standing. *This group* now listens to the radio 34.0 minutes an evening, between 7 and 10. Radio-only homes listen to radio an average of 89 minutes an evening, but as soon as these families acquire a TV set, radio listening dives to 14.8 minutes. The trend toward more radio listening after the TV set has been used for over a year continues, according to present indications.

Other findings of equal interest in the Sindlinger study include evidence of definite radio listening patterns.

One pattern among a number spotted by Sindlinger: Saturday evening listening is not as strong as weekday or Sunday evening listening. Evidence points to deficient programing rather than lack of available listeners as the cause.

TV viewing patterns are not well-defined, Sindlinger found. Individual families vary tremendously in their preferences. The key factor in time spent on TV viewing is programing, rather than the age of a teleset, the Sindlinger report shows. There are no indications yet as to whether viewing habits will settle down or continue to fluctuate with individual families.

Another interesting Sindlinger finding is the shift in program preferences which takes place with purchase of a TV set. When TV viewers go back to their radios after the initial novelty (Please turn to page 51)

Philadelphia TV ratings are not typical*

	New York	Chicago	Los Angeles	Philadelphia
CBS	13.7	13.6	11.0	16.3
NBC	17.6	16.4	8.1	24.1
DuM	9.6	10.3	7.0	12.6
ABC	8.9	11.8	7.1	12.6

*Ratings are for average quarter hour, seven days, 6-12 p.m., April, 1950.

Source: Telepulse

How Borden's does it

**Firm is busy buying the
most ears per dollar, has
open mind on shows**

spot The month of June was—if the Borden Company will pardon the expression—National Dairy Month. The vital role played by the cow in the U.S. economy was underlined by the disclosure that one out of every 15 persons in this county depends on the dairy industry for his livelihood, directly or indirectly. It follows that Borden's and its major (and larger) competitor, National Dairies, as leaders in the industry, are two of the most important businesses in the nation. Borden's near-\$700,000,000 gross in 1949 makes it a leader in any sales category. And its decision to drop network radio for spot, announced last February, provided food for thought for thousands of other national advertisers.

A \$10,000,000 advertiser—and a \$1,500,000 radio and TV spender—doesn't leap without looking. Borden's had looked long and searchingly into its merchandising empire before leaping into spot radio. Since only three months have elapsed since the change-over (the spot campaign began at the end of March) it's too early to tell whether Borden has leaped to solid ground. But, already, an interesting



OLD Borden campaign was anchored to network radio. *County Fair*, on CBS, went off in April

picture has emerged of how Borden has been implementing its new radio timebuying philosophy.

To set the stage for the story of Borden's current activity it's necessary to backtrack a bit, to 1 April. On that date the company pulled the plug on its CBS radio show, *County Fair*. This was no reflection on the show, on CBS, or on network radio. It was simply the result of Borden's conclusion that its merchandising structure was incompatible with the structure of network radio.

Borden's sells cheese, coffee, and other groceries in addition to milk and ice cream; the latter products represent about 65% of the company's total sales. And only half of the 165 cities where *County Fair* was heard were market areas for Borden fluid milk or ice cream. Obviously, at a penetration cost of nearly \$5.00 per thousand homes, Borden's was not getting full sales value for its advertising dollar. (The company's position, however, is that it did get a necessary and extremely valuable buildup for the Borden name from the network show.)

If network radio was not the answer to Borden's merchandising problem, some sort of spot plan definitely was. The company's distribution pattern forms a vast patchwork blanket thrown across the nation, but the patches are irregular and unevenly spaced. Borden's decentralized operation and its complicated marketing mechanism are a challenge even to the extreme flexibility which is the greatest virtue of

spot radio advertising.

The company's approach to spot buying is as simple and as direct as can be: Borden will buy a station only in an area where it has something to sell. And if in that market the company sells only grocery products, the Borden commercials will plug only groceries and not milk and ice cream too.

Accordingly, Borden's advertising men sat down some months ago with a map of Borden's U.S. markets, a station map, and a delegation from the Borden agency, Young & Rubicam. The result of that session was a list of more than 70 cities to which the company is anchoring its current spot campaign.

The list matches, as closely as station facilities permit, Borden's pattern of distribution. Concentration is heavy along the Middle Atlantic seaboard, Florida, the Gulf States, parts of Ohio, much of Illinois and Wisconsin. In addition, there are operations in San Francisco, Pittsburgh, Kansas City, and St. Louis.

There is nothing static or necessarily permanent about this setup. Borden's can and will shift out of these markets and into others to meet changing seasonal marketing conditions and to shift sales emphasis as the need develops. However, a close look at one segment of Borden's radio pie, as it existed several weeks ago, will give an insight into what, how, when, and where Borden is waging its spot revolution.

Since 27 March, Borden has sponsored an estimated total of 18 hours of program time each week on 27 sta-



NEW radio pitch is built around spot. A standout is Borden's daily variety show on WNEW

tions in important Southern and Southwestern markets. The station list follows:

KALK	.....	Alexandria, Louisiana
KGNC	.....	Amarillo, Texas
WJBO	.....	Baton Rouge, Louisiana
KFDM	.....	Beaumont, Texas
WLOX	.....	Biloxi, Mississippi
KRIS	.....	Corpus Christi, Texas
KRLD	.....	Dallas, Texas
KSET	.....	El Paso, Texas
KGCM	.....	Gulfport, Mississippi
KTRH	.....	Houston, Texas
WJDX	.....	Jackson, Mississippi
KPLC	.....	Lake Charles, Louisiana
KFRD	.....	Longview, Texas
KMHT	.....	Marshall, Texas
KCRS	.....	Midland, Texas
WKRG	.....	Mobile, Alabama
KMLB	.....	Monroe, Louisiana
WWL	.....	New Orleans, Louisiana
KTOK	.....	Oklahoma City, Oklahoma
KTAR	.....	Phoenix, Arizona
KTSA	.....	San Antonio, Texas
KTBS	.....	Shreveport, Louisiana
KCMC	.....	Texarkana, Texas
KGKB	.....	Tyler, Texas
KVOL	.....	Lafayette, Louisiana
WAML	.....	Laurel, Mississippi
KFYD	.....	Lubbock, Texas

Almost half of the stations (11) are 250-watters. Three are 50-kw outlets, nine are 5-kw, two are 10-kw, and two are 1-kw. Program types include newscasts, disk jockey shows, hillbilly music, and transcribed package shows in five, 10, and 15-minute segments. Frequencies range from three times weekly to cross-the-board. Time of broadcast ranges all the way from 7:30 a.m. to 4:15 p.m.

Borden's basic plan in these markets was simply to buy "whatever type of program was required to deliver the most listeners per dollar in that particular market." Thus Borden bought the five-minute *Popular Hit Tune of the Day* in Alexandria, La., Monday-Friday, 11:25 a.m.; 15 minutes of luncheon music in Jackson, Miss.,

Monday-Friday at 12:45 p.m.; a 15-minute Bing Crosby record show in Texarkana, Monday-Friday at 11 a.m.

In Beaumont, Texas, Borden bought a five-minute daily newscast at 4 p.m., and in Lafayette, La., a five-minute newscast at 9:55 a.m. The company bought 15 minute of news in El Paso at 8 a.m., and 10 minutes at 7:30 a.m. in Tyler, Texas. In Baton Rouge, the Borden buy was a 15-minute transcribed Bob Eberly package show at 8:45 a.m. on Monday, Wednesday, and Friday. In Dallas, a transcribed Barry Wood package on the same schedule. A 15-minute *Hillbilly Jamboree* got the nod in Lake Charles, La., Monday-

Friday at 1:15 p.m., and a five-minute *Cowboy Jamboree* at 1:25 p.m. Monday-Friday in Shreveport.

Where no satisfactory program was available, Borden selected time spots on the basis of Hooper, Conlan, and BMB ratings, and then bought a packaged program that would fit into the station's established program block.

Borden's product diversity created a multitude of commercial copy problems. For example: the company sells five kinds of cottage cheese in the 27 markets listed, and so individual copy was written for each market. "Creole Cream Cheese" for New Orleans, "Cottage Cheese and Chives" for Phoenix, and so on. These and all other Borden spot commercials are planned carefully to tie in with local product promotions. Extensive newspaper and point-of-sale merchandising covers the same products at the same time.

At this stage, Borden's has no one program format in mind. It's seeking to get the most listeners per dollar in each market with whatever programs are available locally or in packages. In some cases, announcements rather than programs or announcements in addition to programs are aired. Of interest to advertisers is Borden's feeling that it will take at least a year or two before it can assess the worth of programs vs. announcements and other phases of its spot operation.

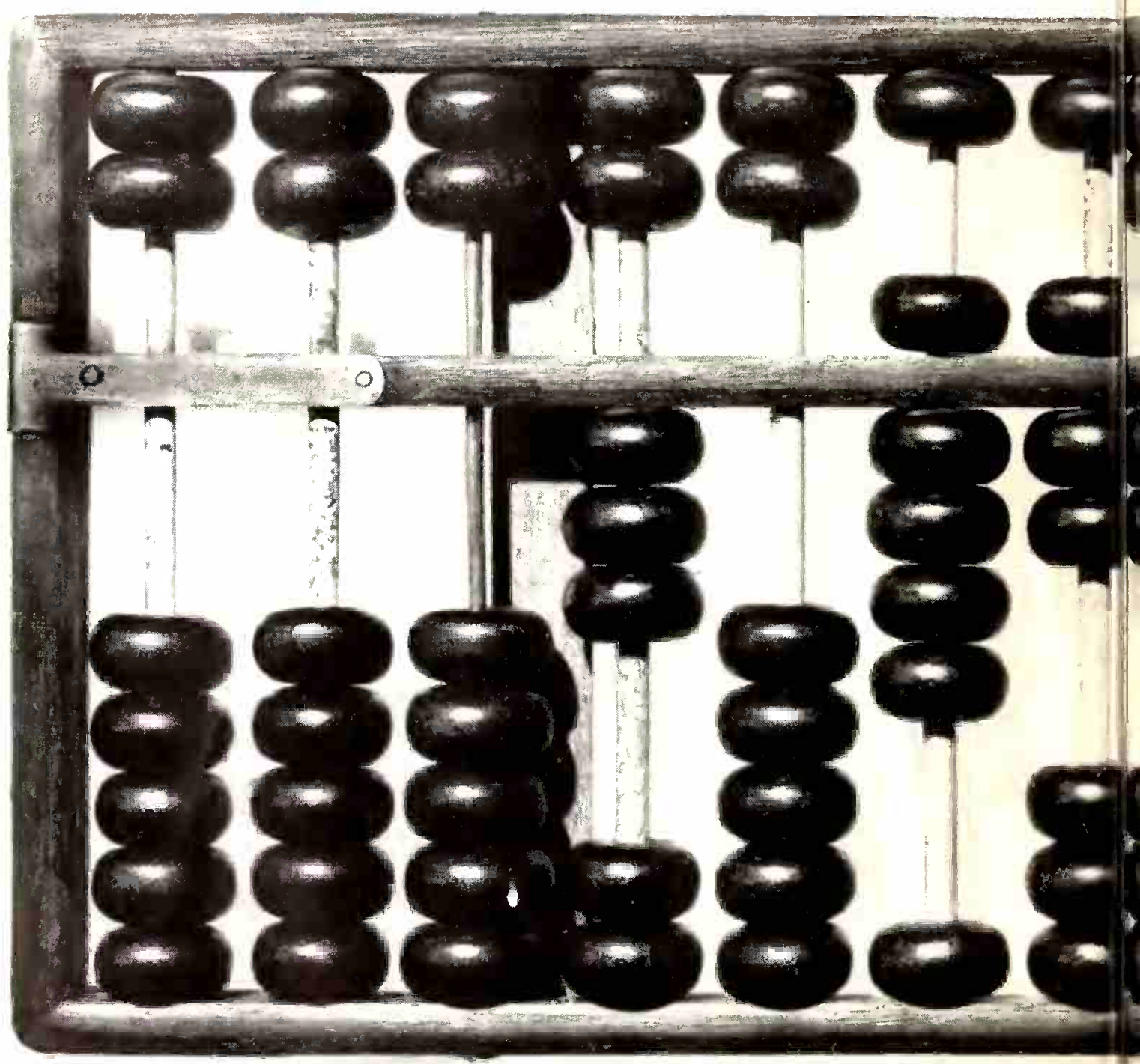
The switchover from network to spot has meant some decentralization in ad-

(Please turn to page 46)



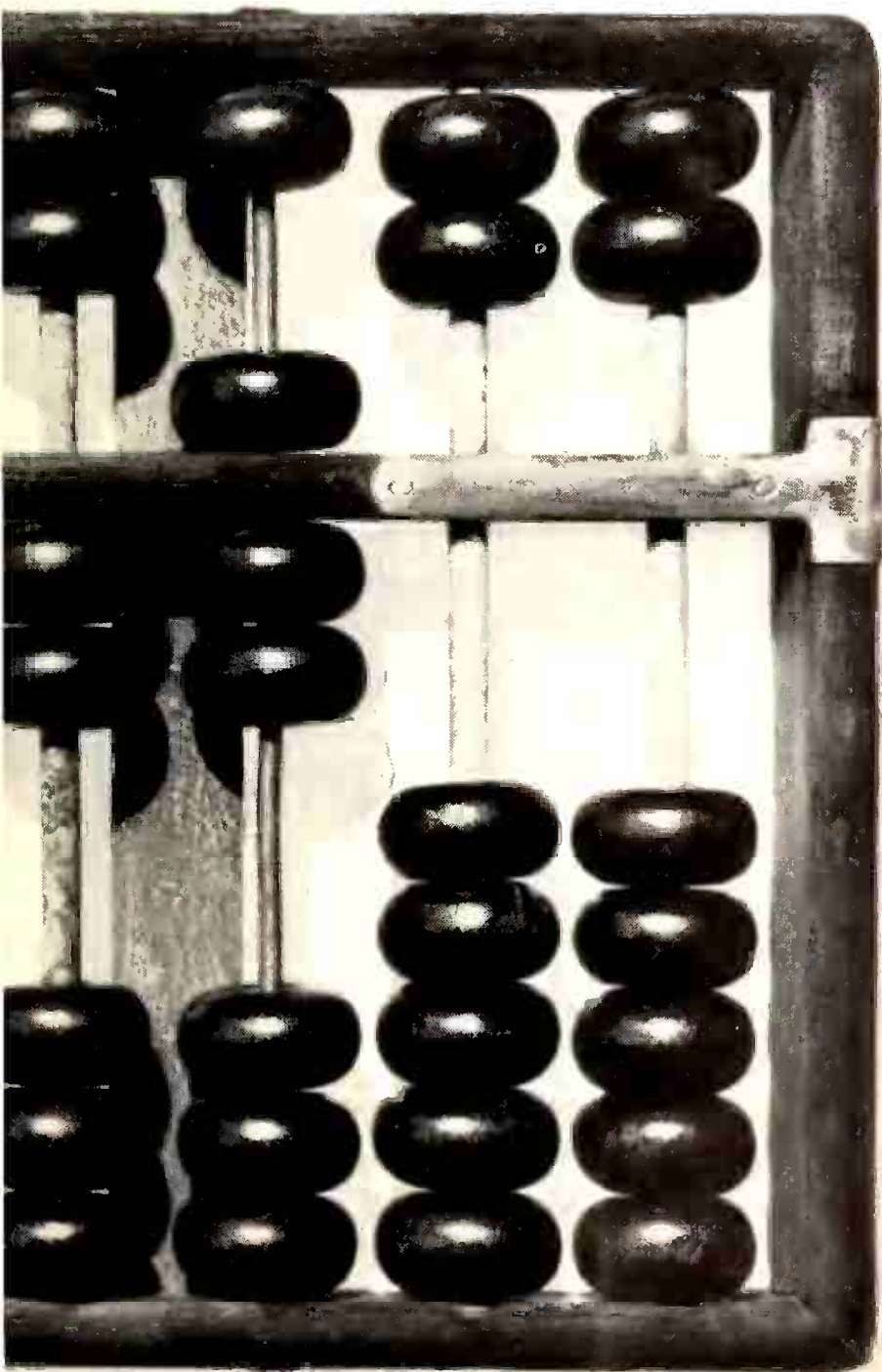
During evening hours in major markets Borden's uses TV announcements featuring Elsie, Elmer

By anybody's



3 0 , 9 7

count . . .



2 , 7 0 0

There's been some pretty complicated arithmetic in radio lately. But the 1950 Winter season is over now and all the figures are in. No matter *who* totals them . . . no matter *what* you count . . . two things come clear every time. Radio's clear leadership over all media in reaching people. And the continuing leadership of CBS in all radio.

COUNT CIRCULATION... CBS reaches 30,972,700* different families weekly . . . biggest circulation in radio. (And far bigger than any other advertising medium.)

COUNT PROGRAM POPULARITY... CBS has broadcast 15 of the 20 most popular programs this year** . . . more than 3 times as many as the second-place network.

COUNT AVERAGE RATING... CBS has an average nighttime rating of 11.9 . . . 32% higher than the second-place network.**

COUNT HOMES PER DOLLAR... CBS reaches the average of 489 . . . 17% more than the second-place network.***

COUNT TOTAL BILLING... CBS advertisers increased their investment to \$23,911,229**** . . . giving CBS the only 1950 network gain . . . 8% higher billings than the second-place network.

This is CBS in 1950

—the greatest single advertising opportunity of them all . . . and you can count on that.

* NRI, February-March, 1950

** NRI, January-April, 1950

*** Time and talent night—January-March, 1950

**** PIB, January-April, 1950

Who's looking where?

Sponsors want more detailed information about TV coverage as medium expands and rates grow



This spring the Mohawk Carpet Company sponsored a series of colorcasts over WNBW, Washington, D. C., mainly in return for the delight and edification of experimenting with a new gadget (and a ream or two of newspaper

clippings). Only last year sponsorship of standard black and white television was at the same papa-playing-with-the-electric-train stage.

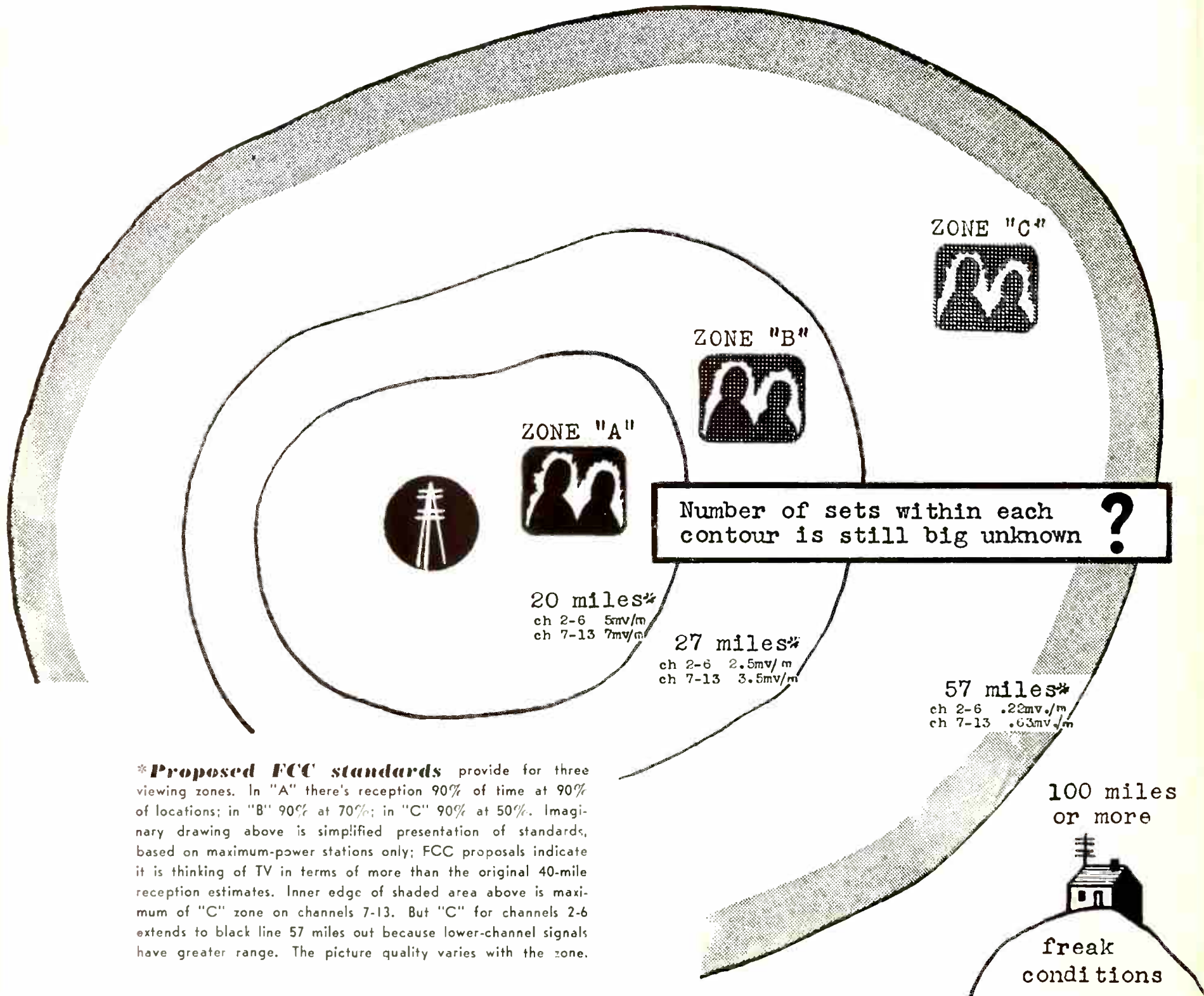
But the black-and-white medium has grown up in a hurry. The executive who tossed \$50,000 into TV three years

ago so he could be the first \$100,000-a-year man in his neighborhood to sponsor a television program, has settled down to a more serious approach. TV sponsors today measure many factors before they buy. In addition to costs, they want to know:

1. How many sets are there in the market?
2. How far out will my program reach?
3. Is reception strong and clear everywhere I'm counting on TV to put across my message?

They will become increasingly anxious for such facts (called coverage data in academic circles) as stations continue raising rates.

But the coverage data available today is meagre: actual location of sets within each market is still unknown: measurement of area coverage is based on engineering and mail maps rather



*Proposed FCC standards provide for three viewing zones. In "A" there's reception 90% of time at 90% of locations; in "B" 90% at 70%; in "C" 90% at 50%. Imaginary drawing above is simplified presentation of standards, based on maximum-power stations only; FCC proposals indicate it is thinking of TV in terms of more than the original 40-mile reception estimates. Inner edge of shaded area above is maximum of "C" zone on channels 7-13. But "C" for channels 2-6 extends to black line 57 miles out because lower-channel signals have greater range. The picture quality varies with the zone.

than on accurate in-home surveys.

This article and its accompanying illustrations are designed to help sponsors interpret the few facts which are available; and to remind them that if they want the full picture, it's up to them to demand it. To let grass grow under the feet, is human . . . and TV executives are busy with countless other problems. Probably, pressure from advertisers won't get immediate results, but as more stations get in the black, more money for surveys will become available.

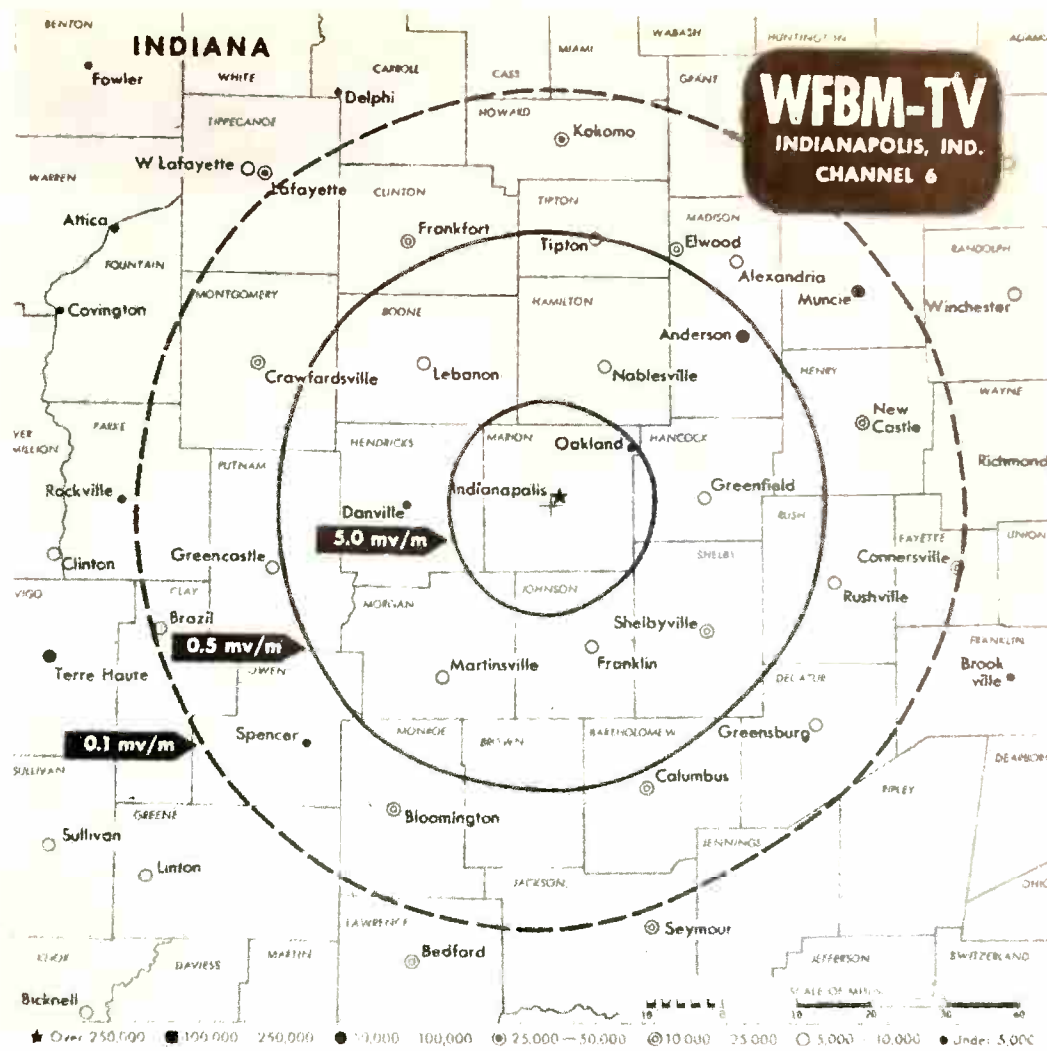
If you ask a station for coverage information today, the answer you're most likely to get is in the form of an engineering chart. A typical specimen is shown at right. As a glance will reveal, the chart consists of three irregularly shaped circles (called contours in technicalese), surrounding the station location. Contours are irregular because terrain variations influence strength with which the signal carries.

The first contour is labeled 5 mv/m (for millivolts per meter). Millivolts are a measure of signal strength in TV broadcasting as they are in AM. Within the 5 mv/m contour, potential customers are most apt to get strong and clear pictures.

The second and third contours in the sample chart are labeled .5 mv/m and 0.1 mv/m respectively. They mark off secondary and tertiary viewing areas. In general, viewing will be easier on the consumer's eyes within the second than within the third contour. But the reverse is frequently true in large cities where interference from busses, diathermy, and other TV sets plagues second-contour reception which would otherwise be good.

You'll notice that the 0.1 mv/m line in the chart is dotted. That's because it's a relatively new measurement. The stations have found reception can go on almost indefinitely. Freak cases have been reported in which viewers picked up stations 500 miles or more away. And anyone who's taken a ride in a car through the "fringe areas" surrounding a television city knows that roofs are still pronged with antennas 50 or more miles from the station. Many stations have mail maps indicating reception 60 or more miles away.

WKY-TV, Oklahoma City, for example, reports consistent sales results for sponsors 90 miles away from Oklahoma City. And the station recently received a letter reporting good recep-



Millivolts per meter (mv/m) is measure of signal strength. Outer contour is over 50 miles out

tion in Hatfield, Arkansas 200 miles away.

Bob Tincher, general manager of WNAX, Yankton, S. D., reports an even more amazing case. He says there is a man in Yankton who picks up WBTV, Charlotte, N. C., two or three times a week.

The F.C.C. has proposed a set of coverage standards for "A," "B," and "C" service. And the large drawing accompanying this article is based on these standards.

Once the TV urge becomes strong in a locality, viewers spare no expense to bring Milton Berle, Hoppy, and the Keystone cops into their living rooms. They buy antenna towers 50 feet high, gadgets for remote control rotation of the antenna, and electrical boosters.

Just how many sets with fancy antennas there are catching signals back in television's outfield, no one knows. Home-by-home surveys aren't yet considered worth their cost. No one knows, in fact, just how ownership of TV sets divides between all the various sections of any TV city. But, as sponsors will discover, every station has an estimate of total sets in its area.

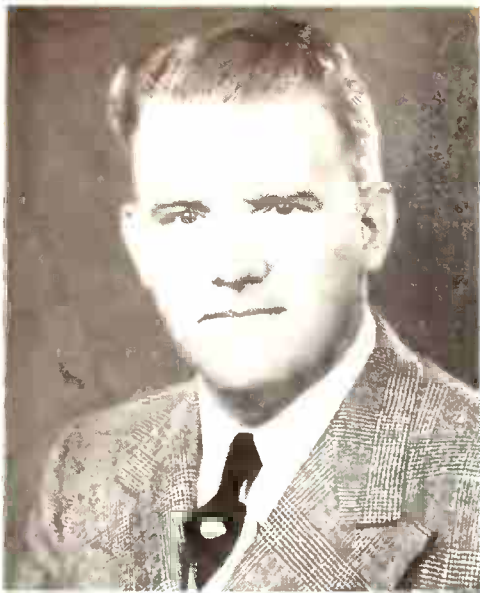
The basic source for most estimates of set installations is the area distributor. But there are several different ways in which installations are reported.

In one-station markets, a station manager can easily get figures from distributors and adjust for differences between them and dealer sales. In larger markets, however, it is easier for a committee representing all stations to do this chore. Station committees in Washington and Baltimore, for example, do the job.

Electrical associations frequently take care of the checking for stations in their areas (as is the case in Chicago, Philadelphia, St. Louis, and elsewhere). Some stations contact dealers every month for sales records; some cross-check by comparing distributor-dealer reports with the number of new names who write in for schedules.

In adjusting the distributor-dealer figures, more conservative stations allow a 30-day lag for sets to move off the dealer's floor. In other areas, stations claim four or five days are enough. Sponsors who are given sets-in-the-area estimates should check into

(Please turn to page 40)



Mr. Sponsor asks...

In my consideration of TV advertising, from which part of the budget should the money come?

Olof V. Anderson

President
Anson Incorporated, Providence, R. I.

The picked panel answers Mr. Anderson



Mr. Runkle

My viewpoint on this question must necessarily be that of an agencyman who is handling regional and local accounts with advertising budgets that are more limited than those of national advertisers. Perhaps I can best answer your question with a question.

What happens when a family is blessed with a new baby? Where does the money come from to buy clothes and food for the new arrival? Is it taken away from other children in the family? Are they given less to eat, less to wear?

Obviously, the answer is "No." Regardless of how limited the family income may be, the budget must be rearranged to take care of the "new baby."

In my opinion, it's much the same way with the newest member of the media family—television.

With the limited budgets we have for local and regional advertisers, we cannot afford to siphon money from other media to buy television. Yet how can his advertising counsel recommend that an advertiser sit by and watch his competitors take the lead in using a powerful new medium that is growing by leaps and bounds?

It seems to me that the only solution

is for advertisers to increase their advertising budgets sufficiently to allow them to include television without sacrificing the media they have been using. Later, if this new medium proves to be more potent than the older members of the media family, the normal adjustments that would be made in any advertising budget under such circumstances can be made.

While television, through its power of demonstration, probably comes closer to being an actual salesman than any other advertising medium yet devised, it cannot, except for mail orders, close the sale and collect the money. Therefore, money for television should not come from the sales budget unless, of course, an additional appropriation is made for this purpose.

In short, until television has proved what it can or cannot do for an advertiser, I believe that the money to buy it should come from a special appropriation, rather than at a sacrifice to other media or to the sales force.

LOWE RUNKLE

*Lowe Runkle Company, advertising
Oklahoma City, Oklahoma*



Mr. Wallace

The most direct answer I can give, to what is certainly a very real problem, is that the money for television advertising should come from that part of the budget very clearly marked "television." This impact-loaded medium has surely reached the stage where it warrants an appropriation of its own rather than living on money purloined

from other parts of the budget.

Television has dramatically come of age and any national advertiser who does not recognize the impact of television and fails to establish a franchise now, may soon be facing a serious competitive disadvantage. At the same time, for any advertiser selling a mass-consumed product, a direct line of communication with *all* of America is essential. Television has already proved that it can pay its own way; yet even its most ardent supporters do not claim that it is a national medium nor that it can do the entire advertising job. Thus the need for an additional appropriation.

However, during this transitional period while television is growing to its full maturity and actually growing faster than many advertising budgets, it is understandable that in many cases advertising expediency may replace long-range planning. In such cases, where budgetary restrictions are such that the present advertising appropriation must be realigned to accommodate television, it seems only logical to look at the media budget for any possible duplication of effort. Television is basically a *visual* medium. Therefore, it would seem sensible to inspect that part of the budget devoted to other visual media to find the necessary funds for television. Specifically, this means newspapers and magazines. On a straight cost-per-thousand comparison, television is already out-matching printed media in many of the nation's top markets. On the basis of visual impact, there can be no doubt of television's superiority. If network radio is also part of the budget, there is no substitution for the mass coverage job it can do and it is the only medium which is entirely complementary to tel-

evision. The two media together add up to mass coverage plus impact.

GEORGE W. WALLACE
 Manager radio sales planning & research
 NBC
 New York



Mr. Adams

Television has taken its place as a major mass advertising and selling medium. It is deserving of the same study and consideration which is given other mass media.

Television is the only medium which can successfully sell all products and services. Television can replace home and store demonstration. Television can implement a manufacturer's sales force in opening up new channels of distribution and dealer outlets. Television can sell by mail or phone. Television can present a message most compellingly.

Because television is a new sales force, I believe that the budget for television should come from three places: 1) new money; 2) from sales and sales promotion budgets; 3) from budgets for other advertising media.

Any manufacturer realizes that in order to create a new demand for his product, he must spend new money. Television can create a new demand, and in anticipation of a wider sales horizon, the manufacturer should set up, wherever possible, a new budget to cover his television expenditures.

Because television can show a product in use and demonstrate its utility and beauty, it must be considered as part of the sales force, and, therefore, a part of the sales and sales promotion budget should be diverted to television.

Consideration should be given to the effect television has on all other advertising media. How a budget should be adjusted would to a great extent be dependent on the media formerly used and how much effect the advent of television has had on each of these media. It is logical to conclude that the advertising budget for other media should share a percentage of any consideration for television.

J. TREVOR ADAMS
 Assistant director of sales
 DuMont
 New York

In Buffalo you can go places

fast with **WGR**



---AND ITS HIGHER-THAN-EVER RATINGS

EDGAR BERGEN • ARTHUR GODFREY • BOB HAWK • SUSPENSE
 LUX RADIO THEATRE • MY FRIEND IRMA • BUDDY CLARK
 LOWELL THOMAS • HALLMARK PLAYHOUSE • JACK SMITH • THE F.B.I.
 DICK HAYMES • EDWARD R. MURROW • SING IT AGAIN • BEILAH
 MR. & MRS. NORTH • THE GOLDBERGS
 LUCILLE BALL • ABE BURROWS
 MR. KEEN • CRIME PHOTOGRAPH
 JOAN DAVIS • GROUCHO MARSHALL
 MR. CHAMELEON • DR. CHRISTIAN
 BING CROSBY • BURNS & ALLEN
 EVE ARDEN • AMOS 'N' ANDY
 JACK BENNY • INNER SANCTUARY
 RED SKELTON • HELEN HAYES
 HORACE HEIDT • MYSTERY THEATRE
 PHILIP MARLOWE • GANG BUSTERS • DINAH SHORE • GENE AUTRY
 HIT THE JACKPOT • WE, THE PEOPLE • VAUGHN MONROE • CONTENTED HOUR
 FAMILY HOUR OF STARS

NOW ON
WGR CBS
 550

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



Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.
 National Representatives: Free & Peters, Inc.

NOT JUST

BUT **BETTER** OR
BEST
WRNL

the **1** and **ONLY**
RICHMOND, VA.
STATION THAT
GIVES COMPLETE

DAYTIME
*Coverage &
Audience*

IN THE
RICH-RICHMOND
TRADING AREA

HERE'S WHY:

There are 5 Radio Stations in
Richmond, Virginia.

1. 50,000 WATT
1140 KC—DIRECTIONAL
2. 5000 WATT
1380 KC—DIRECTIONAL
3. 250 WATT
1450 KC—LOCAL
4. 1000 WATT
950 KC—DAYTIME

and the **1** and **ONLY**

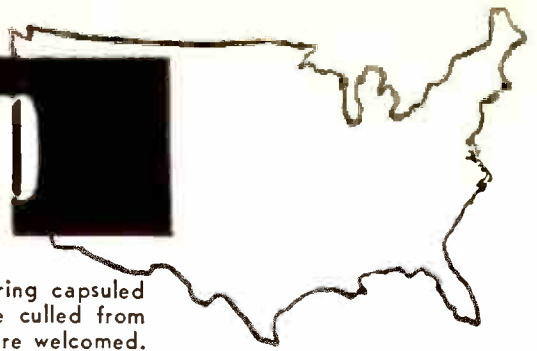
WRNL

5000 WATTS
NON-DIRECTIONAL
ABC
910 KC AFFILIATE

EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES

roundup

This is a new SPONSOR department, featuring capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.



Announcer is important cog in radio sales pitch

Sponsors worry about getting the proper time slots, commercials that sell, and good coverage. They often forget an important element in their sales pitch—the man who delivers their message.

WAEB, Allentown's, traffic manager, Martin Muskat, warns that on some stations sponsors lose out when:

a) the announcer fails to look over the commercial copy and product names and slogans are mangled or mispronounced.

b) a celebrity shows up unexpectedly in the middle of a disk jockey show. The announcer may be so impressed at this opportunity to interview the star he forgets to read the spot for Whoozis Soap.

Mr. Muskat adds it may not be a life or death matter to stick grimly to a split-second timetable but it makes for better production and happier sponsors to have a staff man read a 25-second chain break in 25 seconds instead of drawling lazily through and fading clumsily into the next net program.

\$2.50 promotion sparks mail pull of WSTC program

WSTC, Stamford, wanted to develop a write-in audience for jackpot con-



\$2.50 for balloons helped build up audience

tests on their *Mr. Tall & Mr. Small* show—and they did for \$2.50.

Spot promotion was run on WSTC for a week in addition to a broadcast

buildup through a public address system 30 minutes before the promotion.

Then came the audience building device. One hundred balloons were filled with certificates entitling the bearer to jackpot prizes, throwaways with program information, and theatre passes as consolation awards.

The balloon barrage attracted a crowd of several hundred in front of the studio, causing police to halt traffic. Now, *Mr. Tall & Mr. Small* is well established on the 7:30 p.m. time slot three times a week with a good daily contest mail pull.

That promotional cost again—\$2.50 for the balloons.

"Sell It" Campaign alerts CKX staff

Promotional procedure was reversed recently at CKX in Brandon, Manitoba.

A "Sell It" campaign was directed



Sponsor products remind staff to sell hard

to the station staff instead of a sales pitch aimed at the buyer. Its main point was to show the station staff that CKX was in the selling business.

One night after sign-off time, Promotion Director Archie Olson took boxes full of merchandise to the CKX building. He displayed the goods on studio walls, offices and desks. In the merchandise was pinned "Sell It" signs.

It came as a big surprise to station employees the next morning but drove home an important fact: behind each program and announcement was real merchandise that retailers were selling, with the help of station personnel.

Clothing concern uses "dummy" to MC quiz show

The Rockingham Clothing Company of Richmond uses its "trademark" to MC its *Vis-A-Quiz* on WTVR, Richmond, Va.

The "trademark" is Rocky, a life-sized dressed dummy who opens the quiz show with his head bobbing up and down as he invites the audience to help him quiz his guests. The dummy's voice is furnished, out of camera range, by quizmaster Harry Luke.

The program features four guests, representatives of city organizations, who work in teams of two. Rocky gives the questions and shows the clues. The winning team receives a check for \$25 to be used in any charity they pick.

Live models are used, showing the latest styles and fabrics of Rockingham clothiers. As each model is shown to



MC of this WTVR, Richmond, quiz is dummy

the video audience. Rocky explains the salient features and points out the fine quality of Rockingham clothes.

Rocky and his bosses, the Rockingham Clothing Company, are in their second season of quizzing and selling the people of Richmond via WTVR.

Four Tucson stations plug summer selling campaign

Four network affiliates, the Chamber of Commerce, and the merchants of Tucson don't believe in a radio hiatus. Instead, they've banded together promotionally to invigorate summer business in their city.

The merchants are cooperating by paying for broadcast time on KVOA (NBC); KCNA (ABC); KTUC (MBS); and KOPO (CBS), plugging the "summer selling" campaign.

During July merchants will give their customers a dollar certificate for each dollar spent. At the end of the month, these certificates will be good at an auction.

The four cooperating stations are also distributing a series of 18 promotion pieces showing why radio is the advertising medium to use.

Before-and-after story proves power of radio

This before-and-after story is not a plug for hair restorer or weight reducing pills. It is the story of the Sutliff Chevrolet Company of Harrisburg and what they achieved with their radio advertising on WHP.

Before using radio, the company averaged 450-500 lubrication jobs a month. Then owner Ellis Sutliff decided to use radio.

From 489 lubrication jobs a month, the company hit a high of 1,104 monthly after a year on the air. Their original goal was 1,000.

Radio expenditures come to some \$600 a month in addition to announcements.

The company sponsors *Top of the Morning* daily from 7:45-8 a.m., 15 minutes of news, sports and music.

Besides the lubrication jobs, Mr. Sutliff uses his air time to sell new and used cars and trucks.

Briefly . . .

KFEL, Denver, cancelled their 10 p.m. broadcast of *I Love a Mystery* because of commercial commitments—then the deluge started. Listeners swamped the switchboard with calls, and over 500 written requests were received pleading for continuation. As a result, the show was rescheduled from 10:30 to 10:45 p.m.

* * *

WAVZ, New Haven independent, specializes in on-the-scene reports for their newscasts. Everytime there is a fire in the city, a gong rings in the radio station, and reporters equipped with battery-powered recorders are on the scene like old fire horses.

* * *

The first television show and exhibit in the history of Houston will be sponsored by the *Houston Post* from 3-5 July. The affair will celebrate the 25th anniversary of the *Post's* NBC affiliate KPRC and the paper's entry into video. The *Houston Post* acquired KLEE-TV, will change call letters to KPRC-TV.



Key to KLEE-TV, Houston, changes hands

KVVO

OKLAHOMA'S GREATEST STATION FOR 25 YEARS

1 Spot and 1 Spot Only

Your spot announcement on KVVO is the only one heard between the two programs scheduled at the time of your announcement. No double spotting is permitted at KVVO.

Before you okeh any radio schedule on any station make sure there's . . . One spot and one spot only scheduled at the time of your announcement.

The Difference

between an effective announcement and one that is merely "heard" on the air is oftentimes just the difference between one announcement and two!

One announcement properly delivered with enough time for the emphasis of silence as well as message is worth many times that of hurried, word-piled-upon-word announcement. Get everything out of your announcement by using KVVO.

EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES
50,000 WATTS
NBC AFFILIATE

KVVO

BLANKETS OKLAHOMA'S NO. 1 MARKET

VARIETY STORE

SPONSOR: Watertown Variety Store AGENCY: Direct

CAPSULE CASE HISTORY: *One announcement at an approximate cost of \$8 brought the following sales results within the next six hours: 152 Canasta trays sold at 29c; 74 decks of cards at 89c; 60 score pads at 10c. Thus, there was a total volume of \$115.94, according to the manager of the store. The manager also notes that this one announcement brought at least 150 other customers into the store, adding greatly to usual traffic.*

WWNY, Watertown, N. Y. PROGRAM: Harriette Meets
The Ladies

RADIO RESULTS

FOOD

SPONSOR: Milani AGENCY: Jordan Co.

CAPSULE CASE HISTORY: *The company took on partial sponsorship of the Living Should Be Fun program (\$250 cost). To test the pulling power of the program, they offered a free bottle of Milani's 1890 Salad Dressing. The offer was made for one week in January and approximately 20,000 letters and cards were received. In fact, as late as 28 March, letters were still coming in although offer was good for only one week.*

WMGM, New York PROGRAM: Living Should Be Fun

TREE NURSERY

SPONSOR: Sterns AGENCY: Kiesewetter, Wetterau, & Baker

CAPSULE CASE HISTORY: *This tree nursery firm in Geneva, N. Y., decided to plug their chestnut trees. They used seven one-minute announcements on an early morning show, Chanticleer. The trees had to be ordered direct from the nursery with cash enclosed. The result was some \$900 in sales with a total expenditure for radio advertising of only \$148.75 or an investment of a trifle over 16% of the sales.*

WGY, Schenectady PROGRAM: Chanticleer

AUTOMOBILES

SPONSOR: Ward Motors AGENCY: Direct

CAPSULE CASE HISTORY: *Between 28 March and 15 May, the above firm sold 20 Hillman-Minx cars. The gross take was over \$35,000. The outlay for radio advertising was \$159.80. A sidelight to the story is that the sponsor was a new account and skeptical. He had started his radio advertising on the recommendation of other local businessmen. He is continuing his radio advertising and is pleased with the results.*

CKX, Brandon, Manitoba PROGRAM: Announcements
Co-sponsor of two sport broadcasts

SAVINGS ASSOCIATION

SPONSOR: Central Federal Savings AGENCY: Direct

CAPSULE CASE HISTORY: *This savings and loan association had never used radio before. Then three daily announcements were bought at an approximate cost of \$20. For the first three weeks of the campaign, savings accounts were emphasized, with a radio given to each new account of \$20 or more. Original supply of radios was exhausted and two reorders cleaned out. Sponsor then plugged FHA loans. After two weeks, they were swamped with applications. No other media were used.*

WOHI, East Liverpool, O. PROGRAM: Announcements

APPLIANCES

SPONSOR: General Appliance Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This advertiser used three 5-minute programs daily at an approximate cost of \$48. In one month, the sponsor sold 126 Apex washing machines; he gave merchandise certificates worth \$25 toward purchase price for the correct identification of a mystery tune. In addition, the store sold Apex driers, vacuum cleaners, refrigerators, and ranges. The sponsor says it added up to the biggest sales month he ever had.*

KLX, Oakland PROGRAM: Music

NOVELTIES

SPONSOR: Save-By-Mail Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *An offer of five animal balloons for \$1.00 was spread over seven programs during a two-week period. Ten one-minute announcements on Your Neighbor Lady; 18 announcements on Calling All Kids; announcements on one Saturday evening Missouri Valley Barn Dance and the Sunday Get-Together. Total number of orders sold: 6,049—total sales \$6,049. Cost to the advertiser \$872.50. Cost per order 14.4c.*

WNAX, Yankton, S. D. PROGRAM: Various

Mr. Time Buyer:

Before you run off on your vacation,
check your Fall Schedules against this!

**BIGGEST RADIO BARGAIN
IN THE U.S. TODAY!**

**1-MINUTE SPOTS ON
50,000 WATTS
WNOE-NEW ORLEANS
ONLY \$13⁰⁰ (360
EACH TIME
RATE)**

**Available Right Now: Spots between High-Rated
National Shows!.. Spots on or between long-
established Local Shows!.. News Programs!
Sports! Mutual Co-ops! (1060 ON YOUR DIAL)**

25 YEARS OF SUCCESSFUL SERVICE TO ADVERTISERS!

WNOE

MUTUAL
BROADCASTING
SYSTEM

James A. Noe, Owner
James E. Gordon, Gen. Mgr.

Nat'l. Reps.
RA — TEL
420 Lexington Ave.
New York City

50,000 WATTS DAYTIME — 5,000 WATTS NIGHTTIME

Get in Your Orders Now!



The leading station in the leading



The leading market— Los Angeles County's food sales are the highest in the nation . . . \$1,220,244,000 per year. In fact, Los Angeles County's volume of food sales is greater than the *combined* dollar value of such sales in the home counties of Pittsburgh, Cleveland, Baltimore and Atlanta. There are 6,950 outlets for food store products in Los Angeles County.

For a bigger share of the nation's biggest food market, be sure your story is told on . . .

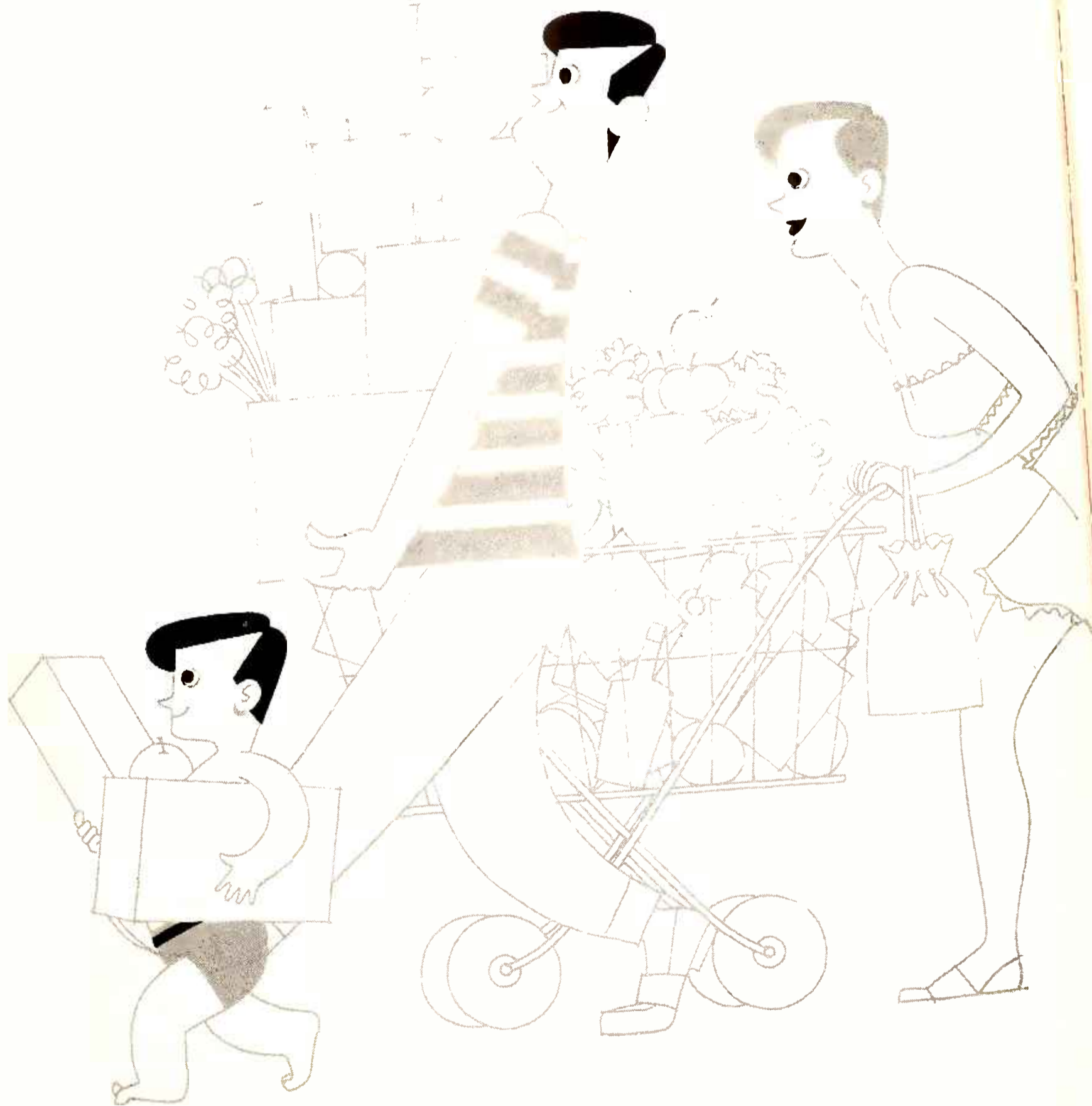
The leading station— KNX is the most-listened-to station in Los Angeles. Says Pulse: KNX is first in twelve out of the total of eighteen one-hour time periods, Monday through Friday, including one first-place tie . . . and first in total rated time periods.

KNX

LOS ANGELES
50,000 WATTS
COLUMBIA OWNED

Sources
Sales Management, May 1949
California State Board of Equalization
Pulse, January-February 1950

Market for food sales



WHO LOOKS WHERE?

(Continued from page 31)

the way in which they were derived. As one New York TV representative confided to SPONSOR the other day, "Sets still piled up in the warehouses are added to the pie in some areas."

Is anything being done about a better set count?

Actually, there is. The Radio Manufacturers' Association has started to break down figures for set shipments on a county-by-county basis. This is a good move, as far as it goes. But the RMA does not cover all counties in TV markets: nor do all of its members

cooperate in regional breakdowns of set shipments.

Moreover, RMA figures can't tell anything about the number of sets already installed. In fact, until the census report is published next year, there won't be any really reliable basis on which to estimate the county-by-county location of sets in the country today.

Up till a short time ago, as was mentioned earlier, advertisers bought TV out of curiosity, or just to insure a place on the bandwagon. They never stopped to worry about the logic. The case of one big regional advertiser is not typical—but it is indicative.

This advertiser, a user of network

radio, came to the network one day with a proposal to drop radio entirely. He wanted to buy the 38 TV stations which lay within his distribution area. When the network raised the rather academic question of what he would do with the 42% of his distribution area not covered by TV, the would-be TV advertiser blushed and headed back to his local golf course.

Few TV sponsors were this badly stricken with fever for the new medium at even the high point of its novelty stage; but most TV sponsors were ready to plunk down their dollars without too much exposure to statistical sales pitches. Tighter competition, however, is causing more and more users of TV to check closely the distribution of their TV coverage in order to coordinate it more carefully with other advertising and promotion. In addition, there's a trend among listeners to be selective about viewing. This adds to the need for specific coverage data.

There's one significant difference between radio and TV coverage in multi-station markets, incidentally. Different radio stations show wide variation in coverage areas because of differences in power. But all TV stations in a market are assumed to cover approximately the same area.

Because differences between station coverage are so much less in TV than in radio, a BMB-type study isn't as vital for TV as it is for radio. When the time is ripe for such a study it will probably be done as part of a BMB-type study for radio. It's felt, also, that it'll be some time before program competition and station loyalties are developed to a point that would justify the cost of a study to analyze these factors.

What's next in order are more complete efforts by individual stations to supplement the new RMA data on county-by-county set distribution. Advertisers who want to make exacting use of the medium will put the necessary push behind such fact gathering.

They'll be asking:

"How many sets are there in X township?"

"How many of the lower income neighborhood families have sets?"

"Can I reach a worthwhile number of people 60 miles away?"

They won't be satisfied much longer with today's blanket answers. ★ ★ ★

KPRC-TV
formerly KLEE-TV

*A three-day mammoth TV show
will formally dedicate KPRC-TV
July 3, 4, and 5
featuring in person . . .
RED INGLE
and his natural seven
CAROL BRUCE • JUNE CHRISTIE
and a large cast of favored celebrities*

★ KPRC-TV is affiliated with KPRC and The Houston Post. The same high standards that have distinguished KPRC for 25 years, and The Houston Post for 66 years, will now be brought into the field of television through KPRC-TV—Houston's pioneer television station.

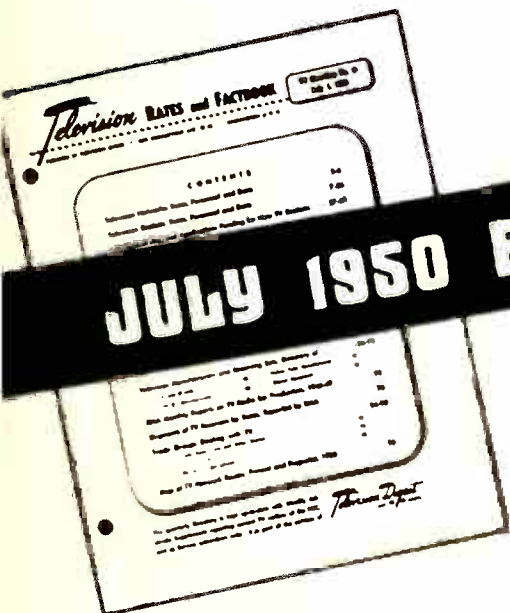
KPRC-TV
Serving Houston and Texas' famous Gold Coast
Jack Harris, General Manager
Lamar Hotel, Houston

Television RATES and FACTBOOK

TV Directory No. 11
July 1, 1950

PUBLISHED BY TELEVISION DIGEST • 1519 CONNECTICUT AVE., N. W. • WASHINGTON 6, D. C.

JULY 1950 EDITION • NEW • COMPLETELY REVISED



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- **Number of Television Sets-In-Use by Areas**
- **Map of TV Network Routes**
In service and due during 1950-51

Dear Sir:

Next edition of TELEVISION RATES & FACTBOOK (No. 11) will be ready for distribution on or about July 1, 1950.

Our TV FACTBOOKS have become the standard reference guide for the television industry...an indispensable working tool for TV executives.

Note the table of contents at the left. Here are basic facts and figures on the rapidly growing TV industry, compiled and assembled in one convenient volume. It can save you countless hours of valuable time, give you information you need, quickly, accurately and completely.

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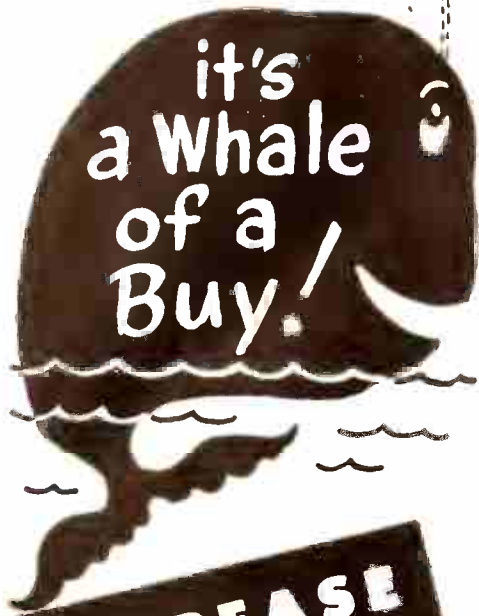
NAME.....

COMPANY.....

ADDRESS.....

CITY AND ZONE..... STATE.....

**TIME BUYERS
AGREE...**



**INCREASE
in Power
NO
INCREASE
in Rates**

KONO

**NOW
860
kc.**

**5000 watts DAY
1000 watts NIGHT
Directional**

**San Antonio's Oldest
Music and News Station**

*Represented Nationally
by Forjoe & Co.*

TELEPHONE SHOWS

(Continued from page 23)

fyng the first tune after a phone contestant fails. But no studio contestant is allowed to try for the jackpot prize.

A close competitor of *Stop the Music* is *Sing It Again*. This CBS show, produced by Lester Gottlieb, makes from 11 to 13 calls every Saturday from 10:00 to 11:00 p.m. Instead of a "Mystery Melody," *Sing It Again* has a "Phantom Voice." Interestingly enough, this giveaway show has just slashed its prizes drastically. The cumulative jackpot is out altogether, with a uniform prize of \$10,000 worth of merchandise and \$5,000 given in cash instead. Lucky winners formerly received \$25,000 in merchandise, \$25,000 in cash. What effect, if any, this cut has on *Sing It Again's* future popularity should answer conclusively the question of whether giveaway or entertainment is most important on network quiz shows.

Network sponsors can afford a relatively big talent bill. Both *Sing It Again* and *Stop the Music* have several good vocalists, a large orchestra, and razor-sharp masters-of-ceremonies. One consolation: competent Bert Parks and Dan Seymour are well-paid, but draw nowhere near the salary of a Jack Benny, Arthur Godfrey, or Eddie Cantor. Package cost of *Stop the Music* to radio sponsors Speidel Co. and Trimount Clothing Co. is \$3,750 per quarter-hour. *Sing It Again* costs Carter Products and Sterling Drug Co. \$3,550 per 15-minute segment.

The network phone quizzes have been joined recently by straight audience participations which have started using the telephone as a fillip to radio listening. Mutual's *Queen for a Day* last month began to call prospective "Queen" candidates at home from a list of post-card applications. The recorded conversations are then played on the air. The studio audience votes for both in-person candidates and recorded telephone ones.

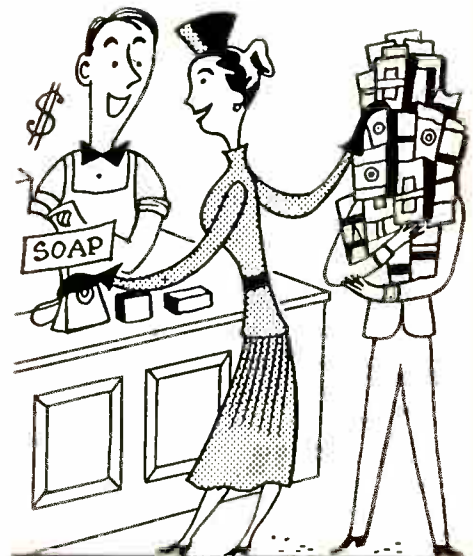
Irene Beasley's *Grand Slam* on CBS was one of the first audience participation shows. Miss Beasley aims at a friendly, family-type program. She, too, recently began giving listeners a peek into the "corners of our national living room" by telephone. Each week one call is made to someone in the 48 states who has submitted a question to the show. Miss Beasley and Continental Baking Co. think this weekly call

promotes the personal touch they are after.

The success of telephone shows on the networks is matched by the popularity of the local station offerings. The local stations develop their own shows or buy syndicated telephone quizzes. Granddaddy of all the syndicated shows is *Tello-Test*, handled by Radio Features, Inc., 75 East Wacker Drive, Chicago. After seven years of operation, *Tello-Test* is out in front in 100 markets, with Hoopers ranging from 8.6 in Hartford, Conn., to 20.3 in Kalamazoo, Mich. Its format is the simplest in the business: call people on the phone and ask a question. What keeps the show on top is the type of question and the window-dressing they get. Here is the *Tello-Test* recipe for whipping up a tasty question:

1. The answer must be "findable" in some standard reference.
2. Every question has a single, non-variable answer.
3. Appeal of the question is universal.

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



**LANG-WORTH
FEATURE PROGRAMS, Inc.**
113 W. 57th ST., NEW YORK 19, N. Y.
Network Calibre Programs at Local Station Cost

4. Questions are provocative, blend the familiar with the unknown.
5. Each poser must have entertainment and/or educational value.
6. Questions mustn't offend or be "touchy."
7. They must have infinite variety.

Here is an example of the copy technique that lifts Tello-Test far above the amateur technique: "The big story in journalism isn't always in screaming headlines on the front page. Sometimes it's *behind* the newspaper man who quietly attains the little things of life . . . such a person for example, as our man-in-question. If you know the answer, you'll "scoop" the town . . . and earn \$——! So tell me: 'Who founded the first successful one-cent daily newspaper in the United States?'"

The Carnegie Library in Pittsburgh used to shrink from answering questions like this for the local KDKA Tello-Test program. After their eight-person staff had struggled manfully with half a dozen quiz programs simultaneously for a few weeks, they stopped answering all but the Tello-Test queries. The library supplies the answer given them by KDKA because it spotlights their telephone reference service.

Philadelphia's public library went through similar agony, now posts the answer on a card in the reference room. WIP, the Philadelphia station carrying *Tello-Test*, proved how important the program's entertainment content really is. The station invited 20,000 families with unlisted phones to send in their names and numbers so that they, too, might be called. Response to this appeal over the air brought in 3,644 unlisted telephone numbers from listeners who previously had no hope of being called.

The WOR, New York, edition of *Tello-Test* is run by Bruce Elliott and Dan McCullough, whose five years experience with a daily 15-minute slot has taught them plenty. Just recently WOR moved them to a half-hour segment, upped their prizes to a starting one of \$1,000 in merchandise, with weekly increases of \$1,000 up to a maximum jackpot of \$5,000.

Bruce and Dan quickly discovered that listeners kept careful check on who they called and where contestants lived. Too many calls to one telephone exchange, or too few to a certain nationality group brought immediate protests. A careful scheduling system



INCREASE YOUR SALES

in the \$400,000,000.00

Norfolk Metropolitan Market

with WTAR and WTAR-TV

Sales Management says the Norfolk Metropolitan Market — Norfolk, Portsmouth, Newport News, Virginia — raked up \$442,721,000.00* in retail sales in '49. Did you get your share? You can with WTAR and WTAR-TV.

WTAR delivers more listeners-per-dollar than any other combination of local stations. Hooperatings show that most of the people in the Norfolk Metropolitan Market listen most of the time to WTAR.

WTAR-TV, on the air since April 2nd, is the first and only television service in this largest Virginia Market. An inter-connected NBC, CBS and ABC Television affiliate, plus outstanding local programming with RCA Mobile Unit and the modern facilities of a new \$500,000.00 Radio and Television Center.

Match the mighty potential of the big, eager, and able-to-buy Norfolk Metropolitan Market with the dominant selling power of WTAR and WTAR-TV and your sales will soar. Ask your Petry office, or write us for proof.



Norfolk, Virginia

*Sales Management Survey of Buying Power, 1950
NBC Affiliate

5,000 Watts Day and Night — AM
Inter-Connected NBC, CBS and ABC Affiliate-TV

Nationally Represented by EDWARD PETRY & CO., Inc.

they developed eliminated most complaints.

Each call Bruce and Dan make takes about a minute-and-a-half: 30 seconds to establish who they are, 30 seconds waiting for an answer, and 30 seconds to get untangled and hang up. Brief personal questions add interest, but too much of this talk brings demands to "make more calls." Lulls are filled with casual by-play between Bruce and Dan—Dan's young son provides material.

The transcribed commercials are handled gently, but without formality.

Bruce Eliot, an amateur vocalist, leads into the Lydia Pinkham commercial by trying to match its beginning musical note. Another participation on their 15-minute show got this approach: "It's been a rugged morning here—only two calls completed—better relax and have a cup of G. Washington Coffee." Silver Dust and Arrid got similar treatment on the show.

An off-shoot of *Tello-Test* is another WOR program run by Bruce and Dan: *Tele-Kid Test*. Also handled by Radio Features, Inc., this weekly half-hour show on Saturday mornings caters to

kids under 16 years of age. Contestants are chosen from a list of 60,000 boys and girls who wrote in telling why they would like to be called.

Two unusual features make the program noteworthy. First, the children's half of the conversation is broadcast too. A beeper and split-second transcription satisfy FCC regulations on broadcasting both sides of a telephone call. Second, the VIM Stores in New York use the program to sell television sets! Their success has been due to a large double-audience: kids and their parents, who help them answer. The unsophisticated answers of young contestants add to the show's appeal. Right after the South Amboy munitions explosion, Bruce and Dan called a contestant in the stricken town, got an exciting first-hand tale of the tragedy.

Contestants answer two questions. The first one is easy, carries with it a bicycle for boys, a Fred Astaire ballroom dancing course for girls. Answering the second and harder question brings the lucky winner a jackpot built up by \$5 in war savings stamps for each incorrect answer.

One of the few syndicated quiz games which still require the audience to call the station is *Tune-O*. This musical variation of bingo is owned by Richard H. Ullman, Inc., 295 Delaware Ave., Buffalo; has had phenomenal success. Sponsors have been enthusiastic because of its close merchandising tie-in: *Tune-O* cards must be obtained at the sponsor's store. Each card looks exactly like the standard bingo card, with 25 numbered boxes. The numbers correspond to the title of a tune, of which there are usually 250 listed on the card. As each tune is played, listeners identify it and mark off the corresponding number. When five in a row are so marked, the listener dashes to his phone and calls the station.

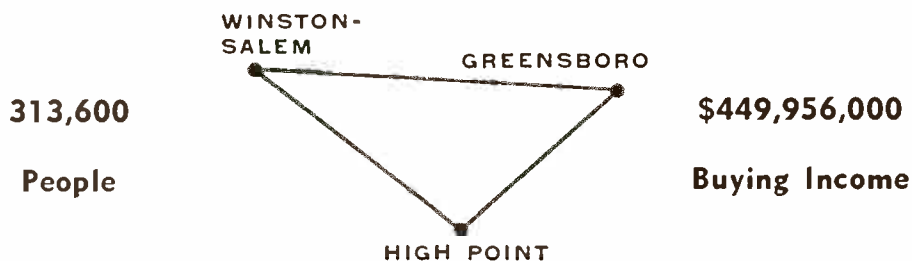
Tune-O recently did a strong sales job for the Crowgey Sausage Co., Kelysville, West Virginia. A big part of their advertising campaign was the sponsorship of a 15-minute Monday through Friday *Tune-O* program on WJLS, Beckley, West Virginia, and on WLOG in Logan. Otto Whittaker, account executive of Houck & Co. in Roanoke, Va., describes what happened: "The stations gave *Tune-O* dozens of free promotional plugs. WJLS wrote letters to Crowgey grocers, played the show up big in their regular promotional mailout sheet, and sent their

WINSTON-SALEM'S



STATION

Saturates North Carolina's GOLDEN TRIANGLE



No. 1 MARKET IN THE SOUTH'S No. 1 STATE Your FIRST and BEST Buy!

Affiliated
with
NBC



Represented
by
HEADLEY-
REED CO.

1930

TWENTIETH ANNIVERSARY YEAR

1950

men personally to call on Crowgey grocers and explain *Tune-O*. We used newspaper ads, counter cards, and posters urging Mrs. Housewife to play *Crowgey's Musical Tune-O*. . . ."

Weekly prizes of merchandise worth \$100 were given out. George Kamen, Inc., merchandise consultants, supplied cigarette lighters, blankets, hats, a host of attractive items at a cost of only \$15 per \$100 retail value. Promotional plugs made up the difference for suppliers of the prizes.

According to Whittaker: "Sales jetted as though they had been waiting for a signal. The Crowgeys told us their sales were among the highest they had ever had." Three weeks later *Tune-O* was put into five more markets. Trucks are being added to the company's fleet, new accounts have started, and routes are serviced twice a week instead of once.

There are other syndicated radio features with varying formats. *Know Your America* combines the quiz appeal with a patriotic motif. Telephone contestants are invited to answer questions based on a short historical vignette. W. E. Long Company, 188 W. Randolph St., Chicago, has been handling this feature for six years. Dale McIntyre, former General Motors public relations man, is master of ceremonies for the popular Detroit version on WJR. Program opens with a pledge to the flag, goes on to inspirational music and comment, and is climaxed by the short description of some event in America's history. The program ends with a pledge to God, the UN, America, and American industry. Winners receive a portable radio, as do those contributors whose subjects are used for the vignette.

W. E. Long Co. also syndicates *Do You Know the Answer?* and *People Know Everything*. Over 30 stations use *Do You Know the Answer?*, a simple show which can be adapted to any length from five minutes upward. Announcer asks phone contestants: "Do you know the answer?" and, to win, the contestant repeats a simple statement included in the sponsor's promotion. Deposits are built up by failure to answer correctly.

People Know Everything asks telephone contestants questions which have been mailed in by the public. If either one of the two persons called answers the question correctly, both contestant and questioner split the deposit. People without telephones are

thereby able to compete, too, by making up questions.

Hal Tate Radio Productions of 831 S. Wabash Ave., Chicago, syndicates *Who's Talking?*, a show similar to the network program *Sing It Again*. Over 20 stations use "mystery voice" recordings of 100-odd celebrities like Basil Rathbone, Hoagy Carmichael, Ray Bolger, and Bennett Cerf. Listeners try to unravel the transcribed poetic clues read off by the celebrities. As contestants who are called on the telephone fail to identify the mystery voice, additional clues are given, up to a full set of six. One interesting "extra" provided by Tate: sets of "mystery photographs" of the celebrity wearing a mask. Placed in the sponsor's store, they create traffic, help strengthen sponsor identification.

Recently a straight bingo-type program was put out by the I. F. I. Advertising Co., Duluth, Minn. New twist: Players fill in their own numbers on the "RADIO" form, then send a duplicate to the station. If they score, listeners call up immediately to be checked. Station Manager Ulbrich of WDMJ, Marquette, Mich., reports that the two-hour a week show has piled up 7,000 returns in the first three weeks.

Syndicated shows like these have been tested for listener appeal and possible violation of the anti-lottery law; they're probably the easiest to handle. But many local stations work up simple "home-made" telephone quiz games that work wonders. KASI in Ames, Ia. has been running a 15-minute *Telequiz* for the past year-and-a-half. The local public library compiles questions of state and national interest, gets its reward in publicity. Names are picked at random from phone books in the station's primary area. After a recent contest on the program, Super Valu Stores, the sponsor, discovered 2,500 pounds of Red Rooster Coffee had been gobbled up instead of the usual 800.

Here are more "home-made" local shows in capsule form:

Borden's Birthday Party on WICC, Bridgeport, Conn. From a list of cards received, two names are chosen. The first phone call is made to a person celebrating his birthday, the second to someone at random. Prizes are a cake with the winner's name on it, bouquet of flowers, and a supply of Borden Company milk products. Hooperating after three months: 13.0.

Golden Anniversaries on KFSA,

HERE IS THE COMPANY YOU KEEP ON K-NUZ

Nabisco Milk Bone Dog Food
Exchange Orangeade Base
Exchange Lemonade Base
Nucoa Oleo Margarine
Skippy Peanut Butter
Southern Select Beer
Hav-a-Tampa Cigars
Robert Hall Clothes
Interstate Theatres
Griffin Shoe Polish
O. J. Beauty Lotion
Ladies Home Journal
White House Rice
Grand Prize Beer
Selznick Releases
Red Arrow Drugs
Best Mayonnaise
Scott's Emulsion
Tender Leaf Tea
Sloan's Liniment
Lone Star Beer
Fairmaid Bread
Kool Cigarettes
Kam Dog Food
Life Magazine
Holsum Bread
Crosley Radio
N B C Bread
Realemon
Stanback
Fly-Cide
Pine-Sol
Shinola
Rit

35 New Contracts in May
133 New Contracts January thru May

No. 1 Availability—

"Today's Hits", 11 a.m.-12 noon
Sundays, Hooper* 4.6 No. 1 in
Houston

"West's best" 1:30-1:45 p.m. Mon.
thru Fri. Hooper* 4.2 No. 1 in
Houston

*Hooper Winter-Spring Report —
December 1949, thru April 1950.

CALL, WIRE OR WRITE

FORJOE: NAT. REP.
DAVE MORRIS, MGR.
CE-8801

k-nuz

(KAY-NEWS)

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HOUSTON, TEXAS

Your
recordings
dubbings
spots
pressings
deserve
RCA quality

RECORDING • PROCESSING
PRESSING

You get the kind of service you want and the *quality* you need at RCA! Records and transcriptions of every description...slide film and promotion recording facilities. Careful handling and prompt delivery. Contact an RCA Victor Custom Record Sales Studio, Dept. 7-C:

120 East 23rd Street
New York 10, New York
MU 9-0500

445 North Lake Shore Drive
Chicago 11, Illinois
Whitehall 4-3215

1016 North Sycamore Avenue
Hollywood 38, California
Hillside 5171

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

First in the
Field!

custom
record
sales
Radio Corporation of America
RCA Victor Division

Fort Smith, Ark. As a boost to its basic purpose (acknowledging 50th wedding anniversaries), listeners are asked to give the exact year in which a described event took place. The station is called by contestants, has been asked to discontinue by the phone company due to jammed exchanges.

Women's Club of the Air on KGGM, Albuquerque, N. M. From a list of 7,500 members, 12 names are chosen each day to receive prizes. To collect, the member must call the studio within one minute of the time her name is broadcast. In addition, a mystery tune is played twice a day and the first member or non-member to call the station and give its name wins a prize. The station's three trunk lines are swamped regularly.

Mystery Tune on CHUM, Toronto, Canada. Ten times a day at varying moments, announcers call someone at random and ask for the name of a selection being played on the station. Tunes are easily identifiable by their lyrics, serve to encourage listening continuously to CHUM. Wrong answers add a dollar to the jackpot, which has gone as high as \$500.

Giveaway on WWJ, Detroit. This half-hour show across the board calls phone numbers at random, offers prizes for correct answers. One lonely lady of 71 who was contacted by the program told her story, received 350 cheering letters and cards from listeners.

Name That Tune on WCKY, Cincinnati. After obtaining a card at a Dot Food Store, housewives complete a circle with their own name and three friends. If the show's MC calls any one of the four and gets an answer of "hello," the circle is broken. If the contestant names the product advertised on the program, she and her three friends on the card all win prizes.

There is only one big draw-back to giveaways right now: the Federal Communications Commission is out to tighten up the rules. In August, 1948 it issued its interpretation of the federal lottery law. Broadcasters strenuously objected, said the FCC had no right to interpret the law and that their interpretation was incorrect. After hearings and legal tangling in the courts, the case became deadlocked. As it stands today, the Commission may not put its rules into effect until a federal court says so. The hearing on this

begins in the fall of 1950 and the verdict will undoubtedly be appealed to the U. S. Supreme Court.

Here are the rules which the FCC would like observed, on pain of not renewing a station's license:

Any scheme will be considered a lottery if:

1. Winners are required to furnish any money or thing of value, or are required to possess any product sold by the sponsor of a program.
2. Winners must be listening or watching the program to win.
3. Winners are asked to answer a question whose answer was given over the same station. Even help in answering the question or previous broadcast of the question alone will be considered illegal.
4. Winners must answer the phone in a prescribed way (such as giving the sponsor's name or product), provided this way of answering has been broadcast over the station airing the program.

The networks are concerned about this development, not alone because it threatens big shows like *Stop the Music*, but because it sets a dangerous precedent. If the rules are permitted to take effect many small stations, and a substantial number of large ones, will find their biggest-pulling programs forced off the air. And sponsors will thereby lose one of the best advertising devices ever invented. ★ ★ ★

Telephone shows are a big factor in television programing as well. A second article on telephone shows will be devoted exclusively to TV and will appear in the 31 July issue of SPONSOR.

HOW BORDEN'S DOES IT

(Continued from page 27)

vertising thinking. The knowhow of local officials of Borden's is being brought into play. In one town, the president of the local Borden operation for years had been supplementing the company's national radio efforts with his own local radio campaign. He was able to aid agency and New York executives of Borden's when they made a program selection recently.

In many of the program selections, ideas of New York-based executives have been changed through contact with local people.

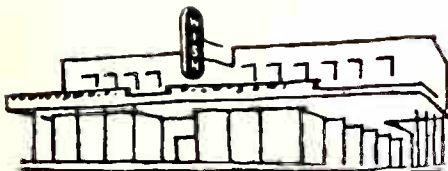


willie wish, disk jockey

Willie WISH is a disk jockey extraordinary for H.F.C.* The popular late evening record show, "Variety Hour" is now in its second year of selling for Household Finance Corporation. Willie WISH and Ozzie Osborne combine their talents in presenting an hour long show every night for the many late evening listeners who long ago got the "WISH habit." Just one more proof that Willie Wish is a powerful puller in Indianapolis right up to sign off.

*Household Finance Corporation

that powerful puller in Indianapolis . . .



wish

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

FREE & PETERS, National Representatives

PRESTIGE

with PROFIT . . .

The new JOHN CHARLES THOMAS program will give you both. With "THE KING'S MEN" assisting he introduces and sings hymns of all faiths in "Hymns of the World." 156 — ¼ hour transcribed programs.

Other top TELEWAYS transcribed program availabilities are:

- 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
- STRANGE WILLS
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW
132 15-Min. Musical Programs

For Profitable Transcribed Shows It's

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Phone CRestview 67238 — BRadshaw 21447
Send for Free Audition Plotter
and low rates



"Bee Bee" King, The Beale Street Blues Boy, has had two ¼-hours daily on WDIA for more than two years. He's one more good reason why WDIA is pleasing advertisers* with amazing sales increases among our own special audience—the intensely loyal Negroes who make up 49% of the population of our primary area.

*Simoniz *Ex-Lax
*Sealttest *Keillogg's All-Bran
*Penick & Ford *Dentyne

HOOPER RADIO AUDIENCE INDEX
City: Memphis, Tenn. December, 1949 THRU April, 1950

Index	Sets	WDIA	A	B	C	D	E	F
T.R.T.P.	21.6	26.6	28.8	20.8	13.5	12.4	9.8	3.4

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

One story they tell up in Borden's Madison Avenue, New York, headquarters is that a certain local executive turned down all of the national office's suggestions in favor of his own ideas. Since the company's decentralization policy provides for such cases, the New York ideas were discarded in favor of the local man's. But at about that time the local man died, and his successor decided to go along with recommendations from New York.

On 27 March, Borden launched in New York a new local radio show; it provides one example of what Borden's is driving at in local markets. The show, *Let Yourself Go*, is aired over WNEW, 12-12:30 p.m., Monday-Friday. This program differs from many of Borden's spot buys in that it's tailor-made—custom-fitted for Borden, so to speak, while others were ready-to-wear. And it's the biggest single spot buy Borden has made to date.

Once it was noised around New York last winter that the Borden company was in the market for a local show, virtually every station in town made a pitch for the business—Y & R's time-buyers reportedly had "a stack of audition records a foot high." WNEW, an independent operation which is nothing if not alert, got the plum—a 39-week contract with 13-week options.

The WNEW show is an excellent proving ground for Borden's current theories on program content and handling of commercials, and its progress will be studied closely by the company—as well as by other thoughtful advertisers.

In planning its major show in the New York market, Borden has been shooting for a happy blend of the prestige of network-caliber entertainment, and the "intimacy" of local radio at its best. WNEW came up with an offering that obviously has satisfied the sensitive Borden palate. Borden's *Let Yourself Go* can compete on equal terms with many high-priced network productions.

Instead of the three minutes of commercial time a weekly network show would give them, Borden's can luxuriate in three minutes a day for commercials on WNEW, or 15 minutes a week. A different product can be plugged each day, in opening, middle, and closing commercials of a minute apiece. These are handled in a relaxed style by Allyn Edwards, who doubles as MC of the WNEW show. The rest

of the cast includes pianist Teddy Wilson, singer Peggy Ann Ellis, and Roy Ross and his WNEW orchestra.

The music is limited to familiar pop tunes, and the whole show is calculated to fall restfully on the ear of the busy housewife. For good commercial measure, Peggy Ann Ellis always singles a jingle or two about something or other that rhymes with the Borden product being plugged that day.

But *Let Yourself Go* is only part of the New York picture. In addition, Borden's national advertising department has a six-day-a-week participation on the Jack Sterling morning show on WCBS, backed up by an afternoon pitch three days a week by Galen Drake on the same outlet. Five-a-week participants on Martha Deane, WOR, and Nancy Craig, WJZ, get Borden's across to the all-woman audience and, shifting to the classical music listeners, the company has nine spots a week on WQXR.

Almost without exception, Borden's is spotting its radio efforts in daytime hours. TV takes over at night. The company has bought top TV spot availabilities in every important market. Borden's strategists, who have been heavily influenced by the Hooper figures on nighttime viewing in major TV cities are congratulating themselves for having bought up TV spot availabilities months back. TV announcements are on film and feature Elsie the cow puppet sequences. ★ ★ ★

SOFT DRINKS ON AIR

(Continued from page 21)

often than would seem sound for good advertising. But with one or more shows on at a time, Coca-Cola consistently has stayed with network programming. Local level radio also gets a good play from the company and its various bottlers. For example, the Louisiana Coca-Cola Bottling Company recently signed a five year contract with WDSU in New Orleans. This extensive local campaign will feature the *Cisco Kid* series, using two half-hour programs a week.

Although 15 to 20 Coke bottlers are now using TV spots, the parent company has done nothing about network TV. It is reported that this initial smattering of TV will up the budget this year by 15% to 20%. The par-

ent company is, however, now considering TV on a large scale. They are reviewing about 14 different ideas; but no decision as to the type of program has been reached. (It's reported that Coca-Cola holds the TV rights for Edgar Bergen.) It seems likely that the company will follow on TV the same "pleasant" pattern of programming that it has used on radio: musical, variety or drama shows and certainly no give-aways, soap operas, or mysteries.

Pepsi-Cola has also been dabbling in TV. The company and its affiliates use TV spots in about 25 cities. In New York alone, the company uses over 10 a week. As is done on radio, the popular jingle "Pepsi-Cola Hits The Spot" is used on TV, with the added punch of dancing Pepsi bottles. According to the company, the extra expense for TV was not taken from the radio budget; however, more might have gone into radio had it not been for TV.

In radio, Pepsi is using both spot and network. Their advertising is set up to hit the family group, and with that in mind they have sponsored for the past year and a half, *David Harding, Counterspy* over ABC. The half-hour twice weekly show is aired over nearly 300 stations at a time cost of about \$1,500,000 annually. The company has always been a heavy user of spots, sharing the cost with the bottlers, but has not increased them to any great extent within the last three year. In 1948 Pepsi spent about \$2,000,000 for advertising; since then they have added the network radio and TV spots and have increased the overall ad budget.

Pepsi-Cola's total sales in 1948 were \$36,237,751 and just about the same last year. Margin of profit tumbled, however. Pepsi is now being sold at six cents in some parts of the country. The company with its 500 bottlers apparently has not suffered dire consequences.

Royal Crown (Nehi), on the other hand, seems to be still trying to hold to the nickel price, and not too successfully. The company reports that a majority of its 450 bottlers are operating at the old price, and that no price raise is presently contemplated. But there is also a report that the Pacific Coast area is now up to 90c a case as compared to a previous 80c. It is here on the Pacific Coast that the price raise trend for the industry as a

- Advertising that Moves More Merchandise per Dollar Invested is Bound to be the One that Gives You the Most Coverage for the Least Money!



- Covers a 17,000,000 Population Area in 5 States at the Lowest rate of any Major Station in this Region!

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

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

whole is taking firm footing.

The recent financial figures for the company indicate that they can use the price raise as well as the others in the industry. Their sales in 1947, \$9,068,000, increased to \$9,107,000 in 1948; their reported profits, however, decreased from \$1,464,000 in 1947 to \$1,119,000 in 1948.

Their advertising situation is like that of three years ago, at which time they were using spot announcements on some 250 stations; they reportedly spent about \$1,000,000 on advertising in 1948. Each bottler is now averaging about 10 spots weekly, generally on a cooperative cost basis with the parent company. No national network radio is used, primarily because of distribution holes.

The company's pitch is toward the kid market. Repetitive use is made of popular singing commercials like "When you're tired and feeling blue, RC makes you feel like new." Times of broadcasting are set to bring in a large kid audience, along with adults. The appeal is further carried through youth books, comics and teen-age club developments.

RC, along with the others, is beginning to move into TV. Spots are now being used in a few major cities, including Los Angeles, Chicago and Louisville. A charade-type broadcast is aired in Los Angeles, and the company reports good response to it. Equally satisfying to them is a telephone quiz game conducted with Jim Ameche in Chicago. There are indications that the company will increase its TV spot efforts.

One of the loudest pops heard in the industry today is coming from Canada Dry. It's not only packing the punch in advertising, with W. S. Brown (vice president in charge of advertising) doing the swinging, but it's boldly pioneering the price raise trend. (See Mr. Sponsor, page 14.)

Canada Dry is no longer pushed as a luxury-type mixer. The company is now all-out for mass consumption. They're getting the point across that ginger ale won't kill you if you don't put whiskey in it. In 1947, it had six licensees and 21 company-owned plants with about 39,000,000 people within its distribution area. Today it has 100 licensees and 29 company-owned

plants serving about 83,000,000 people. For the six months ending 31 March 1950, the company showed net sales of \$25,176,728, with net income of \$912,663. For the same period in 1949, net sales were \$23,320,380 and net income \$867,956. Net sales for the fiscal year 1949 were \$51,477,000.

Canada Dry's advertising is in line with its over-all expansions. The company will spend about \$3,000,000 this year for advertising: \$1,600,000 allotted to company-owned plants, about \$800,000 to home office advertising, about \$600,000 as aid for licensees. The bottlers' advertising costs are generally shared with the parent company.

Radio off and on has had a large slice of Canada Dry's budget. In the past, the company has sponsored the *Jack Benny* show, *Information Please* and the *Meredith Wilson* show; incidentally, Canada Dry was the first sponsor each had. The company with its licensees is currently spending about \$110,000 annually on local radio, spot and participation. They use 75 stations and average 750 announcements weekly. They are on no national radio network at the present time.

In April 1949, the company came out with another advertising first—first in the industry to pick up a TV network production. *Super Circus* on ABC. The 52-week half-hour show costs the company over \$7,000 a week, about \$2,000 of that is chalked off to talent charges. The annual cost is over \$364,000. The company has built its other advertising around the TV show. Magazine ads and point-of-sale display material are directly tied-in.

The show started on 10 stations and has now expanded to 30 cities. Canada Dry's fieldmen, bottlers and dealers, are enthusiastic because the visual aspects of the show can be keyed to point-of-sale display material. Show recognition almost becomes synonymous with brand identification.

Most of the plugging is done on the ginger ale split (small-sized bottle) rather than on the larger sizes. (It is reported that Canada Dry controls about 35% of this larger bottled drink in this country.) In the industry generally, the small bottle accounts for 80% to 90% of the total production.

When Canada Dry decided to jump into this competitive lion's den, it also

TRIBUNE TOWER OAKLAND, CALIFORNIA

Represented Nationally by Burn-Smith

decided to do something about rising costs and the nickel squeeze. It upped its prices. Not only didn't competition cooperate, some cut prices, in what seemed like a move to freeze Canada Dry out. The company was forced to bring its price back down.

But the situation has changed considerably. Canada Dry has again raised its prices, and many others are not following suit. So far, the upped price is meeting with success among consumers. Bottlers and retailers can do as they wish, but in most cases the five-cent splits have gone up to six cents.

A few other national companies have fallen in line with the price raise.

One firm whose business has gone flat is Dr. Pepper; it has suffered a severe decline in sales and profits. The firm has traditionally been tight with advertising money. Sales dropped in 1947 from \$8,992,000 to \$6,851,000 in 1948; profits went from \$1,046,000 to \$686,000. The unit volume for last year approximated that for 1948. The company recently began pouring \$250,000, in addition to its regular budget, into promotion of its newly-designed bottle cap. TV spots are expected to get a heavy share of this, especially in the South.

Local independent bottlers are numerous, and often do a good high-volume local job. They account, however, for but a small amount of the total soft drinks business. An unusual operation is that of the All-American Drinks Company which produces Joe Louis Punch. Almost a "paper-office" in operation, the company has an extract made up exclusively for them, and then distributes it to franchised bottlers. In backing up the bottlers, the company spends about \$125,000 annually for advertising; approximately 18% of this goes to radio. There are many other similar outfits which use radio locally.

All in all, the soft drinks industry is in the midst of a topsy-turvy price adjustment. The trend is up, in line with higher costs. Until the adjustment is worked out, the pinch on advertising will continue. Once the nickel squeeze is off, advertising should forge ahead as never before, and television as well as AM radio will probably get a tremendous amount of the money allotted. ★ ★ ★

MINUTES: NEW MEASURE

(Continued from page 25)

wears off a bit, they look for different types of programs than before. For example: Evening dramatic programs on radio are listened to 36% of the time in radio-only homes; 17% of the time in TV-plus-radio homes.

These are some of the high-points in the Sindlinger survey: many of the details are equally important to sponsors and their agencies. One question still remains: what is so different

about the Sindlinger method from others being used and why are his results at odds with other findings?

The Hooper method involves making a maximum of 8,400 phone calls in each "single unit" market over a two-month period. Altogether, 100 cities are covered for radio, 40 for TV. From the phone calls are computed monthly "share of audience" percentages and "sets in use" figures. As popularity measurements for individual programs, these results are valuable. But using them to see how

There's Far Too Much Talk about the "Decline of Radio"

1. KTUL today has a GREATER SHARE of Audience than EVER BEFORE!

2. KTUL Sales are FAR AHEAD of ANY January thru May period in our 16 year history!

3. We THINK that is true of ANY ALERT, Audience ACTION station. We KNOW it is TRUE with KTUL!



KTUL..CBS..Plus "Know How" on the Local Level... in Tulsa

EVERY-KNODEL, INC.
National Representative

JOHN ESAU
Vice-President - General Manager

radio and TV listenership match up is risky. Here is what Sindlinger discovered in Philadelphia about telephone ownership:

1. 90% of TV homes have a phone.
2. 69% of radio-only homes own a phone.

Speaking for Philadelphia, at least, Hooper operators will call 21% more people with television sets than they should, giving TV too big a share.

Further, Sindlinger shows in detail how "share of audience" figures can be confusing. With shifting bases of listener-viewers, inevitable in "share of audience" computations, 20% could refer to 100 or 1,000 people. It's also easy to mistakenly assume from the figures that every minute gained by TV viewing necessarily cuts into radio listening. As Sindlinger has found, more than twice as much of the time now devoted to television comes from activities other than radio. With two broadcast media instead of just one, the problem of how big the audience pie is for each medium at a particular time becomes crucial. Sindlinger's individual measurement on a time scale is the most clear-cut answer.

**SELL THE
COTTON BELT
WITH THE
"COTTON BELT GROUP"**

WGVM GREENVILLE, MISS.
1000 Watts-1260 Kc

KDMS EL DORADO, ARK.
1000 watts-1290 Kc

KTFS TEXARKANA,
TEX.-ARK. 250 watts-
1400 Kc

Sell over a million* folks in the Delta—South Arkansas and East Texas—by use of the Cotton Belt Group. One low rate gives you blanket "not secondary" coverage in this multi-million dollar market!

*Primary .5mv

**COTTON • OIL • LUMBER
AGRICULTURE**

"The South's Billion \$ Market"

Write—Wire—Phone
Cotton Belt Group
c/o KTFS
Texarkana, Tex.-Ark.

Nielsen's method in theory is similar to the Sindlinger one. His fixed sample of 1,500 people dotting the country provide Audimeters with listening and viewing data. Besides the popularity-type ratings, the Nielsen organization compares the radio sets it measures and television on a time basis somewhat similar to the measuring stick Sindlinger uses. Two criticisms that researchers have aimed at Nielsen's method, however:

1. A sample of 1,500 people for the whole country is too small to permit accurate sub-sampling — as, for instance, investigating only members of the sample with TV sets for over a year. Then, too, turn-over is about 20% among sample members, raising the question of whether the sample can be completely representative when so many people are replaced regularly.
2. Another point: is every secondary set in sample homes covered by an Audimeter? Nielsen figures put the average number of Audimeters in his sample households at 1.3. But Sindlinger finds that his 1.7 sets per home of a year ago have risen to 1.9. Radio listening in TV homes is largely done on secondary sets; leave them uncovered and you miss considerable radio listening.

As the man says, you spend your money and take your choice. What causes a station or sponsor to use a particular research service is sometimes the complexion of its figures. The organization which can deliver the most attractive results often has the most clients. One caution is always in order: research results are no better than the methods which produce them and the understanding of them. Unless a client still believes in black magic, he should know that the answers to complex questions cannot be drawn from a hat, or without expense.

With the burden of choosing the best advertising buy getting tougher every month for sponsors, some simplified way of evaluating them is overdue. Sindlinger believes the 24-hour system, which he has been plugging for years, is the best way out of the present media jungle. One thing is certain: only general acceptance of the time yardstick will prove him right or wrong. ★ ★ ★

510 Madison

(Continued from page 6)

your kind offer of the TV dictionary in booklet form. We would also like to buy two extra copies. Not knowing how much they are, I presume the best thing would be to send them collect. Will you please handle?

DON L. BAXTER
Vice President
Wilhelm-Laughlin-Wilson
& Associates
Dallas

Thanks for your TV dictionary. It's good.

CLARENCE B. GOSHORN
Chairman of the Board
Benton & Bowles Inc.
New York

We would very much appreciate receiving two of the TV dictionaries which you offer to subscribers of your magazine to cover the two subscriptions coming to this office to S. Ramsay Lees and Miss G. Race.

We are enclosing a money order for \$2.00 for which we would ask you to send us eight more copies of this TV dictionary.

Needless to say we find SPONSOR very informative and we are only sorry that your articles do not include more Canadian information.

S. RAMSAY LEES
Ruthrauff & Ryan Inc.
Toronto

Do you have the complete TV dictionary in a condensed form, or reprints thereof? If so, your subscriber requests one copy. You may bill us accordingly.

JASON N. SILTON
Silton Brothers Inc.
Boston

Please send us one copy of the TV dictionary as published in installments in recent issues of SPONSOR.

MARGARET KEMP
Radio Program Coordinator
General Mills Inc.
Minneapolis



6 Months of
SPONSOR
at Your Fingertips
IN THIS BEAUTIFUL BINDER

order today

SPONSOR Publications Inc.

510 Madison Ave., New York 22

Please send me new leather binder holding 13 issues of SPONSOR at cost of \$4.

Name _____

Firm _____ Title _____

Street _____

City _____ Zone _____ State _____

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

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

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

A few bound volumes of the 1949 SPONSOR issues still available at \$12.50

OUTSTANDING FOR

- Showmanship
- Leadership
- Results

KDYL
NBC Network
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.

**GROWING
GROWING
GROWN**

Now First in Mobile

MORNING PERIOD*

PLUS...

a 14.8 Over-all Audience Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising department for extra promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts

ABC and MUTUAL

OWNED AND OPERATED BY THE MOBILE PRESS REGISTER

NATIONALLY REPRESENTED BY THE BRANHAM COMPANY

510, Madison

Our hat is off to you again. Your latest promotion piece—"TV dictionary for Sponsor's" is further proof that you fellows again hit the bull's eye.

Could we please take advantage of this offer to have 25 more copies at cost.

JAMES SONDEHEIM
Promotion Director
WATV
Newark, New Jersey

• Answering the hundreds of reader inquiries regarding SPONSOR'S TV Dictionary, compiled by Herbert True, SPONSOR replies that copies still are available free to subscribers (limit, one). Additional copies are 1-4 25c each; 5-49 15c each; 50 or more 10c each.

TV FILMS STORY

I imagine your mail is frequently cluttered with letters of complaint about this or that. This is not one of those.

I do want to express my appreciation to you and your staff for their very generous mention of Official Television and its plans of action in your recent issue. We do appreciate this public notice of the efforts we are making to serve stations and advertisers with more effective programing materials.

The representative you sent to call on us with reference to the article was extremely courteous and we were glad to cooperate in his efforts to get facts as we will at any time SPONSOR wants to run a story involving programs on film.

It isn't fair to close this note without saying that we thoroughly enjoy every issue and look forward to its arrival.

W. W. BLACK
Vice President
Official Television Inc.
New York

GODFREY AND BEETHOVEN

My mind had already been made up about sending you a note and my compliments for the delightful essay in the issue of 5 June. Irving Marder's "The great Godfrey."

Then, turning a few pages, the familiar design of the WABF Program Magazine caught my eye, and now I also want to send my compliments and thanks for the article it accompanied, "Is Beethoven commercial?" We're

grateful to you, not only for including us in your story, but for the sense you make.

Thanks a lot.

WILLIAM GEIB
Program Director
WABF
New York

We are delighted with your article "Is Beethoven Commercial?" in the 5 June issue of SPONSOR.

Your comprehensive reporting provides those of us who are broadcasting "good music" with excellent material to add to our presentation to advertisers.

If reprints of your article are available, we would like very much to have 50 copies. If such large quantities are not available, we would sincerely appreciate your sending as many as you can spare.

In addition we would like to have a dozen reprint copies of your exceptionally fine article "Reading vs. listening" report by Dr. Lazarsfeld.

HORACE W. GROSS
Commercial Manager
WFMZ
Allentown

HOUSE OF COMMONS READER

Please send me a copy of your issue dated 22 May, 1950. I am enclosing 50c to cover the cost of this magazine.

A. L. SMITH, M.P.
House of Commons
Ottawa, Canada

LOUISVILLE'S MR. SPONSOR

I would like a copy of SPONSOR which was published in the last two or three months.

I am interested in an article in this publication in which you discussed advertising programs for a Savings and Loan Association. The principal media used by this particular advertiser was radio. I realize this is not much to go on, however, I hope you will be able to find this issue for me.

I like your magazine very much. It has proven very helpful in many instances.

T. FRANK SMITH, JR.
Manager
KVAL
Brownsville, Texas

The article to which Mr. Smith refers is titled "Louisville's Mr. Sponsor." It ran 2 January 1950.

READING VS. LISTENING

I notice from your 5 June SPONSOR that a few copies of Lazarsfeld "Reading vs. listening" study are still available. I would appreciate it very much if I could have two copies of the reprint.

BETTY W. HADDIX
Timebuyer
The Biow Co.
San Francisco

• The "Reading vs. listening" study will be sent free to subscribers as long as the supply lasts.

RADIO IS GETTING BIGGER

"Radio Is Getting Bigger" is just what I've been looking for. Will it be possible to get 250 additional copies? If so, what cost per copy?

JIM HAIRGROVE
Manager
KFRD
Rosenberg, Texas

• Radio's role as an accelerating advertising medium is emphasized in the 32-page "Radio Is Getting Bigger." Single copies are available on request to subscribers. Additional copies, \$1 each.

WANNA SPIN A WEB AROUND SPIDER (Ky.)?

If you're bugged up about increasing your sales in Spider (Ky.), don't call on WAVE, Brother! We ain't squeamish — we just don't catch any audience up in them thar mountains!

Instead we set our NBC trap for the Louisville Retail Trading Area. WAVE's signal spins in every nook and cranny of these 27 high-income counties, delivering a real sales-sting to 215,000 radio families who have almost as much buying power as all the rest of the State combined!

Why be bugabooed by Spider when you can flit with WAVE? Quick, Henry, the contract!

LOUISVILLE'S
WAVE
NBC AFFILIATE . . . 5000 WATTS . . . 870 KC
FREE & PETERS, INC.
National Representatives

NEWSPAPERS' USE OF TV

We would be interested in obtaining any information you may have regarding newspapers' use of television.

MISS JAN GILBERT
Radio-TV Director
Harold Cabot & Co
Boston

• Reader Gilbert will be pleased to know that use of TV by newspapers is the subject of a forthcoming SPONSOR study.

FARM FACTS HANDBOOK

Recently we received a copy of your Farm Facts Handbook. Since we and our affiliates sponsor a number of radio programs in Indiana, we were naturally quite interested in a booklet devoted entirely to farm radio. I was a little surprised that you failed to mention the radio research done by Dr. C. H. Sandage who is currently at the University of Illinois. Dr. Sandage did much of the pioneer work on the diary method of measuring radio listening, and while at Miami University made several radio diary studies both in rural and urban areas. At Harvard University he wrote a book titled *Radio Advertising For Retailers*. Just in case you have not seen the results of some of his later work, I am enclosing a bulletin from the University of Illinois which describes some radio research done in rural and urban areas in Central Illinois. In addition to this published material, they currently have underway at the University a rather extensive series of radio diary studies. One of the purposes is to measure the effect of a station's program on various programs.

We have found the results of Dr. Sandage's study quite useful in developing our own programming and I merely wished to call his work to your attention if you did not already know of it.

RICHARD E. SMOKER
Indiana Farm Bureau
Cooperative Association
Indianapolis

V. S. BECKER PRODUCTIONS AVAILABLE

Women's appeal, musicals, serials, dramas, comedies and children's shows completely packaged for television. Representing talent. 562 - 5th Ave., N. Y. Luxemburg 2-1040

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN

STATIONS

IN

RICHMOND

WMBG-AM

WCOD-FM

WTVR-TV

First Stations of Virginia

BMI

Scripts About Music

It's the successful sponsor who ties together his programming of listenable music with a fresh, bright and timely commentary.

And hundreds of alert program producers everywhere are cashing in on BMI's "scripts about Music."

BMI's Continuity Department serves its Radio and TV licensees with a regular series of distinctive, effective program scripts calling for recorded music.

Ask your Station Representative for further details regarding

According to the Record
THE INSIDE STORY
SPOTLIGHT ON A STAR

BROADCAST MUSIC, INC.

580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD



Is reading obsolete?

When Andrew Heiskell, publisher of *Life*, labelled his 12 June speech at MIT "Is reading obsolete?" he was touching on a point that is sorely vexing magazine and newspaper people.

It's all linked with the general confusion engendered by television's power to draw the family into its orbit.

Of course reading isn't obsolete, any more than radio is obsolete. And Mr. Heiskell doesn't assume for a minute that it is.

The printed media fraternity is worried because initial studies are

showing that actually more of television's time is coming from other activities than radio. For example, the Sindlinger study reported in this issue (see page 24) reveals that in the peak evening viewing hours in Philadelphia more than twice as much time is garnered by television from reading, theater going, card playing, etc., as from radio.

The printed media weren't worried as long as the radio-hysteria period held forth. But now that advertisers are taking a more scientific look and the finger points at magazines and newspapers, you can look for a period of printed media unrest.

But that will pass, too. Magazines and newspapers will remain important media. We believe they'll continue to grow. At the same time, radio is getting bigger, too.

The sponsor wants to know

When SPONSOR introduced its first FALL FACTS Issue in July 1947 there was plenty of reason for a single issue that would help sponsors and their advertising agencies get oriented with respect to fall buying.

The first issue had its place. So had the second, and the third. But as we buzz around getting set for our fourth

a great truth dawns.

At this stage in radio and TV's progress, trends are developing overnight. New situations of note are developing overnight. Problems are popping up like dandelions. And, by and large, business is wonderful.

The fourth FALL FACTS Issue will mirror what's happening in July, what we think will happen in September. Out of the maze of questions staring a broadcast buyer in the eyes, our job is to ferret out the most meaningful ones, supply the most meaningful answers. Included will be such tidbits as what will be available, time and programwise, on radio and TV networks this fall; the outlook on rates; a special section titled "Air Power" which provides tangible evidence of the sales effectiveness of radio and television; the reasons behind the spot boom; the trend toward marginal radio time; a big foldout TV map including many of the most vital facts that every sponsor requires. These are just a sample.

How well SPONSOR interprets the trends, provides the answers, furnishes the tools remains to be seen. But this we know: the need for a FALL FACTS briefing was never greater; we've never worked harder.

Applause

Radio: sales Samson

Like the bottled genii in the Aladdin story, hard-hitting proofs of the remarkable selling impact of radio are coming forth at the very time when radio needs them most.

In Seattle, Washington, the newly-formed Advertising Research Bureau, Inc., has devised an ingeniously useful technique to determine the effectiveness of advertising media right at point-of-sale. In the first 16 pilot tests, each of which compared newspaper and radio on a dollar for dollar basis, radio outstripped newspapers nearly two to one in the number of people pulled into the stores; nearly three to one in dollar volume sales. In every case but one radio outpulled newspapers.

ARBI is extending its point-of-sale survey method nationwide, under the

guidance of Research Analyst Joseph B. Ward. Advertisers and agencies will soon have an opportunity to decide whether radio is as powerful a selling force in other areas as in the Northwest. SPONSOR has checked the first tests and is impressed with their impartiality, equality, and astonishing simplicity. Not least impressive are the down-to-earth comments by customers (immediately following purchase) on why newspaper or radio pulled them in.

At the AFA Convention in Detroit late in May, J. S. Stolzoff, vice president of Cramer-Krasselt, Milwaukee, and a leading purchaser of both TV and radio advertising, pointed out that those in the know are using radio increasingly as a direct-sales and near-direct sales tool. He foresees an expansion of radio advertising, particularly on a local level. Said Mr. Stolzoff in Detroit:

"It is today, more than at any previous time in history, a powerful, flexible medium with a sales power limited only by the ingenuity of the people who use it. The biggest radio success stories are still to be written."

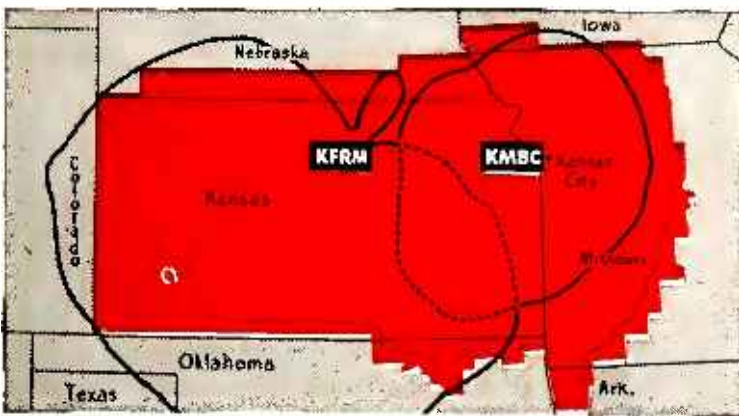
SPONSOR, going about its daily job of analyzing the effectiveness of the air media, knows that *radio is getting bigger*. What has obscured a clear view of radio's true dimensions? Why must it fight to convince advertisers that its force goes on unabated? Perhaps the maze of ratings and coverage analyses are partially responsible. We suspect that the terrifically potent salesmanship of the Bureau of Advertising of ANPA has more than a little to do with it.

But you can't obscure the spotlight of truth. And it's shining on radio now.

The **KMBC-KFRM** Team Wins Again!

The Spring 1950 Kansas City Primary Trade Area Survey—a coincidental survey of over 80,000 telephone interviews in one week by Conlan — just off the press — shows The Team even further ahead of its nearest competitor than a year ago! It is one of the most comprehensive listener studies ever made — and one of the most revealing.

Together with the Fall 1949 Kansas City Primary Trade Area Survey—an aided recall survey made through 2,122 personal interviews at the 1949 Missouri State Fair, Kansas State Fair and the Kansas City American Royal—it provides irrefutable proof of The Team's outstanding leadership. Yes, *current proof*, not moth-ball evidence.



Daytime half-millivolt contours shown in black.

THE TEAM AGAIN WINS FIRST!

Spring 1950 Kansas City Primary Trade Area Radio Survey, just completed, shows KMBC-KFRM far ahead of all other broadcasters trying to serve this area.

The **KMBC-KFRM** Team with Coverage Equivalent to More than **50,000 WATTS POWER!**

Yes, The Team covers an area far greater than KMBC alone, at its present location, could cover with 50,000 watts with the best directional antenna system that could be designed. With half-millivolt daytime contours tailored by Jansky & Bailey, America's foremost radio engineers, to enable The Team to effectively cover Kansas City's vast trade territory (a rectangle—not a circle), The Team offers America's most economical radio coverage.

Contact KMBC-KFRM, or any Free & Peters "Colonel" for complete substantiating evidence.



The **KMBC-KFRM** Team

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

This is CBS in 1950....

Long established CBS clients like Liggett & Myers, Parabody,
Procter & Gamble, Philip Morris, Wilham Weigley—
are increasing their CBS appropriations.

where

New advertisers—some of whom never in the world had
before—are coming to CBS. Names like Brock Candy,
Carnation, Cafre Products, Phillips Petroleum,
Quaker Oats, Richfield Petroleum, Rosefield Packing

most network dollars

In 1950's first four months CBS was the only network to increase its billings.

work

In 1950 advertisers spent more on CBS
than on any other network.

