

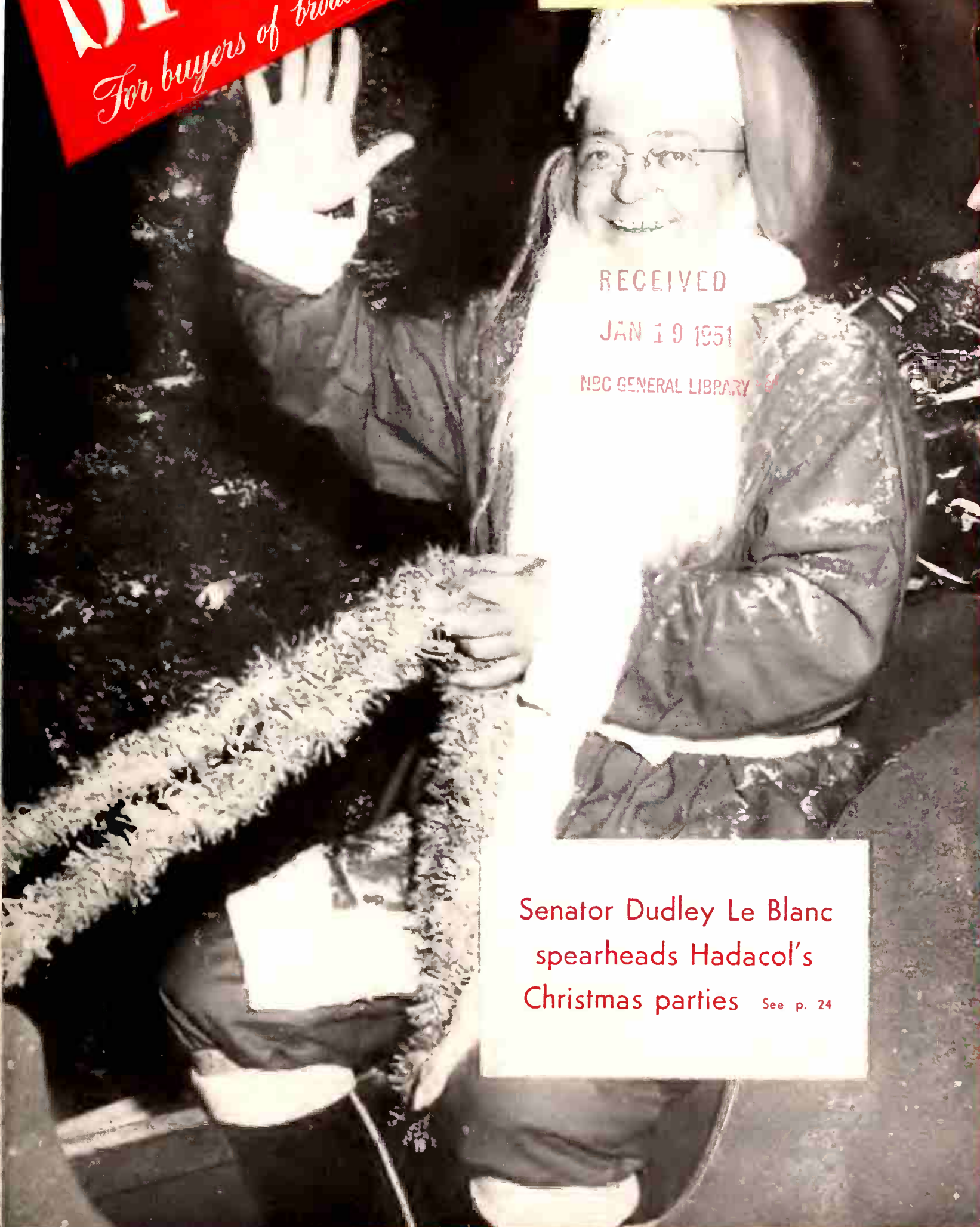
# SPONSOR

*For buyers of broadcast advertising*

BALTIMORE  
MD.  
2 CENTS

The glamour boys of  
bigtime advertising—p. 28

SP 10-49  
MISC FRANCE PRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y



RECEIVED  
JAN 19 1951  
NBC GENERAL LIBRARY

Senator Dudley Le Blanc  
spearheads Hadacol's  
Christmas parties See p. 24

- Reports page 1
- Men, Money and Motives page 6
- Mr. Sponsor: William Wright page 8
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- Applause page 76

# AM or TV...

newscasts in the WHAS tradition!



50,000 WATTS

1A CLEAR CHANNEL



840 KILOCYCLES

*...and selling  
...iana Market*

Television in the **WHAS** tradition



VICTOR A. SHOLIS, Director

• NEIL D. CLINE, Sales Director

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

# SPONSOR

510 MADISON AVENUE, NEW YORK



**NETWORK RADIO HEADS BIG ADVERTISER BUDGETS**—Survey made for Printers' Ink of top-25 advertiser spending from 1935-49 reveals that network radio was dominant first with 39%. Other rankings were: magazines, 28%; newspapers, 27%; Sunday magazine supplements, 4%; farm papers, 2%. Network radio (national spot was not tallied) ranked first with 14 advertisers.

**LIBERTY VS. PROGRESSIVE**—Much speculating going on these days as two newest national networks, Liberty Broadcasting System and Progressive Broadcasting System, jockey for position. Liberty, backed by theatre-wealthy McLendon and already established with many independents as No. 1 sports re-creation specialist, has lead in outlets. Progressive, headed by promotion-minded Larry Finley, countering with Hollywood-starred productions beamed at women and roster of well-known radio know-how executives like Homer Griffith, Miller McClintock, Don Withycomb, Kolin Hager, Ed Twamley, Bob White, Wade Crosby, Morgan Ryan.

**QUIZ SHOWS POPULAR ON TV**—Television sponsors are discovering that quiz shows go big visually. Types that get best viewer reaction still not fully known, but many stations now experimenting. Second week of "TV Giveaway," offering cash wards for identifying WWJ-TV (Detroit) personalities from air clues, brought nearly 3,000 postcards and letters.

**MULTIPLE-SET AND OUT-OF-HOME RADIO STUDIES PLANNED**—The big audience plusses to radio advertisers (multiple-set listening inside the home; listening out-of-home) will come in for increased research during 1950. Pulse out-of-home studies, conducted for such stations as WNEW and WOR, and now being made in several markets, will be greatly expanded. Ohio Broadcasters' Association is undertaking analysis for Ohio with assistance of such schools as Ohio State University. Some observers believe, however, that personal-set trend within homes is even more important (though less appreciated) plus. WHO, WIBW (through Forrest Whan) have done work in this direction. Broadcasters, urged to reduce rates, want to analyse what they actually give advertisers before reaching decisions. All media but radio and TV carefully tally full circulation.

**TV PROBLEM #1: WILL SETS BE AVAILABLE?**—While some TV markets have as much as 50% TV-homes (Cincinnati, Philadelphia, Baltimore, for example), newest areas like Nashville have meager percentage. Broadcasters in such areas worried that government requirements will hold set supply down while operation cost stays up.

## **SPONSOR REPORT for 18 December 1950**

**ADVERTISING COUNCIL SOON TO BE RADIO-ACTIVE**—Executives of Advertising Council, puzzled that government has been slow in asking for air assistance, will shortly have its hands more than full, particularly with radio and TV requests. Government agencies much impressed with (1) importance of radio and TV in getting people to act, (2) efficiency and cooperation of Advertising Council.

**TAPE RECORDING GAINS RADIO FAVOR**—In past few years, most stations have purchased sound recording tape equipment; many network and spot shows are being taped. Changeover from disk to tape has come about almost without notice. Recent survey by BBDO reveals 95% of stations have tape recording equipment, as have many agencies. Survey reveals that radio commercials, open-end transcriptions, and transcription libraries may fall into tape recording orbit when technical problems are licked. Advantages of tape are ease in editing, elimination of line charges, "on spot" recording, easy portability. Disadvantages are cueing, tape breakage, difficulty of using on short material like commercials, variation of speeds between different recorders, time needed to rewind.

**SKOURAS: "THEATRE TV IS OUR ANSWER"**—Growing sentiment in motion picture industry circles for widespread theatre TV. Spyros Skouras, president of 20th Century-Fox, believes it best answer to key theatre problem, TV. Phonevision difficulty in getting suitable first-run films stems from dilemma movie magnates currently face. 16 theatres now have TV; more are planned.

**RADIO IS GETTING BIGGER**—At time when nighttime radio is under fire more evidences of daytime and rural radio power piling up than ever before. Hadacol and D-Con putting unprecedented amounts into medium and getting unprecedented results. WCKY, Cincinnati (which sells only on per-inquiry basis from 8 pm to 6 am, estimates station earning twice card rate during November-December. Cowan & Whitmore, card rate mail-order firm, plunked \$40,000 into 2-week campaign on 50 stations for Christmas item. Returns hitting \$150,000. Featuring Christmas tree ornaments, C&W put \$100,000 into 100 stations for 2-week campaign and sold \$500,000. Both items radio-only, although pre-test in newspapers tried, but failed. Some top-pulling C&W stations, reports agency, are WSRS, Cleveland; WIND, Chicago; KYA, San Francisco; KLAC, Los Angeles; WAAF, Chicago.

**NORTHWESTERN UNIVERSITY'S RADIO/TV ALUMNI DIRECTORY**—If you're a Northwestern U. alumnus, and work in radio or TV, Don Feddersen of that school wants your name and occupation. Directory to be published in January, 1951 may serve as model for other colleges.

**WLW EDUCATING ADVERTISERS TO FARM RADIO ADVANTAGES**—In recent months WLW, Cincinnati, has quietly added farm-sales specialists to New York and Chicago staffs. Results, in terms of sales, far exceeded expectations; many advertisers amazed at story farm radio has to tell. Over 50 sales recorded by Chicago man in last 3 months. WLW plans to extend farm sales activity to consumer-advertiser field, too.

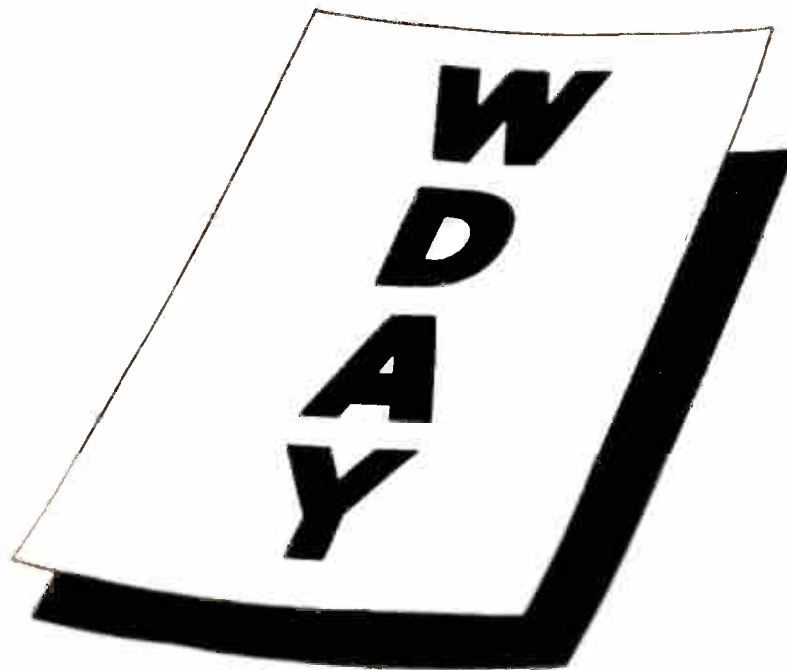
# WDAY IS AS POPULAR AS SANTA CLAUS!



BMB, Hooper and independent surveys all show that WDAY is the pet of almost *everybody* in the Red River Valley—one of the nation's top income groups:

- (1) For the second consecutive year WDAY got the *highest Hooperatings among all NBC stations in the nation!*
- (2) According to a 22-county survey made by students of North Dakota Agricultural College, WDAY is preferred by 78.6% of all families interviewed—the next best station by only 4.4%.
- (3) BMB Study No. 2 credits WDAY with a Daytime Audience of 201,550 families—77.7% of whom are *average daily listeners!*

Get all the facts today about fabulous WDAY.  
Write us or Free & Peters!



**FARGO, N. D.**

NBC • 970 KILOCYCLES • 5000 WATTS



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

# SPONSOR

DIGEST OF 18 DECEMBER 1950 ISSUE

VOLUME 4 NUMBER 26

## ARTICLES

### *Local show roundup*

SPONSOR surveyed stations around the country, gathered new evidence of ways in which national advertisers are cashing in on local programming

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### *Hadacol packs 'em in*

Story of a modern medicine man who spearheads his promotion with radio. He's got five million dollars to spend next year

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### *M-day for sponsors*

Sponsored programs must join the battle of ideas. A proposal for hard-hitting use of advertising in crisis days ahead

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### *The glamour boys of bigtime advertising*

Here's what agency brass are really like; a light-touch account that sifts fact from fiction, adds a few hilarious true stories to ad lore

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### *Margarine has a problem*

Bonanza expected when Federal tax was lifted hasn't fallen into the tills of margarine producers; price deals stressed, not hard-hitting advertising

30

### *How important is the TV writer?*

Even more important than dramatists in other media, a SPONSOR study shows. Writer's skill can make big difference in production costs

32

## COMING

### *Candy manufacturers on the air*

How and to what extent do they make use of the broadcast media to sell their sweets? A SPONSOR roundup complete with strategy, case histories

1 Jan.

### *Alka Seltzer: 20 years of air success*

SPONSOR is looking into Miles Laboratories' broadcast advertising philosophy which has helped make Alka Seltzer a household word

### *Automobiles on the air*

How active has the auto industry been on radio/TV? What are they planning in the face of cutbacks, shortages? SPONSOR is busy finding out

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**COVER:** Jovial Santa Claus is Dudley LeBlanc, president of firm that makes Hadacol. His current gimmick: a Christmas party set up in movie theatres by stations carrying Hadacol announcements (see story, page 24).

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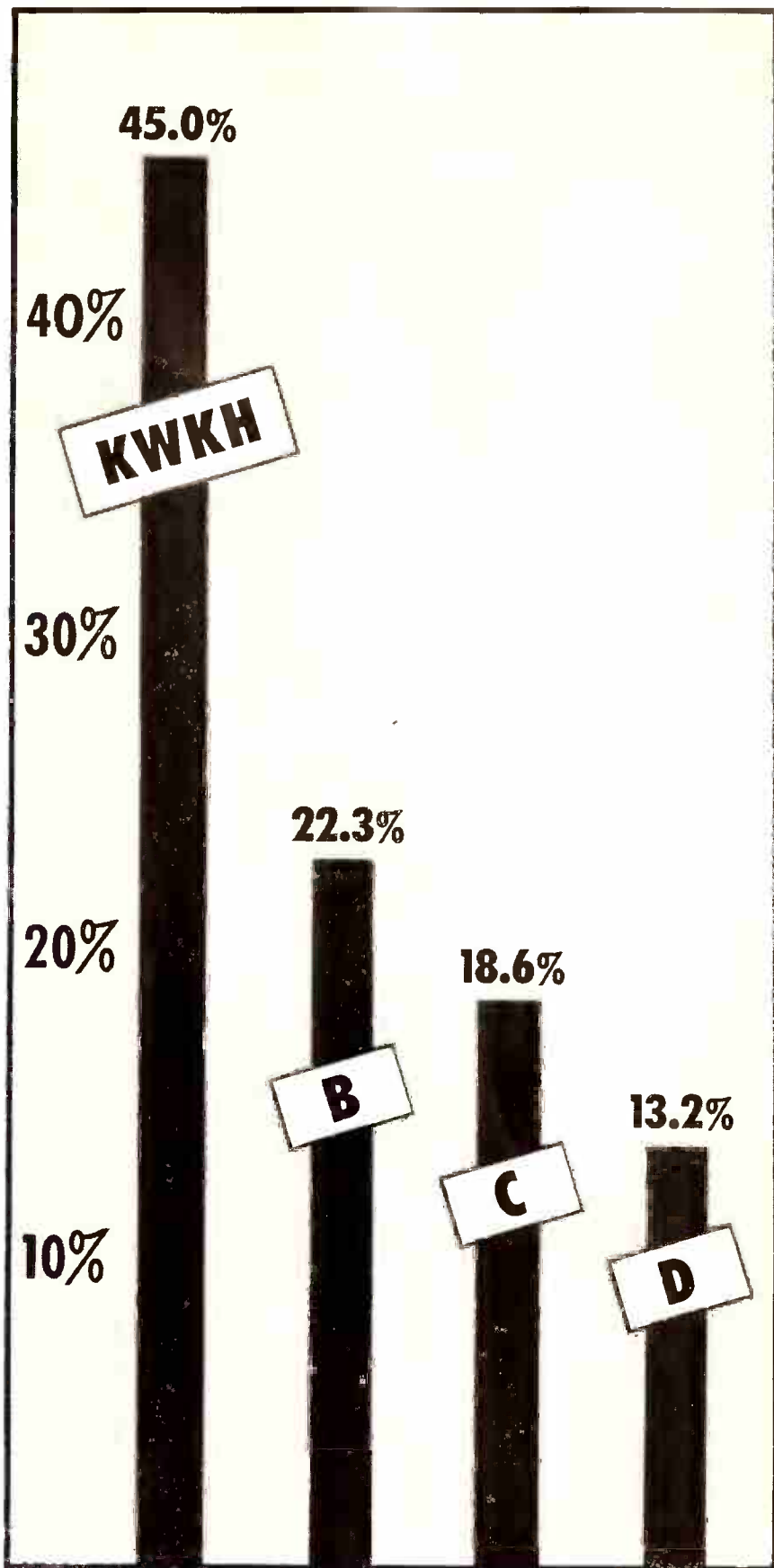
**IT'S EASY,  
 WHEN YOU  
 KNOW HOW!**

KWKH and "radio Know-How" are practically synonymous here in our rich tri-state market . . . and the chart at the right proves it.

The most recent five-month Shreveport Hoopers show that on Weekday Mornings (8 a.m.—12 noon) KWKH gets a *101.8% greater Share of Audience than the next station*. Even for Total Rated Periods, KWKH's share is *72.4% greater than Station B!*

BMB Study No. 2 reveals that KWKH gets a Daytime Audience of more than 300,000 families in 87 Louisiana, Arkansas and Texas counties. *227,701 (or 75.9%)* of these families are "average daily listeners" to *KWKH!*

Any way you look at it, KWKH is the outstanding radio value in our area. Write direct or ask The Branham Company for *all* the proof!



**KWKH**

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

The Branham Company  
 Representatives  
 Henry Clay, General Manager

50,000 Watts • CBS •

# Tops in

Tops in Birmingham among all women's programs! That's what Hooper and Pulse\* both reveal about "Moments with Mimi," WAPI's daily women's show starring Mimi Dennis.

# town,

Town housewives, who listen to Mimi more than to any other women's show, have more to spend than ever, too, because Birmingham is *booming* with business and industrial activity.

# that's

That's a double-barreled reason — highest women's-program rating plus bustling market — why "Moments with Mimi" is Birmingham's most effective buy for advertisers who want to reach housewives.

# "Mimi"

"Mimi"—Birmingham's authority for news of fashions, beauty care, cooking and homemaking — is available on a participating basis. For choice minute availabilities, call us or Radio Sales.

\*Hooper: May-Sept. 1950  
Pulse: Sept.-Oct. 1950

# WAPI

**"The Voice of Alabama"**  
**CBS in Birmingham**  
**Represented by Radio Sales**

# Men, Money and Motives

by  
Robert J. Landry

Comes now bonus time at the agencies. On all sides elation or disappointment. eyes ablaze with pleasure, or eyes aglaze with thought of other times or other places. The annual year-end reckoning of financial claims over and above the regular call and fall of vouchers is peculiarly telltale in all businesses and professions that depend upon the intangibles of judgment, personality, creativity, and brains. Advertising must surely ride high on any such list.

\* \* \*

But if bonuses are unfailingly fascinating to all who aspire to participation, it is generally true that a curtain of discretion descends. Often neither companies nor individuals want payoff publicity, unless there has been a mass bonus given on a flat percentage to everybody. Even then there may be reluctance to see the matter mentioned else it be too widely established in people's minds as precedent for years to come. It is of the essence that this year's bonus is always a mirror of this year's profit conditions. Employee "expectations" can both annoy and embarrass management by setting up a moral claim management does not want to recognize, especially some years. You're on thin ice when you skate on this pond.

\* \* \*

Some agencies are extraordinarily mute on their affairs all down the line. They will not give out annual billings. Nor confess the costs of radio/TV packages. Hence we have only guesses to go on in many cases. It is probably a fair guess that very few of the leading 100 agencies refrain from some kind of year-end divvy.

Naturally there are no rules which apply to all agencies, but it is safe to say that profit participation is always a sharply pointed pyramid. Those at the topmost top are there either as partners, majority stockholders, or founding fathers, or because they have accumulated a big cash position the way an insurance salesman does by keeping everlastingly at the job for 30 years. Some admen rate because of unique skill or reputation, control of an account, or a ding-dong record of pulling in new business.

\* \* \*

You can't go by vice presidential status. The high command of one big agency is composed of perhaps 12% of the long roster of veeps. This 12% first of all gets stock dividends. Then they divide a special inside melon. Another melon altogether is provided for the run-of-mill veeps. Finally there's a general bonus for the junior executives. Put it another way. At bonus time the gentry and peasantry both are reminded of the facts of life. Advertising pays off on brains, power, salesmanship, and years of diligent devotion. It is seldom if ever philanthropic. In the early years of employment, wage rates range from poor to nominal. Typically, junior execs have no claim at all for bonus until three full years on the job. A "long apprenticeship" is relatively common. But when the boys have learned their trade and are carrying a load of real responsi-

(Please turn to page 44)



## TAILORED TV PROGRAMS

As copy chief of the Keck-Franke Advertising Agency, I have written hundreds of news releases for clients. But the most difficult one to write—because I am the client—is here enclosed.

At the agency we were, and still are, having a deuce of a time finding suitable television programs for our regional clients to sponsor. Either the cost is way out of budget's reach or the program just wasn't created to sell "Crunchy Wunchy Breakfast Food." Many of our clients have to be content with participating announcements on local stations or network kinescopes which cannot be merchandised.

As a result, six months ago I started working on a TV five-minute program idea. It's called *That Circus Man*, and it's a five-minute packaged film starring Al Priddy in "tales of a trouper tall but true." Billboards of the circus animal or performer featured in Priddy's tale animate into actual action movies as Priddy talks.

JOHN H. SUTTNER  
J. H. Suttner Productions  
Oconomowoc, Wisconsin

● SPONSOR, impressed by reader Suttner's approach, breaks precedent and prints a commercial release in its entirety.

## BAKERS ON THE AIR

As a regular subscriber to your magazine and as manager of KGLC, I am anxious to get five or six reprints of your recent article, "Bakers on the air." It is my intention to mail these reprints along with a letter to several of our large baking concerns in this area with the hopes of selling them on radio advertising. It is my understanding that reprints of these articles are free to subscribers.

Incidentally, I enjoy SPONSOR very much and look forward to each new copy. I firmly believe it is the top radio trade magazine. We have found it extremely useful as a sales tool. Congratulations, and here's hoping for even bigger successes for SPONSOR.

CHARLES L. UNGER JR.  
Acting Manager  
KGLC  
Miami, Okla.

## TRUE STUDY IN DEMAND

Please send us one copy of Herbert True's study as mentioned in your 6 November issue.

MARIE K. HICKS  
Librarian, Marketing Research  
Department  
Lever Brothers Co.  
New York

I should like very much to have a copy of Herbert True's full research report featured in the 6 November issue.

BEN R. DONALDSON  
Director of Advertising  
and Sales Promotion  
Ford Motor Co.  
Dearborn

Will you please send me a copy of Herbert True's TV Survey which, as a subscriber, I am entitled to without charge.

AUBREY WILLIAMS  
Director, Radio Department  
Fitzgerald Advertising  
New Orleans

It is requested that you send us a copy of Mr. Herbert True's full research report on TV program-product identification.

PETER E. POPP  
Charge of Advertising  
United States Tobacco Company  
New York

Please forward Herbert True's full research report on TV sponsor identification as soon as possible.

T. J. GRUNEWALD  
Television Department  
William Esty Co.  
New York

The 6 November issue of SPONSOR carries an article by Herbert True on TV sponsor identification in Chicago.

I would certainly appreciate receiving a copy of his full research report which you advise is available to subscribers on request without charge.

VINCENT J. CURRY  
Assistant Account Executive  
BBDO  
New York

● Above letters are typical of the large number of requests received from SPONSOR subscribers for the Herbert True study. Reprints have just been completed and are in the mails.

# FOUND:

## Over 300,000 Regulars

People are faithful in Quebec—especially in their listening habits.

For instance, the latest listenership figures just released by the B.B.M. disclose the following revealing fact: 295,540 French Canadian families listen to CKAC regularly at night, 311,100 listen regularly by day!\* These circulation figures are greater than that of any daily newspaper or other independent radio station in the entire Province!

Yes, CKAC reaches the heart of French Canada—covering all counties in Quebec, blanketing close to 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.

\*On 6-7 times per week listenership basis.

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



# CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

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

# The One and Only...

*the only TV station that  
can sell your products  
to this prosperous TV  
audience*

the only tv station located in this large thriving Pennsylvania market—Lancaster, York, Lebanon, Reading, Harrisburg and adjacent areas. In addition to its ability to do a profitable selling job for you, WGAL-TV is ideal for market tests... the area is compact, its industry diversified, economy stabilized, rates are reasonable. With top shows from four networks: NBC, ABC, CBS and DuMont and good local programming, WGAL-TV assures you a consistently high and growing audience. It's important to investigate.

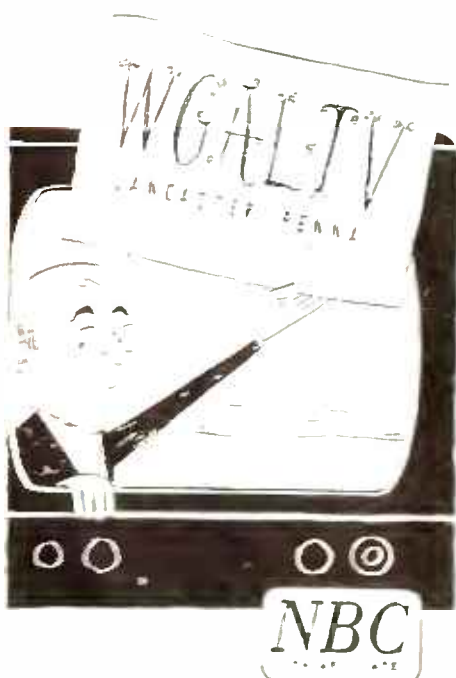
Represented by

**ROBERT MEEKER**

*Associates*

Chicago  
New York

San Francisco  
Los Angeles



**William A. Wright**

Vice president

Jules Montenier, Inc., Chicago

## Mr. Sponsor

"I bet \$800,000 that a deodorant could be sold the year round."

Having made the wager last September, Bill Wright, vice president and general sales manager of Jules Montenier, Inc., is out to collect.

Bill plunked down the money to cover a contract with CBS-TV that called for 52 weeks' sponsorship of *What's My Line*. The show is the spearhead of the company's campaign to sell its Stopette spray deodorant during winter months.

This year the company's ad budget will run over \$1,750,000, with nearly half of this going to TV. For 1951, the budget will be upped to \$2,500,000. By November this year, the company had sold about 2,500,000 bottles; goal for the year is 10,000,000 bottles.

From a standing start in July, 1947, when the product was first introduced, it has been pushed by Bill Wright to the nation's number three spot among deodorants. Arrid remains tops in sales. Stopette is first among spray deodorants.

*What's My Line* has had more than a little to do with the company's sales success, is more important than ever in view of its all-seasons current campaign.

"Our reasoning was that a campaign of this sort should be put on in a fog way or not at all," said 38-year-old Bill Wright. He speaks fearfully and his enthusiasm is catching. "The gadget we used to get immediate public attention was our \$1,000-a-week TV contest."

The eight-week contest ended this month, was a "25 words or less" write-in about "I prefer Stopette to all other deodorants because..." Bill had worked out a complete program for localized tie-ins with point-of-purchase displays, promotions, and station announcements; received good cooperation from store buyers and sales executives.

So far, it looks as if Bill will collect on his bet; at least, the campaign is paying off. For example, the Rexall Drug Stopette order before the show averaged about \$2,000 (20 gross) every two weeks. Shortly after the show began, this was boosted to \$22,000 (325 gross).

Success is no stranger to Bill Wright. His varied career began after he had attended Stanford University, has included investments, newspaper writing, ad selling, and public relations. In 1939 and 1940, he worked with Herbert Hoover on Finnish Relief; among his many other wartime activities, he organized Bundles for Britain.



ADVERTISING



WELL DIRECTED

What's *love* got to do with Advertising? Plenty! Our business is promoting *sales*. Ever stop to think how many things are bought and sold because somebody *loves* somebody else? Well, it's astronomical. Take all those nourishing foods and warm clothes Mom and Pop buy for a couple of kids they love so much. And, of course, there's young love . . . romantic love! Now, you're really getting into big business. Wedding rings, trousseaus, honeymoons, furnished flats, pop-up toasters! Yes, things really start perking when Love comes along.

Maybe it's because Campbell-Ewald Company has long recognized the importance of the

*heart department* that we have always tried to make our clients' advertising messages a little warmer and friendlier and closer to the target of Dan Cupid's arrow. We found out a long time ago that Dan is a very handy little fellow to have around in any kind of media. And in *television* (one of our specialties), he's terrific! You can't beat a good love story on the video. That's why Campbell-Ewald TV programs, such as TRIPLE FEATURE THEATRE, sponsored by Chevrolet Dealers on Los Angeles Station KECA-TV, have always been so popular. People *love* them, and we love producing them.

Love may laugh at locksmiths . . . but don't you laugh at *love*. It's *your* best salesman.

# CAMPBELL-EWALD COMPANY

H. T. EWALD, *President*

DETROIT • NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA

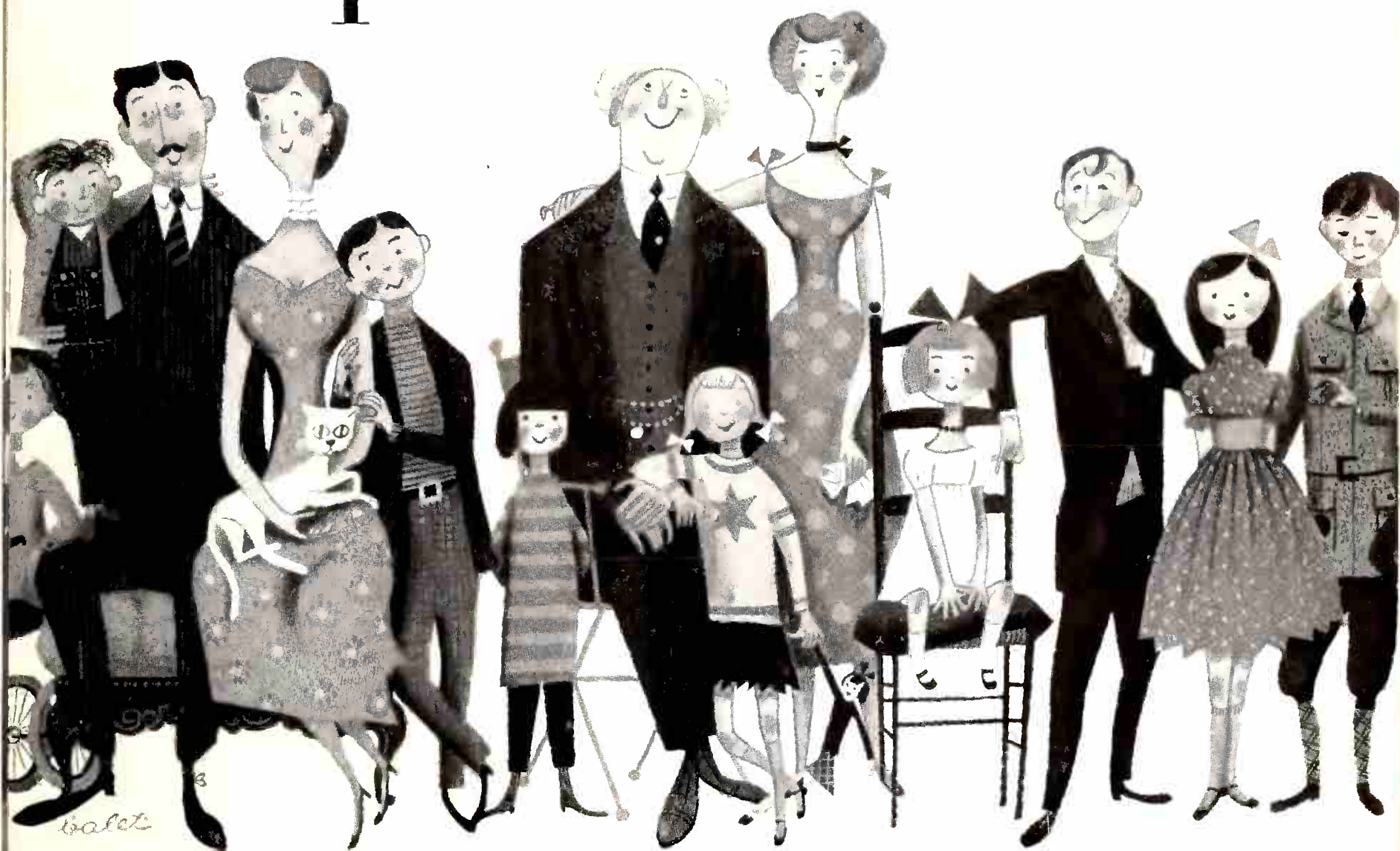
# Most of them are out



*\*Comparison of WCCO's 50-100%  
BMB Nighttime Audience Area  
and Twin Cities TV Service Area,  
October 1, 1950*

*†Sales Management, May 1950*

# of the picture!



You may be focusing on *less than half* of your Northwest market. For if you've got your eyes on TV, you're overlooking the almost *half a million* radio families in WCCO territory who are *completely out of the range of television*. In fact, there are three and a half times more WCCO radio families *outside* the TV service area than there are TV set-owners inside.\*

But...use WCCO and you reach *all* of 113 Northwest counties where 894,600 radio families spend more than three billion a year in retail sales!† What's more,

you get the *biggest weekly audience* everywhere you go—inside Minneapolis-St. Paul *and outside*. (Even in the home counties of the 16 next-largest cities of this area—some as far as 195 miles from the Twin Cities—WCCO gathers a much larger audience than the *hometown* station in 12 out of the 16!)

It simply means that the best way to capture the most customers and sales in your *entire* Northwest market is to make yourself *heard* on...

## WCCO

*"Good Neighbor to the entire Northwest"*

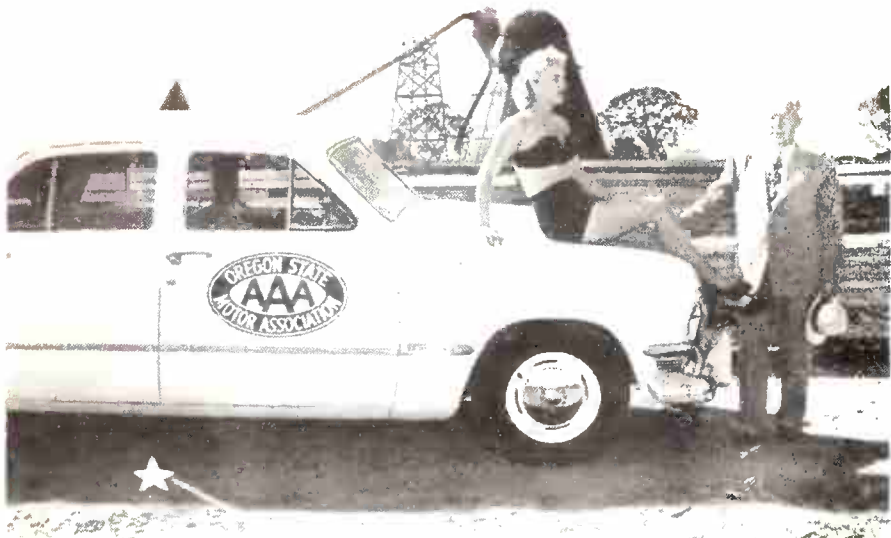
*Minneapolis-St. Paul...50,000 watts*

*Represented by Radio Sales*

# the **TOUR TEST** *proves*

**KGW** THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE

.....in the **OREGON MARKET**

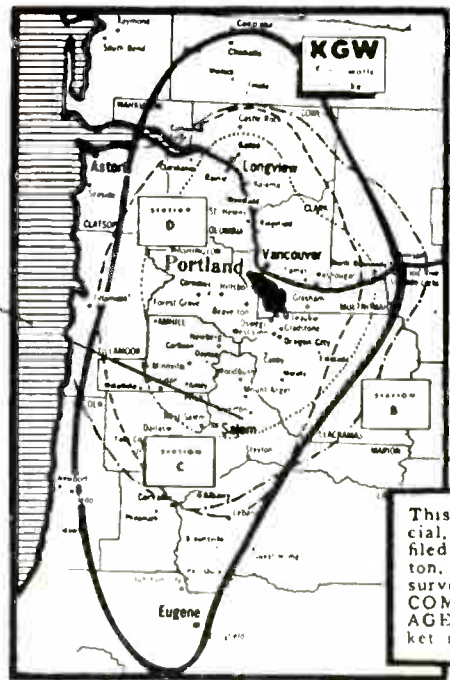


## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power*. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

### TOTAL BMB FAMILIES (From 1949 BMB Survey)

Agriculturally speaking, Oregon's Willamette Valley is one of the most fertile areas in the world. A diversity of crops, unsurpassed growing conditions and ease of marketing combine to push the Northwest's farm income soaring to 44% above the nation's 1944-1949 average. In the midst of this wealth lies Silverton, Oregon, completely under the dominance of KGW's COMPREHENSIVE COVERAGE. This was proved by a recent Tour-Test, held with the cooperation of the Oregon State Motor Association, and witnessed by Ernest Ekman, president of the Silverton Lions Club, shown posing before a Silverton lumber mill. Silverton... and the rest of the rich, growing Northwest... is yours through the COMPREHENSIVE COVERAGE of KGW.



DAYTIME	
KGW	350,030
Station B	337,330
Station C	295,470
Station D	192,630
NIGHTTIME	
KGW	367,370
Station B	350,820
Station C	307,970
Station D	205,440

This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.



**PORTLAND, OREGON**  
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

# New and renewed

# SPONSOR

18 December 1950

These reports appear in alternate issues

## New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Burton-Dixie Corp	Turner	ABC 123	Paul Harvey; Sun 10:15-30 pm; 3 Dec; 52 wks
Chamberlain Sales Corp	BBDO	CBS 179	Erle Sevareid and the News; Sun 5:45-6 pm; 7 Jan; 52 wks
Ford Motor Car Co	J. Walter Thompson	NBC	Screen Directors' Playhouse; Th 10-11 pm (Ford sponsors first half-hour); Duffy's Tavern; F 9:30-10 pm; The Man Called X; Sat 8:30-9 pm; The Big Show (6:30-7 pm portion) on Sun; NBC Symphony; M 10 pm (first-half)
General Foods Corp	Benton & Bowles	CBS 118	Renfro Valley; Sun 8:30-9:15 am; 7 Jan; 52 wks
General Mills Inc	Knox Reeves	CBS 63	Renfro Valley; M-F 8:30-45 am; 1 Jan; 52 wks
Kellogg Co	Kenyon & Eckhardt	CBS 149	FBI in Peace and War; Th 8-8:30 pm (alt 15-min segments with P&G); 4 Jan; 26 wks
Kraft Foods Co	J. Walter Thompson	MBS 335	Victor Borge Show; M, W, F 5:55-6 pm; 1 Jan; 52 wks
Pearson Pharmacal Co Inc	Harry B. Cohen	MBS	Queen for a Day; T, Th 11:30-45 am; 2 Jan
Toni Co	Foote, Cone & Belding	CBS 150	Bobby Benson Show; T, Th, 5:55-6 pm; 2 Jan
Wildroot Co	BBDO	CBS 180	Gabriel Heatter; F 7:30-45 pm; 5 Jan; 52 wks
			Unnamed; Sat 1:30-2 pm; 30 Dec; 52 wks
			Charlie Wild, Private Detective; Sun 6-6:30 pm; 7 Jan; 52 wks

## Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Carnation Co	Erwin, Wasey & Co	ABC 162	Contented Hour; Sun 10-10:30 pm; 7 Jan; 52 wks
Colgate-Palmolive-Peet Co	Ted Bates	NBC 145	Judy Canova Show; Sat 10-10:30 pm; 6 Jan; 52 wks
General Foods Corp	Benton & Bowles	MBS 195	Juvenile Jury; Sun 7:30-8 pm; 7 Jan
General Motors Corp	Kudner	ABC 290	Henry J. Taylor; M 8:30-45 pm; 18 Dec; 52 wks
Goodyear Tire & Rubber Co	Kudner	ABC 287	Greatest Story Ever Told; Sun 5:30-6 pm; 7 Jan; 52 wks
Andrew Jergens Co	Robert W. Orr	ABC 282	Jergens-Woodbury Journal; Sun 9:15-30 pm; 1 Jan; 52 wks
Lever Brothers Co	J. Walter Thompson	CBS 174	Lux Radio Theatre; M 9-10 pm; 1 Jan; 52 wks
	Foote, Cone & Belding	CBS 176	My Friend Irma; M 10-10:30 pm; 1 Jan; 52 wks
William Wrigley Jr Co	Ruthrauff & Ryan	CBS 175	Gene Autry Show; Sat 8-8:30 pm; 23 Dec; 52 wks
	Arthur Meyerhoff & Co	CBS 175	Life With Luigi; T 9-9:30 pm; 9 Jan; 52 wks

## New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Hazel Bishop Lipstick	Indelible lipstick	Raymond Spector (N.Y.)	50 stns in non-TV mkts	1-min annents; Jan
Christy Chemical Co	Drygas	Meissner & Culver (Boston)	Several mid-Western mkts	Annents; 15 Dec-28 Feb
Cannard White Star Lines	Winter cruises	Cecil & Presbrey (N.Y.)	7 cities	Annents; mid-Dec; 6 wks
Hills Brothers Co	Coffee	N. W. Ayer (N.Y.)	75 stns; 45 mkts	Annents; 1 Jan; 52 wks
Illinois Bell Telephone Co	Toll calls	N. W. Ayer (N.Y.)	12 Illinois mkts	Annents; 21-22 Dec (2 days only)
Tetley Tea Co	Tea	Duane Jones (N.Y.)	10 cities including Phila., Harrisburg	1-min annents; 1 Jan-30 Mar

## National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
William J. Black	WREY-FM, Reidsville, N. C., sls	WTOP, Wash., natl sls syc rep
Kenneth L. Carter	Radio, tv exec, Balto.	WAAM-TV, Balto., gen mgr
Robert W. Ferguson	WTRE, WTRF-FM, Bellaire, stns mgr	Same, exec vp. gen mgr
Armand Grant	WAAM-TV, Balto., comml mgr	Same, asst mgr in charge of sls
Eugene Halliday	KSL, Salt Lake, asst sls mgr	KSL-TV, Salt Lake, sls mgr

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

## National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
John K. Herbert	Hearst Magazines Inc, N.Y., vp, gen adv mgr	NBC, N.Y., gen sls mgr for radio network
Norman C. Kal	WAAM-TV, Balto., gen mgr	Same, exec vp
Edward Kemble	KDB, Santa Barbara, mgr	KFI, L. A., acct exec (about 1 Jan)
Harry C. Kopf	NBC, N.Y., vp in charge of Radio Sales	Same, Chi., head of radio-tv operations
Hugh B. LaRue	KHON, Honolulu, sls mgr	Same, also sls mgr of Aloha network
Allyn Jay Marsh	CBS, N.Y., asst sls mgr	Same, dir of prog sls (CBS radio package programs)
Daniel F. O'Shea	Vanguard Films, N.Y., pres	CBS, N.Y., vp, gen exec
Arden X. Pangborn	Portland Oregonian, Portland, bus mgr	WOAI, WOAI-TV, San Antonio, gen mgr (eff 15 Jan)
Stanley W. Ray Jr	WJMR-WRCM-FM, New Orleans, co-mgr, member of board of dir	WBOK, New Orleans, gen mgr, joint owner
Robert H. Salk	Katz Agency, N.Y., natl radio, tv, newspaper rep	CBS, N.Y., acct exec
Leon Wray	Dou Lee Network, S. F., acct exec	KJH, L. A., sls mgr
Lloyd E. Yoder	KOA, Denver, gen mgr	KNBC, S. F., gen mgr (eff 1 Jan)

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roland A. Casey	Arnold Bread Sales Corp, Port Chester, N.Y., sls dir	Arnold Bakers Inc, Port Chester, N.Y., gen sls mgr, vp Arnold Bread Sales Corp
Richard M. Compton	General Foods Corp, N.Y. (Igleheart div), assoc sls, adv mgr	Same, prod mgr for grocery products specialties
Hollis C. Doss	Duane Jones Co, N.Y., acct exec	Bendix Home Appliances, South Bend, pub rel dir
Frank Hevesy	Hoffman Radio Corp, L. A., asst adv mgr	Hoffman Sales Corp, L. A., S. F., adv mgr
J. Harvey Howells	Ted Bates, N.Y., acct exec	Lever Brothers Co, N.Y. (Jelke Good Luck products div), adv mgr
Clayton I. Kentnor	General Foods Corp, N.Y. (Igleheart div), adv mgr	Same, prod mgr for grocery store specialties
F. L. McClure	Kaiser-Frazer Corp, St. L., fleet sls mgr	Same, Willow Run, fleet sls dir
Leo V. Talamini	Prince Matchabelli Inc, N.Y.	Schiaparelli Parfums Inc, N.Y., exec vp, gen sls mgr
E. Lee Talman	Coca-Cola Co, N.Y., treas	Lever Brothers Co, N.Y., dir, administrative vp (eff 1 Jan)
Kay Wilkins	KFAB, Omaha, women's prog dir	Perfex Mfg Co, Shenandoah, Omaha, asst to home svc dir
Frederick J. Willard	Phileo International Corp, Phila., gen sls mgr	Same, vp-sls

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Syrup & Sorghum Co, St. L.	Syrups, preserves and jellies	Gordon Marshall, St. L.
Art Metal Construction Co, Jamestown	Aluminum posture chairs	Morey, Humm & Johnstone, N.Y.
Austin-Greene Inc, N.Y.	"Remayne" indelible lipstick	Dorrance-Waddell Inc, N.Y.
Harriet Hubbard Ayer Inc, N.Y.	Cosmetics	Ellington & Co, N.Y.
L. E. Beaudin Shoe Co, Hanover, Pa.	Shoes	Charlop-Fradkin, N.Y.
Blu-Bo Products Co	Dog foods	A. M. Seidler, Bklyn.
Cambridge Rubber Co	"Kleets" yachting slippers	Chambers & Wiswell Inc, Boston
Coil Co of America, Closter, N. J.	Fluorescent ballasts	A. M. Seidler, Bklyn.
Crossland Mfg Co, Toledo	Mothproofing product	Dorrance-Waddell, N.Y.
Crown Luggage Co, Balto.	"Plasti-Hide" luggage	Kastor, Farrell, Chesley & Clifford, N.Y.
Freemantel Voice Institute, N.Y.	Singing and voice control home study courses	Moss Associates, N.Y.
Garfield Williamson Inc, Jersey City	Garden specialties	A. M. Seidler, Bklyn.
Gowns by Vene Inc, N.Y.	Bridal and bridesmaid gowns	I. R. Stempel, N.Y.
Grace Brothers Brewing Co, Santa Rosa	Brewery	Byrne & Grill, S. F.
Hats by Leeds, N.Y.	Sports hats	Moss Associates, N.Y.
H. V. Henningsen Co, N.Y.	Food products	A. M. Seidler, Bklyn.
How Publishing Co, Chi.	"Here's How" magazine	Paul Grant, Chi.
Jo-Bell Products Inc, Chi.	Yarn winder	Allan J. Copeland, Chi.
G. Kreuger Brewing Co, Newark	Brewery	Charles Dallas Reach Co, N.Y.
Mahr Co, Des Moines	House plant specialties	Lessing, Des Moines
Marlo Packing Corp, S. F.	Canned foods	Honig-Cooper Co, S. F.
Norman M. Morris Watch Corp, N.Y.	"Omega" watches	A. W. Lewin Co, N.Y.
Joan Nyola Inc, N.Y.	"Nailfilm" nail coloring	Dorrance-Waddell, N. Y.
Plantspur Products Co, Jersey City	Fertilizers	A. M. Seidler, Bklyn.
Pres-A-Lite Corp, N.Y.	Automatic lighter dispenser	William H. Weintraub, N.Y.
Regent Industry	"Arthur Godfrey" ukelele	W. B. Doner & Co, Chi.
Bidgefield Seed Co, Ridgefield, N. J.	Grass seeds	A. M. Seidler, Bklyn.
Roberts-Gordon Appliance Co, Buffalo	Heating equipment	Landshoff Inc, Buffalo
Harold Schafer Ltd (Canadian subsidiary Gold Seal Co), Toronto	"Gold Seal" wax	Walsh, Toronto
Spring Garden Institute, Phila.	Technical school	Gray & Rogers, Phila.
O. A. Sutton Corp, Wichita	Vornado air circulator	Lago & Whitehead Co, Wichita
Town & Country Products, Jersey City	Bird foods	A. M. Seidler, Bklyn.
Furill Chemical Co, Long Beach	"K-Noba" car shampoo	Brisacher, Wheeler & Staff, L. A.



S

WHIM

2

Providence, R. I.  
1000 watts - 1110 kc  
Independent

*Announces  
The Appointment Of*

HEADLEY-REED COMPANY

as

National Representatives

Effective  
Immediately

NEW YORK  
CHICAGO  
DETROIT  
ATLANTA  
SAN FRANCISCO  
HOLLYWOOD  
NEW ORLEANS

**New developments on SPONSOR stories**

PS  
O S O

SEE:  
ISSUE:  
SUBJECT:

"Grocery stores on the air"  
23 October 1950, p. 21  
Grocery store advertising



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



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

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

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

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

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

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

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

Here's a story about a trade association that's done a bang-up job in promoting its retail members.

The Retail Grocers Association of Kansas City, Mo., similar in operation to the Oklahoma Retail Grocers Association described by SPONSOR (23 October 1950), uses radio advertising only.

The Kansas City organization spends about \$1,700 a month to plug its 500 retail grocer members. It airs *A Visit With Vera Croft* on KCMO, Kansas City, Mondays through Fridays, 11:30 to 11:45 a.m. The program began in April, 1948.

Participants, three each day, buy one-minute commercials on the show, help the association in this way to get sufficient funds to keep the program on the air. Participations are sold only to non-competing grocery brands; some have been on the program since it originated. Products advertised are available to all members.

Both the station and the association back the program to the hilt. It is promoted in the *8-Ten Signal*, a listener's paper distributed by the station; and by display material sent out by KCMO. Each grocer is furnished with attractive decals, window cards, and price cards, with the name of the program, station's call letters and frequency. The association promotes the program in the *Kansas City Grocer*, its publication (circulation more than 1,400).

The format of the program is elastic, conversations and commercials being ad lib between Vera Croft and Harry Abbott. It's a play for the housewife's attention by human interest stories each day that tell briefly about the independent grocer and the products advertised.

Results have been good. For the first time in the history of the 50-year-old organization, grocers have called asking to become members. Members report customers attracted to their stores by the program. One participant said the program took him out of the red by increasing his distribution. Participants have found member grocers cooperative in buying their products.

Since the program's inception, 105 new memberships have been obtained by the association, far above normal. And renewals of participants have run heavy.

The independent grocers of the Kansas City area are getting their story over to the people, and with radio.

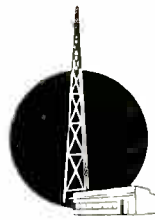


KCMO does show from store of one of members of grocery association (see text)



# One does it in Mid-America

KCMO is the one and only 50,000 Watt Station in Greater Kansas City that offers coverage of the metropolitan areas of Missouri and Kansas plus rural Mid-America. And KCMO programming is tailor-made for this rich market. Ask the Katz man for our latest news availabilities.



*One station*



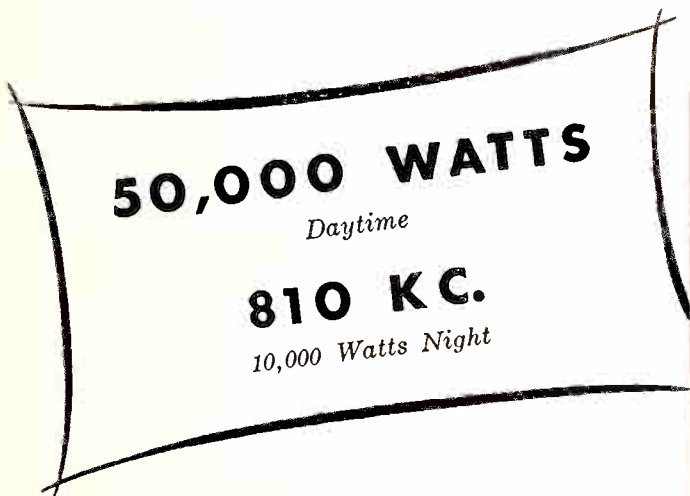
*One rate card*



*One spot on the dial*



*One set of call letters*

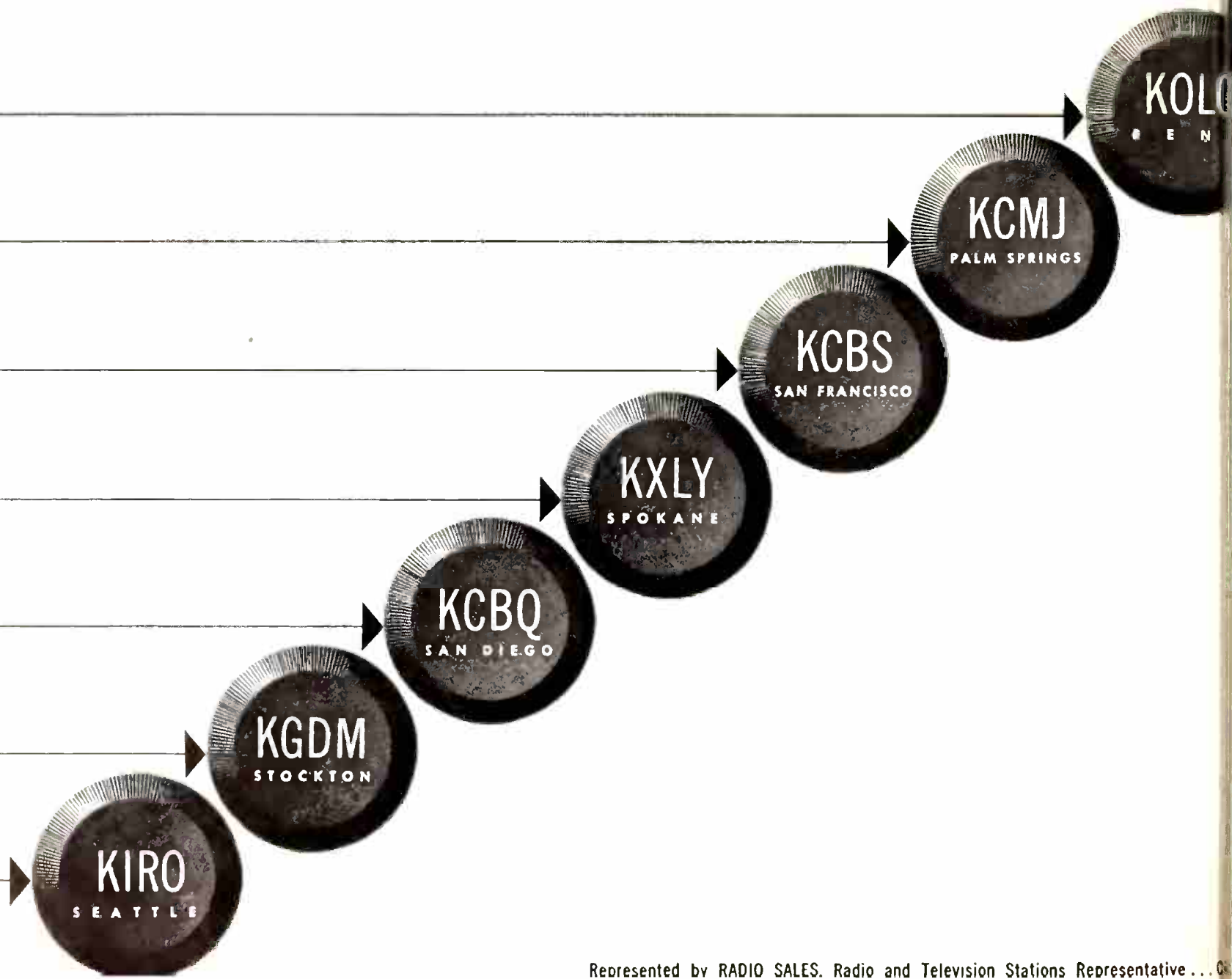


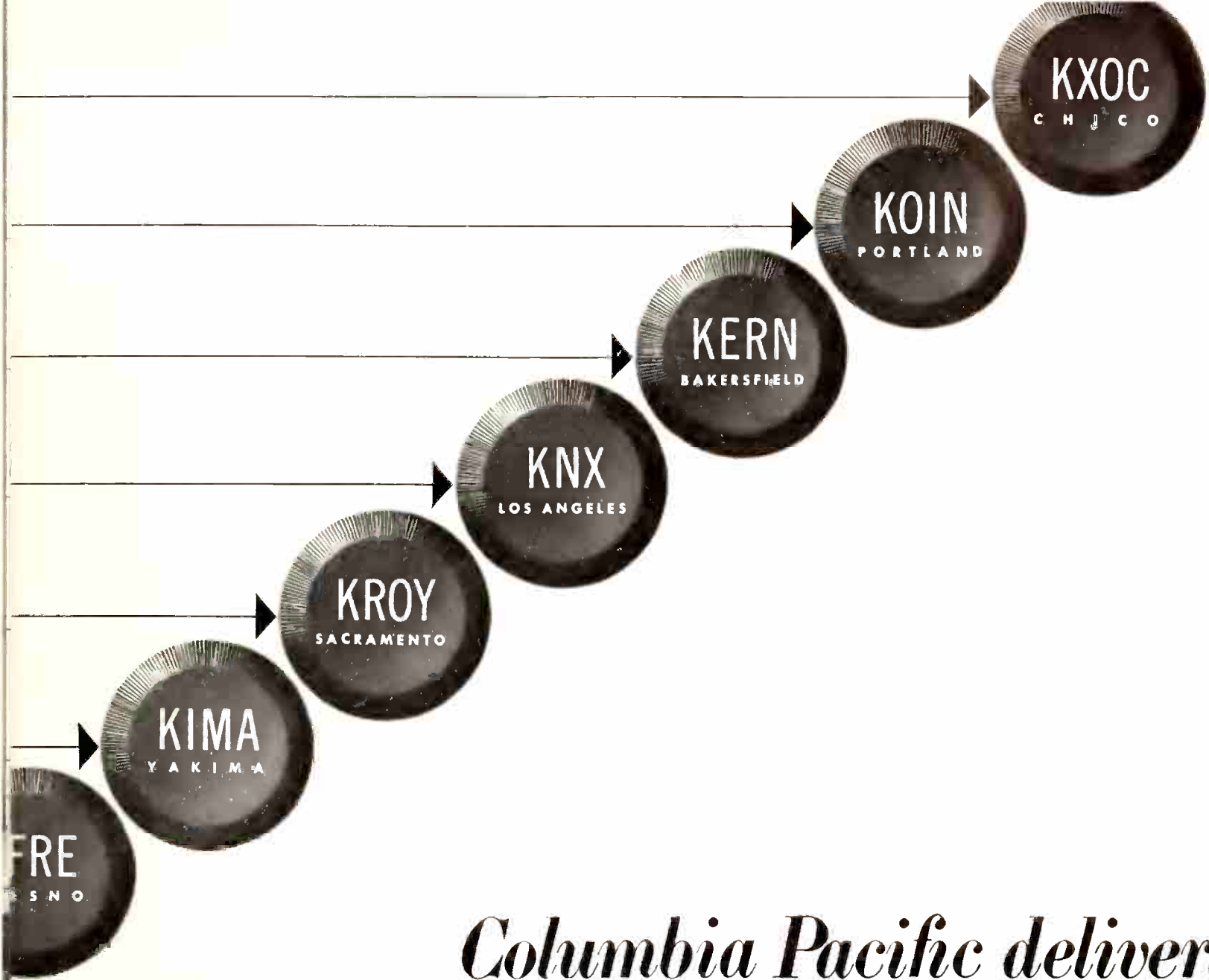
# KCMO

New National Representative:  
**THE KATZ AGENCY**



**KANSAS CITY 6, MISSOURI**  
*Basic A B C for Mid-America*





*Columbia Pacific delivers  
the most on the Coast...*

Coast people listen most to Columbia Pacific during the daytime. They listen most to Columbia Pacific at night. And Nielsen confirms it:

*During the entire week, Columbia Pacific commands a bigger average share of audience — day and night — than any other Coast network.\**

So..to reach the most on the Coast, tell your sales story on..

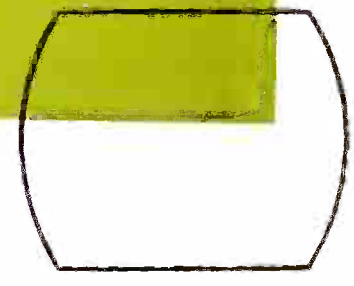
\*NRI, Pacific distribution of minutes listened,  
January through September 1950.

*Columbia Pacific ... the IDEA Network*



# WEED

A N D C O M P A N Y



*RADIO AND TELEVISION STATION REPRESENTATIVES*

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD



NEDICK'S USED THIS PICTURE IN ITS WASHINGTON RESTAURANTS, CAPITALIZED ON D.J. MILTON FORD'S LOCAL FOLLOWING

# Local shows

## SPOT PROGRAMING STATUS REPORT

**PART THREE**  
of a four-part story\*

### National sponsors cash in on local talent's popularity, get many extras

**spot** A disk jockey named Ford and a parrot named Richard (see picture above) exemplify several of the strongest plusses of local live programs.

Milton Q. Ford is a popular m.c. at local events, and Richard is always part of the deal. Nedick's, a regional restaurant chain, have Ford and Richard do their commercials live over WWDC, Washington, instead of using

their regular transcribed announcements. And pictures of Ford and Richard eating a Nedick's breakfast (like the one above), are displayed in all the chain's Washington, D. C., restaurants; thus Nedick's capitalizes to the full on Ford's following.

Highly distinctive personalities are

\*Originally, a 3-part series. A fourth article will cover music libraries and other services

the most important key to commercial success of most local live programs. This is true even of programs like news and sports events where the news and contest are themselves of first importance, because the news or sports-caster himself becomes a definite part of the show.

The strong personality usually gives the best opportunity to exploit most of the leading advantages of local live



**WBNS quiz** "Stump-Us," audience participation with local flavor, has big impact for Stokely in Columbus. Food sponsors favor women's homemaker shows, too

programs in spot broadcasting. This is generally true, whether an advertiser is sponsoring a complete program segment or participations.

Local live programs are normally in a position to build up stronger personal loyalties among listeners (not that they all succeed); this factor can be a powerful sales hypo. The talent is usually available for personal appearances and other assists which makes for better promotion and merchandising of the show and the sponsored products. Both talent and program are in a better position to become identified with the community.

These advantages lead to many important avenues by which a program can add to its power to make sales for its sponsors.

Following are some examples from stations all over the country which illustrate specifically how programs and talent have exploited for advertisers the advantages of being "local and live."

The example at the beginning of this story of disk jockey Ford and his talented parrot illustrates something that shrewd timebuyers are always on the lookout for to distinguish one local show from another: the new angle, the added attraction—also referred to as the "plus" on the "gimmick." The second voice in a commercial is a tried and true formula. But making the second voice that of a live parrot is the something new that makes Ford still more promotable. The pair have been incorporated into a nationally syndi-

cated comic strip (350 newspaper). When Ford m.c.'s some event in the Washington area, the pair aren't just Ford and Richard—they're also the ones who give you those highly personalized commentaries on Anahist, Ipana, Ralston's Breakfast Foods, and others.

A running mate on the same station, morning-man Art Brown, doesn't just sell Flamingo Orange Juice, Mayflower Doughnuts, and Wilkins Coffee among other products. Of course not! Anybody can see—if they look at it through Art Brown's eyes—that this is the Art Brown Breakfast!

Art Brown of WWDC, Washington, D. C., naturally. A guy that many thousands of people have seen at public functions in the last 16 years. He's familiar; but always refreshing. That calls for the personal touch.

Of course, it's easy to cite something allegedly "different" about a program and its commercials. And by "different" we mean some variation or new twist on the fundamental appeals, which were all discovered long ago. But in sizing up a program you'd want specific examples of how they work.

Bill Hickok is a young man who spins records twice a day for listeners to WNKW, Albany, N. Y. Like other talent, he knows the value of making people in an audience feel that he is talking right to each individually. On occasions a radio personality will actually talk to somebody individually—somebody in a situation with which other listeners will sympathize. And



**WSYR news** Three national advertisers sponsored Fred Hillegas' Syracuse newscast

not long ago Bill Hickok did. To a little girl named Pam who wasn't doing too well following a painful orthopedic operation. That was nothing new, of course. Bill also found out that the child wanted a dog most of all when she got well, and Bill mentioned that to his audience. The Watervliet Fire Fighters Association took care of that. The East Greenbush Fire Department came along with a case of Dog Food.

But not just any dog food.

You see, one of Bill's sponsors was Cadet Dog Food. He saw that Pam's new cocker had Cadet.

The next act in the sequence wasn't really unusual for anyone with a good sense of showmanship. We report it because only the really top talent seem to follow through consistently in such a manner. When Pam was able to be up in a wheel chair, Bill made a broadcast from Albany Hospital, with Pam, the Fire Chiefs of Watervliet and East



**KCMO wakeup** Morning shows increasing popular with national clients





**LAW service** "This is Greater Lawrence" gets community appeal here

Greenbush, and a five-month-old cocker spaniel puppy as guests.

The local Cadet distributor was delighted with Bill's handling of his interests and said so. It's obvious that local live talent is part of a community and in a natural position to develop loyalty and a sense of being in touch to a degree not possible for network or transcribed talent.

The local aspect of the personal touch obviously has some quite different advantages from this quality in live network or transcribed talent.

Another aspect of it is the work it is possible to do with local dealers. Falstaff Beer, like so many others, goes in strongly for local sports. But a good sportscaster, as we've said, is or can be, as much a part of the show as the contestants. A good example is Ed Morgan, of KBON, Omaha, and what he is able to do for Falstaff because he's a personality to Omaha sports fans.



**BON sports** Interest in broadcasts of local sports is intense in many areas



**WJBK disk jockeys** Ralph Binge, Joe Gentile have a place in hearts (and pocketbooks) of listeners because their antics make friends

Ed Morgan has done the play-by-play reports for Falstaff since the Western League was reorganized in 1947, and fans consider him part of the games. Ed and Kemp, the Falstaff City Sales Manager, get together and call on three to five taverns or retail outlets each week throughout the baseball season.

The owner, or the bartender, introduces them around, and they all talk sports. Don't think that everybody isn't proud to chew the sports fat with a sports figure like Ed Morgan. Falstaff gets the credit, and proprietors are naturally inclined to push that beer.

But Ed's public relations doesn't end there. He's the principle figure in half a dozen civic promotions backed by Falstaff during the season. Even that isn't all. He's the sparkplug of an annual spring baseball meeting held by KBON and attended by Falstaff salesmen and executives. He also averages five salesmen and driver meetings through the season.

Dealer contacts are one of the most important contributions that local live talent are often in a position to make. The more of a "name" the talent is, the more valuable he is in impressing retail outlets.

Talent may become important merely by being on the air. But one of the things that helps distinguish individual talent is the off-the-air contact he maintains with the public through appearing at public events and becoming identified with local civic projects. It's

part of the "plus" value of good local programming.

Even news shows can—and do—have the personal touch, and many local newscasters are better known and more highly respected in their own listening area than famous network names. Aside from personal qualities of voice and manner, the biggest secret of putting the personal touch in to news shows is simply in getting in plenty of *local* touches. That means having the shows *written* as well as edited at the station. It means a certain amount of legwork and phone calls by station people. It isn't always possible for the station to do a part of its own reporting. But where it is, the result is always unmistakable. WWDC, for example, reports, writes, and rewrites its own news.

Another very important aspect of community identification which adds to the prestige and acceptance of local talent is the way in which they often take part individually in community cultural activities. For example, Earle Pudney who plays the piano and spins disks five mornings a week over WGY, Schenectady, is active in the Schenectady Light Opera Company. He recently directed the dramatics for their production of "The Mikado."

Many local programs deliberately aim at a public service content which identifies not only the talent but the program itself with the community in a way peculiar to local live programs. The majority of national spot advertising

(Please turn to page 64)



MERCHANDISING by stations stirs up populace



NAMES like Burns & Allen go along on caravan



OWNER LeBlanc is a star salesman, film or

# Hadacol packs 'em in

**Senator Dudley LeBlanc is master of medicine-man advertising. Next year he'll spend five million, much of it on the air**



**Hadacol brain trust has radio, drugs know-how**

1. **Advertising Director**, Jack Rathbun, was manager of WCOA, WBSR, and KWEM
2. **General Manager**, Richard L. Brown, was vice-president of Sofkin Company (Vick)
3. **Planning, Control Director**, Mrs. M. M. Winters, was with Dalton Co., Baton Rouge
4. **Comptroller**, Carl Lowe, was accountant firm head in New Orleans
5. **General Sales Manager**, W. E. Montgomery, was assistant to vice president of Lentheric
6. **Sales Promotion Manager**, Samuel Glueck, was with Frederic W. Ziv



Save up those Hadacol box tops!

If you're lucky, "Couzin" Dud LeBlanc and his Hadacol Caravan may get to your town this time. Last summer, "Couzin" Dud put on a \$500,000 show for the folks in 16 Southern cities. By the time they finished buying Hadacol from his fleet of 100 trucks, he had raked in \$3,000,000. In 1951, that fleet of 100 trucks will be followed by a 40-car private train, just bulging with expensive movie stars and hill-billy performers. This time it will be a five-week trip—two weeks longer than last summer's caravan.

Everything about Hadacol is getting bigger.

In the past year the LeBlanc Corporation, makers of the musty brown tonic, have sold over \$17,000,000 worth in 25 states. Their advertising budget for 1951 is a staggering \$5,000,000. And a fat slice of that is earmarked for expansion into Northern markets. Ohio and Michigan have already succumbed to the tasty "dietary supplement" (enlivened by a 12% alcohol content "to preserve the vitamins"). Hadacol's targets for the New Year: New York, Philadelphia, Chicago, other large Northern cities.

How did Hadacol get that way? Senator Dudley LeBlanc, Louisiana's modern million-dollar medicine man, is the answer. He's borrowed every trick of showmanship practiced by the old horse-drawn patent tonic salesman, dressed them in modern clothes, and added a few they never heard of. One of the most potent additions has been the use of saturation announcement campaigns on radio. "Couzin" Dud learned about radio at the very beginning, got his first real start by plunking a big chunk of his shoestring into it. He's been buying schedules ever



NO GIMMICK NEGLECTED, kids get premiums

since until, at latest count, he is using 576 stations. Radio remains the kingpin in LeBlanc's successful promotion formula.

Although Hadacol is probably one of the most sensationally successful tonics, it's not the first to go over big by any means. Tonics that reputedly cure everything from colds to carcinoma are an old institution. Health from a bottle, especially when the treatment is so pleasant, has always found enthusiastic users—especially in rural areas of the South. In 1949, tonic-makers took in about \$43,977,000. These millions were spent in purchases of 80c to \$1.25 each, on products exotically labeled *Atwood's Bitters*, *SSS*, *Peruna*, *Dr. Pierce's Tonic*, *Allenru* and *Grove's Chill Tonic*.

Each of these miraculous potions may at one time have titillated the imagination of eager tonic sippers, notorious for their wavering allegiance to any particular brand. After a bright honeymoon of staggering sales, each tonic in turn settled down to a relatively quiet old-age.

Will the same life-cycle of virile youth and a doddering decline mark Hadacol's trail? Not if Senator Dudley J. LeBlanc, Hadacol's founder and president, has a promotional gimmick left. Known everywhere as a modern million-dollar medicine man, Senator LeBlanc has sold over 15,000,000 bottles of Hadacol this year. Most were the \$1.25 economy-size bottles; the rest were family-sized bottles selling for \$3.50.

Medicine-making and promotion are hardly new to "Couzin" Dud. Before World War II, he had checked out of a burial insurance scheme with \$150,000 in cash. After dropping \$50,000 of it in the stock market, the Senator  
*(Please turn to page 46)*



# M-day for sponsors

**Free enterprise may soon be only thing left to sell. And why not sell just that?**



Right: Last time, stars went to war. Shows, too, can be geared for battle, with sponsors as well as government telling America's story

Left: Victory Garden promotion is step in right direction. But sponsors can do more with full program



**over-all** During the last war, brand building was the basic objective of many sponsors who had little to sell. In the crisis period ahead, brand building remains important, but sponsors are also fighting for the right to have a brand.

Sponsors are actually more deeply and directly involved in the battle against Communism than businessmen have ever been in any other war period. This time it's not just one nation struggling against another: a way of life and a way of doing business is pitted against an entirely different system.

Advertisers have recognized this by supporting the Advertising Council in its campaigns to strengthen faith in the American economic system. They

have donated valuable commercial time to messages which tell the story of American production. But SPONSOR believes advertisers should go much further. Full-length programs as well as commercials should be mobilized for war.

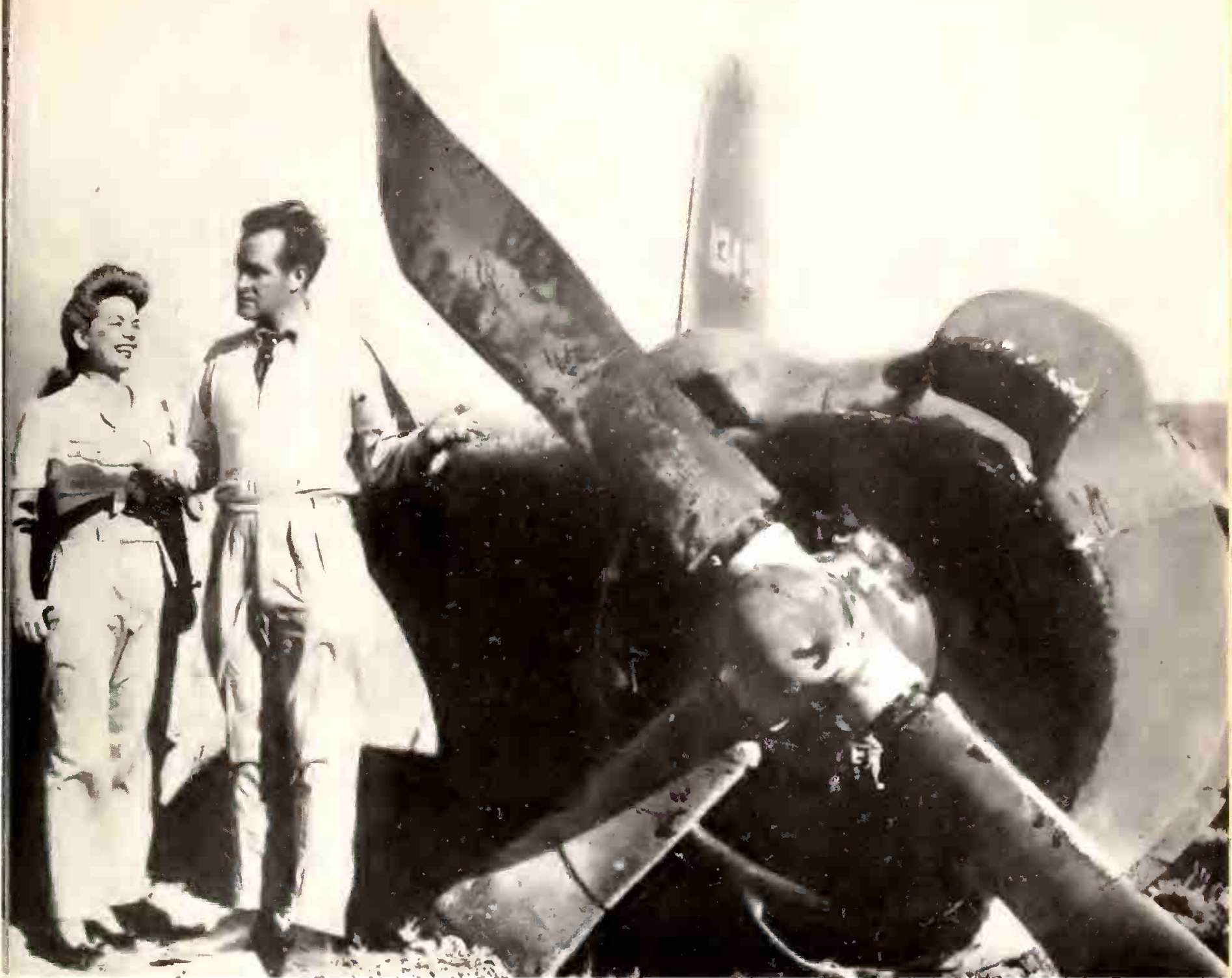
Radio, and in recent years, television have been a major force in selling goods. The power of the spoken word and the moving image are obvious to every businessman. Why not, therefore, convert this same power for use in business' own battle for survival against Communism?

Already, some companies which advertise products overseas have joined the battle of ideas by urging that citizens of other countries listen to the Voice of America: and by carrying on

campaigns of their own to spike Communist propaganda lies. Now business has an opportunity to be the "voice" of America *within* this country by mobilizing sponsored programing.

This isn't to suggest that the Bob Hopes and Jack Bennys should be dropped in favor of somber documentaries or instruction hours in the art of donning a gas mask. The nation will need its comedians and entertainers more than ever as there gets to be less and less left to laugh about. But, to the present structure of programing, sponsors might add specialized crisis-period shows.

Suppose you were the advertising manager of an industrial company with little to sell to consumers, but a desire to keep the brand name alive,



You might decide to buy a symphony hour for its prestige value and natural harmony with high-toned public-service messages. A more useful approach would be to forget the high-toned messages and the prestige vehicle and build a show that was all war. Some suggestions:

1. A dramatic program with a "why we're fighting" theme.

2. A dramatized and slick, yet factual, educational show with a different wartime subject each week. (A-bomb defense pointers; nutrition, etc.)

3. An inspirational format built around journalistic reports of the armament and civil defense progress at points around the nation.

Programs of this type will undoubtedly be turned out by government

script writers. But why wait for them? Who, after all, can do a better job of telling this country's story than businessmen who are at the center of the battle?

Here's the way a "Why we fight" series of dramas on free enterprise might be worked out.

The primary objective of such a series would be to continually refresh the faith of listeners in basic American principles. One approach would be through the success stories of small and large businessmen. A drama, either on radio or television, might pick out a storekeeper one week; a manufacturer the next. The stories would have one moral: the opportunity that still exists in America for getting ahead through hard work and

personal initiative.

One pitfall in this approach is glossing over the truth and wrapping each story in the kind of sugar and corn coating that has characterized much of "free enterprise" advertising. As *Fortune* pointed out, in a notable series of articles on the attempts of business to "communicate" with the nation at large, over-generalized stereotypes make poor salesmen of ideas. Radio and television, with their intimate appeal, should not be used for tone poems about some mythical main street that never really existed for anyone.

Suppose, though, that your dramatists worked from real life. You pick out a grocer in Portland, Maine, and  
(Please turn to page 70)



## The glamour boys of bigtime advertising

**over-all** The business men who sponsor network entertainments and spot campaigns are often situated in far-off areas. Remote from, but ever curious about, the advertising agencies centered in New York and Chicago, these potent business men frequently hear, along with everybody else, a good deal of chitchat concerning colorful figures of big town, big-time advertising. Accordingly when they visit the first and second largest cities of the country they have a human, as well as a straight industrial, interest in observing for themselves what manner of creatures go by the name of president, vice president, account supervisor, timebuyer and so on. Probably they would generally agree, and they could hardly actively deny, that agency men as a breed are razor-keen. But it is not their intellectual but their behaviour traits that prove fascinating.

It is because of this inherent interest in the agency celebrity that SPONSOR herewith offers a small conducted tour for purposes of glimpsing the species in its native habitat. Naturally no sweeping generalities will stand. Agencies vary enormously in size and importance and in their individual relationship to radio/TV accounts. It would be equally misleading to picture

Popular conception of agency higher-ups goes something like this. For a sifting of fact from fiction, see text



neckties. Right here fact ends and fiction begins. We've checked the shop in New York which deals in these signed-by-the-artist neckties retailing for \$20-\$30-\$40-\$60 and it does not appear that admen are even visible, much less conspicuous, among the customers. Instead the buyers of classy cravats turn out to be film stars, gamblers, politicians, promoters, theatrical producers, orchestra leaders, crooners, and Long Island playboys supported by trust funds.

Our research does support the belief that many of the agency glamour boys live light-years beyond their means. They defend their extravagance as necessary stage setting in the drama of getting on. One requires a home magnetic for big deals. One should impress important men (and their important wives) for this may help swing that "big break" account. The gracious pastures outside New York and Chicago are dotted with still youngish admen lording it over 25 rooms and a badminton court which they can afford like Costa Rica can afford a battleship.

But don't misunderstand the big villa in the suburbs. The guy who lives there may work 14 hours a day. He may be a chattel slave to a plans board the foreman of a gang of timebuyers forever sweating out schedules. He looks more prosperous than he is. Given 10 minutes under the barber's ultra-violet lamp he looks healthier than he is. Not everybody would work his hours, or live with the frustrations he lives with.

No matter what the colorful tales suggest, agency work is invariably hard work. The surrounding terrain is strewn with the bleached bones of glamour boys who were in the know, and the Social Register, but couldn't draw water or cut timber in advertising terms. They were ruthlessly dropped. Professional competence is the first law of agency survival. And that's a good thing never to forget.

Where does myth end and fact begin as to the "hard drinking" of agency personnel? This is a delicate theme, but one that is much discussed. Certainly two-fisted guzzlers may be met up with in half a dozen Manhattan boites and as many north of the bridge in Chicago. Even so there is more romance than reality in the gossip you hear and the novels you read, and for the simplest of reasons: no matter where they were the night before, admen must have their feet on the ground

and their eyes on the sales graphs in the morning. It goes arrow-straight to the basic law of professional competence. In advertising as in any other reputable profession or line, personal character, in the broadest sense, is the key to prestige and promotion.

Many an advertising agency took "The Hucksters" most seriously. Characteristically the conservative admen became more conservative. Even the gadabouts exhibited some discretion. It was about this time that certain out-of-district saloons began to be popular as hideaways. At least, as they figured it, they were avoiding the dangerous company of actresses, off-duty orchestra leaders, photographers' models, and newspaper columnists. One of the quieter ad shops at the time passed word to its staff that any employe caught loading martinis at luncheon would be fired. Noontime addition was to be interpreted as cold proof of boozing.

Sober opinion in the advertising profession felt that "The Hucksters" singled out a few eccentric characters and by-passed the myriads of serious craftsmen. To reiterate: neither printed nor broadcast advertising can be planned, created, ordered, checked, administered, and put on the road by guys or gals groaning with hangover and tossing B-1 pills into their mouths like so much popcorn. That is caricature.

Still there was and is no denying that the demands of a career in big time, big town advertising often produce nerve strain and mental drain conducive to stomach ulcers and hypertensive warnings. An appreciable number of prominent admen have dropped dead in their forties and fifties. A larger contingent undoubtedly seek release from pressure in the supposed calm of the bottle. When a Chicago radio station installed a trained nurse and oxygen tent as standard equipment, the gag around town was that these services were for the care and revival of time salesmen reduced to the screaming heebie jeebies by constant fraternization with account executives.

There is another point of view about all this. We're quoting now a \$50,000-a-year copy wizard. "Look, they are high-powered guys. They do everything hard, including play. You don't need any elaborate psychological diagnoses. They pub crawl when the mood overtakes them because they want to and enjoy it and not because any conditions in their business life force them

(Please turn to page 51)

**This is what agency brass are really like. Fabulous, but often hard working**

all bigtime advertising men as glamour boys. They are not. Some go whole days without uttering a single wisecrack. Nor will any well-informed person suppose that those who are glamour boys reeking of chic in any wise escape a full job, and more, of work. As we shall stress, glamour of itself is never enough.

It is true enough that the glamour boys usually look the part and can be recognized on sight by the cut of their clothes. They are tailored to out-*Esquire Esquire*. Sometimes the two-vent jacket tells the tale. Sometimes the over-size cupid's-bow cufflinks. In "The Hucksters" it was hand-painted

**A hard-hitting program for the margarine industry**

Harry Bennett, Jr., until recently advertising manager of Jelke Good Luck Margarine and former Procter & Gamble account executive at Compton Advertising Inc., believes that margarine companies can multiply their sales by using hard-hitting advertising and merchandising tactics. For details see text. His plan, in summary, follows:

1. Invest \$15,000,000 over a four-year period, planning to build market by market
2. Start in each market by distributing samples
3. Use a radio campaign of no less than 15 announcements a week to coincide with sampling
4. Continue radio announcements year-round along with black and white advertising
5. Go network eventually on radio and TV, with spot to fill gaps

# Margarine has a problem

**Industry isn't reaping big gains now that tax is dead. Price deals are major promotion**

**over-all** The great battle between the American cow and the forces of chemistry has developed into little more than a flash in the milk pail. Margarine, billed as a great comer once that old devil Federal tax was lifted, isn't doing so well.

Sales are running only 55 million pounds ahead of last year though there's no longer a national tax on the yellow product and only 15 states still have a tax on colored margarine. Producers had expected to be 85 million pounds better off than they are today: industry goal was a billion pounds this year, but sales are now running at about 915,000,000 pounds.

Significantly, margarine advertising efforts lack many of the elements which have made for success in other businesses appealing to the same market.

The strategy of most producers of low-cost, frequent-purchase household products has been to rely on radio. Procter & Gamble, for example, puts more than half its advertising budget into radio/TV. But the margarine industry, a SPONSOR survey indicates, relies more heavily on giveaways and trade allowances to retailers than on hard-selling advertising to housewives. (Said one industry critic: "You can't build a business on price cutting.")

After the lifting of the Federal tax



**THE BIG FOUR  
IN MARGARINE**

This is what they do on air

**getting feet wet  
in television**

Nucoa is experimenting with "Penthouse Party," starring Betty Furness. Product gets little other air advertising

**biggest  
network effort**

Parkay shares "Great Gildersleeve" with other Kraft products, also gets plugs on "The Falcon" (both NBC)



on pre-colored margarine on 1 July, many an outsider had anticipated an all-out drive for new customers. No such fireworks developed. This was not surprising to those closer to the industry who knew that:

(1) Margarine top brass have battled so long on the political front that their thinking is not always in tune with the problems of brand selling.

(2) Some producers show signs of status quo thinking. (One executive of a margarine firm told SPONSOR: "I think we've tapped our natural market and that's about as far as we can go.")

(3) Margarine now faces greater obstacles than are usual for even a substitute product. Though there are million of housewives who have never tried margarine as a table spread, the product has been known to these same consumers by reputation for over 30 years. You have here a situation combining prejudice against the untried and the stigma attached to a traditionally low-cost substitute.

Can margarine lick these obstacles?

One advertising executive with close personal knowledge of the margarine industry's troubles and prospects says yes. Harry Bennett, Jr., until recently advertising manager of Jelke Good Luck Margarine and for nine years (1937-1946) P & G account executive at the Compton agency, believes that

any one of the three dozen odd margarine companies can expand at the expense of competitors through aggressive promotions: that the margarine industry as a whole can cut into butter's present two to one superiority. Off the record, other margarine people agree.

Bennett points to these favorable factors:

(1) The price of butter is more than double that of margarine.

(2) The nutritional value is equal to butter.

(3) Many consumers actually report that they find no difference in taste between margarine and butter.

Bennett believes that a heads-up, aggressive campaign, using radio/TV extensively, could mean doubled and redoubled sales for any margarine company. He has a specific program, to be outlined further on in this article. But, first, here's a picture of margarine industry advertising as a whole.

The Big Four in the margarine field are Standard Brands (Blue Bonnet), Best Foods (Nucoa), Swift (Allsweet) and Kraft (Parkay). Then come Glidden (Durkee) and Lever Brothers (Good Luck). It is estimated that Blue Bonnet and Nucoa sales are both about 100,000,000 pounds a year while Allsweet and Parkay run about 75,000,000, a year. Among the 30 or so



Prestige plugs for Jelke use Milton Cross

margarine producers in the country, Miami and Mrs. Filbert's are strong on a sectional basis.

Throughout the industry, putting price promotion ahead of brand loyalty is the strategy. Instead of building brand loyalty through advertising, margarine people stress price concessions to retailers and consumers.

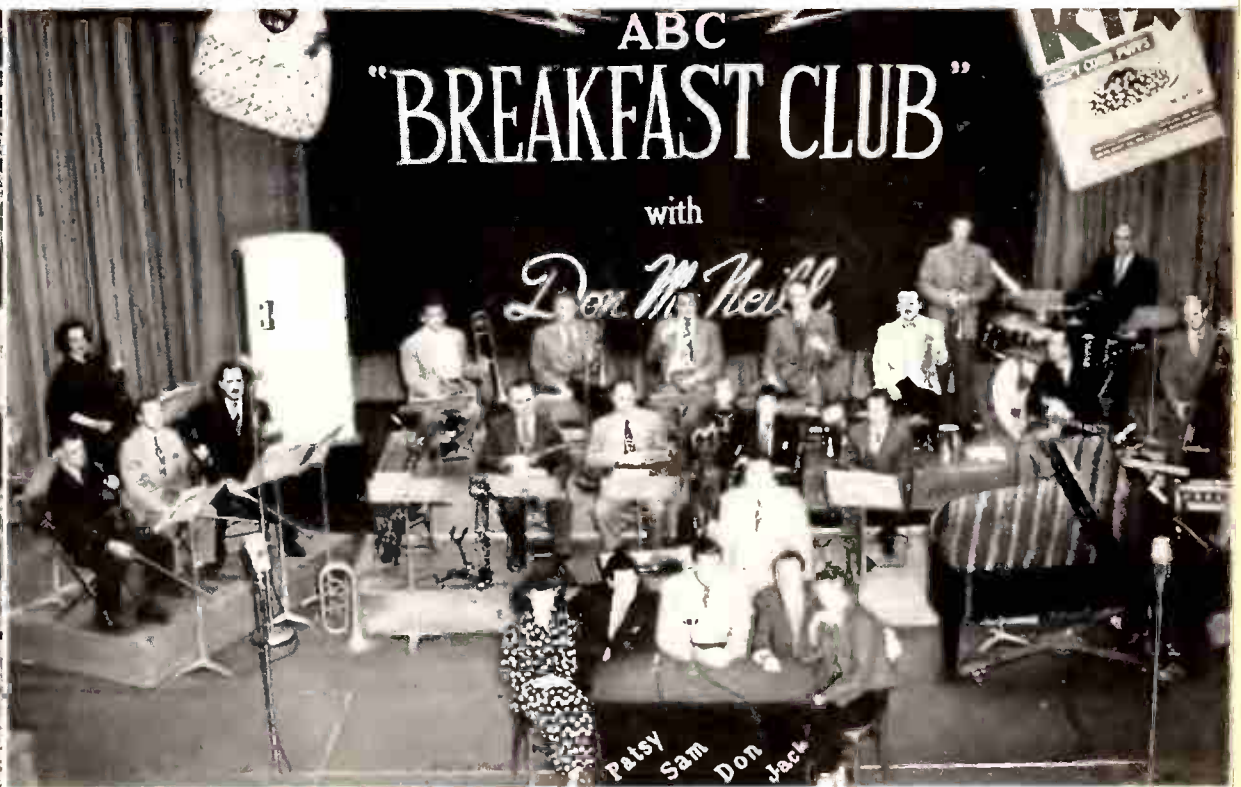
Industry sources estimated that perhaps one of the three promotional pennies on a pound goes into straight advertising. Newspaper supplements and the magazines, particularly the women's service publications where the margarine advertisers use color pages

(Please turn to page 60)



biggest margarine air advertiser

Blue Bonnet puts over quarter of its budget into spot radio, uses consistent approach to its effort



network segment plus irregular spot radio

Allsweet has once-a-week, 15-minute segment of "Breakfast Club." Rest of radio money goes to off-again, on-again spot radio messages



Number of props like this telephone booth is controlled by writer. (See drawing at right)

# The TV writer

He can cut production nu

**TV** The popular impression of Hollywood has it that a movie story is a thing of dubious importance. Given two bodies to work with (the male lead and the female lead), and any competent movie mogul is said to have sufficient gimmicks and effects available to create an entertainment.

Whatever the truth of this legend out of American folklore, the same is not true of television. For television is the most intimate medium in existence. False notes may pass over the heads of an audience in a movie theatre once they have entered into the atmosphere created by the darkness, the big screen, and the focussed attention of hundreds of fellow citizens. But balderdash is harder to take in your own living room; it takes finer stuff to create a "willing suspension of disbelief" when you're sitting on your own sofa.

For this and other reasons, the writer of television plays has a correspondingly more important role in the me-



1. Writer had characters meet in tavern with full orchestra

# Key to program costs

## Make difference between small and large audience

dium. His ability to write believable dialogue and create rational situations, is one of the most important factors in building audience. Moreover, by dint of TV knowhow, a good writer can save money for the advertiser by turning out a story which can be told with an economical number of sets.

Unfortunately, the importance of TV writers hasn't always been recognized. Many a play's gone on the air, doomed beforehand to poor acceptance because the script just didn't have it. Many an advertiser's paid heavily for talent, scenery, props, all to put on a play bought for peanuts. But this is a trend that's on its way out.

Advertisers and agencies are learning to appreciate the full value of a good story in stirring up the kind of pleasurable emotions that attract more viewers—and lowers the cost per dollar. They've gone through experiences like the ones to follow in this article which have proved the relationship of good writing to successful TV drama.



Scene was finally written this way, at much lower cost

18 DECEMBER 1950

“Good acting and production can enhance a TV play, help a weak one, but seldom save it. The *material* has to be right,” says BBDO's Ed Roberts, television script editor of *Armstrong's Circle Theatre* (NBC-TV). “We believe that the writer, as the source of our material, is all-important.”

“Giant movie screens and legitimate stage settings don't have the same intimate illusion,” adds Ira Avery, BBDO radio and TV story executive.

Something happened not so long ago in “The First Formal,” a play on *Armstrong's Circle Theatre* which illustrates this point.

The story concerned the first real date of a 14-year-old girl who had been invited to a dance. Mother was for it, father—not as ready as mother to acknowledge that their child was growing up—was against it.

The parents suffered a good deal of suspense wondering how the evening was going. When the girl returned safe and radiantly happy, father said to mother, quite conscious of his masculine insight, that they'd have to remember their child was no longer a baby.

This, of course, was the view mother had held from the start. The original script had mother speaking a tag line that sounded fine in the “read-through” rehearsal. But camera rehearsal revealed that the line didn't fit. The *look* mother gave as she delivered the line was all she needed to convey the feeling of what every mother knows.

“This feel for dialogue that meshes nicely with character and action throughout a TV play is essential to telling a story effectively,” says BBDO's Ira Avery. It's an important part of the satisfaction the viewers feel as the last scene fades out.



TV is theatre, but it's also seen in intimate surroundings. That makes false notes stand out

In the example given, the director and the story editor, before cutting the tag line, tried to get one that would blend with and enhance the visual impact of the scene's end. But anything mother said at the fadeout only weakened the impact of her look.

The important thing from the standpoint of TV writing is that people, being generally more aware of everything on a TV screen, react more sharply against dialogue that doesn't fit. This obviously applies to the whole play. And while an editor can do (or have the writer do) a certain amount of tightening and sharpening, he can't take over the writer's job and rewrite the play. Besides, not all editors are writers.

(CBS was so aware of the importance of matching dialogue to character and action that they interviewed hundreds of people for their new Amos & Andy series before finding the actors they felt would fit. In this case, of course, the characterizations were already established in the minds of millions of Amos & Andy radio fans. But it illustrates the vital connection between dialogue and characterization so important to TV writing.)

This extra feeling of closeness, or rapport, of viewers with what's happening on their living-room screens makes sound character-development and logical motivation relatively more important in winning and holding the sympathy of an audience than in movies, radio, or stage plays.

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33



## Mr. Sponsor asks...

**In its last issue SPONSOR ran an article called "Confessions of a New York timebuyer." All kidding aside, to what extent does it reflect timebuying conditions as they really are?**

**John W. McGuire** | Director of advertising  
Anahist Co. Inc., Yonkers, N. Y.

### The picked panel answers Mr. McGuire



Miss Pinkett

Mr. Sponsor, all *what kidding* aside? That timebuyer ain't kidding! Of course, I'm sure that I'm not really a typical timebuyer; I might say I'm atypical, since they don't *usually* trust these *important* jobs to the distaff side of the profession. To begin with, why didn't anyone tell me about this phase of advertising when I was in my *early* youth?

I would have skipped over that period of wanting to be a nurse, teacher, or any of the vocations one aspires to as a child, and I would have also bypassed those days I slaved as a copywriter, magazine editor, etc. Such college courses as Advertising Techniques, Production, Typography, and Business Practices would have been substituted by Ordering from a French Menu, Hangover Remedies, Broken Field Running, Desk Vaulting, and How to Keep Business from Becoming a Pleasure.

Having combined timebuying with specbuying, there is an indistinguishable merger somewhere along the line for me, and furthermore, it means *more* luncheon and cocktail engagements than being a timebuyer exclusively. I have a *real* choice.

Now you see, since these *are* the prevailing conditions, I'm in favor of hav-

ing more women enter the inner sanctum of timebuying and if you gather around I shall tell you why. I have never had any difficulty coercing reps into taking me to lunch, buying me a cocktail while we discussed facts and/or figures, or even "What are you doing tonight?"

Mr. Sponsor, the only difference between the author of "Confessions of a timebuyer" and me is the fact that my magazine and station reps *enjoy* being badgered, bullied, and taken over the hurdles. Why, they never had it so good! And what's more, they are always covered if anyone says, "Who was that blonde I saw you with last night?" They can always say, "That was no blonde, that was a timebuyer."

However, this is all part of the game and I'm sure that neither side would want it any different. The client has set up these rules, and since he pays the piper, we must all dance those steps that Arthur Murray *never* taught any of us. When he wants to know how many radio sets there are in Ashtabula, he wants to know! As last issue's writer pointed out, there are several methods by which we may secure this information. I, too, favor the one where you call the station reps about 11:30 in the morning. This always leads to lunch and more facts and/or figures. My conscience never bothers me because I feel the networks have whole departments devoted to research and we must keep them happy and busy. Yes, Mr. Sponsor, I'm afraid that "confession" really does reflect the way the situation works . . . well, from *my* lounge chair at the Colony, anyway.

All this hoop-de-doo is absolutely necessary for the industry. First of all, what well-heeled client is going to buy time or space with his fortune unless he gets a real good song and dance

from the agency? The agency in turn gives the needle to the reps. This whole razz-ma-tazz might be reduced if clients ever get over their suspicion of ad agencies and really give them a free rein when it comes to media selection and appropriation disbursement. They are specialists, and if sponsors have the right agency, they can do the job that's needed. Agencies want to make money, yes, but they also want satisfied clients whose sales charts show a sharp rise as a result of skillful and strategic maneuvering. That's the only way an agency can stay in business. Don't worry, they'll do right by you—they have to!

Oh, by the way, all of this is gospel. I have gained 10 pounds in the last year to prove it. I am now going to Lizzie Arden to take them off, and I'm paying for it with the money I saved on lunches this past year. All of which proves, crime does *not* pay!

MISS FRANCES B. PINKETT  
Account Executive  
Brandford Advertising Inc.  
New York



Mr. Lake

What a mad pixie! What with all that plotting and planning and huffing and puffing I can well understand that our ex-timebuyer friend spent breathlessly sleepless nights waiting for his alarm

to propel him out of bed and into his agency. It was such fun!

Naturally, I can only talk from the check side of the luncheon table. I've enjoyed my luncheons and, although I

find Hoopers lie a bit heavily on the midsection, they do show up the bright side of the station under discussion. I admit I've tried to do it painlessly, slipping them in under the guise of a rich sauce or secreted in a lump of sugar. Sometimes we never do get around to talking radio—I feel I'm a free man—but when we do I hope I'm not twisting any arms when I insist the subject is only slightly warmed over.

Luncheons are where we sometimes find a friend, get to know each other better and all that sort of thing. After all, the ABC of the pitch is to be believed. Timebuyers still cut some of the verbal pitches they receive about in half but there really isn't time for blue-sky stuff any more. Too many situations, too many research requirements, too many clients grabbing for the same time. It's simply a case of win, draw, or lose. Luncheons don't create sales, but they do help round out the buyer's knowledge of a problem.

From my side of the Gibson the luncheons are fun. No telephones to interrupt our yaks; no worried account executive frowns appearing darkly over our shoulder through the open doorway. I really don't care if I'm a patsy or not. I like good company to go with good food and I find buyers are all cut of a generous pattern. Their friendly advice has often helped sharpen or streamline our presentations.

As for dumping all the data on the fresh white table cloth and spilling a fair amount of common sense over the confusing mess. I agree. How else can a buyer make a decision? The accent is so often so underlined on ear data we forget agencies are interested in sales. They are much more determined than ever to get sales results instead of simply trying to reach a large group of well-fed, complacent ears. But the buyer's common sense often overcomes these mountains of facts and he goes on to place schedules where they'll get the desired results. I wouldn't be at all surprised that this common sense was acquired through years of half-remembered facts on local success stories shrieked at him wildly by one of us pitchmen somewhere between the first Gibson and the last cup of coffee. Want to have lunch?

FREDERIC E. LAKE  
The Walker Co.  
New York

(Please turn to page 58)



So what?

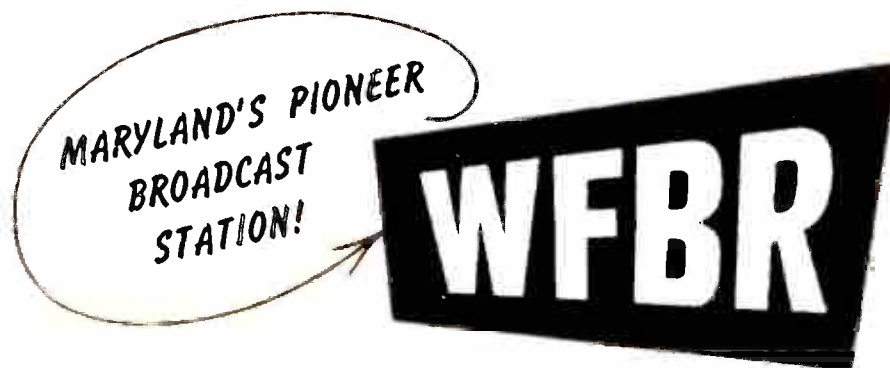
There isn't a radio station which can't claim some sort of first. Maybe first with left-handed defensive quarterbacks, or first to use diamond-studded microphones, or what have you.

We sport a few **FIRSTS**, too . . . *profitable ones for those who take advantage of them.*

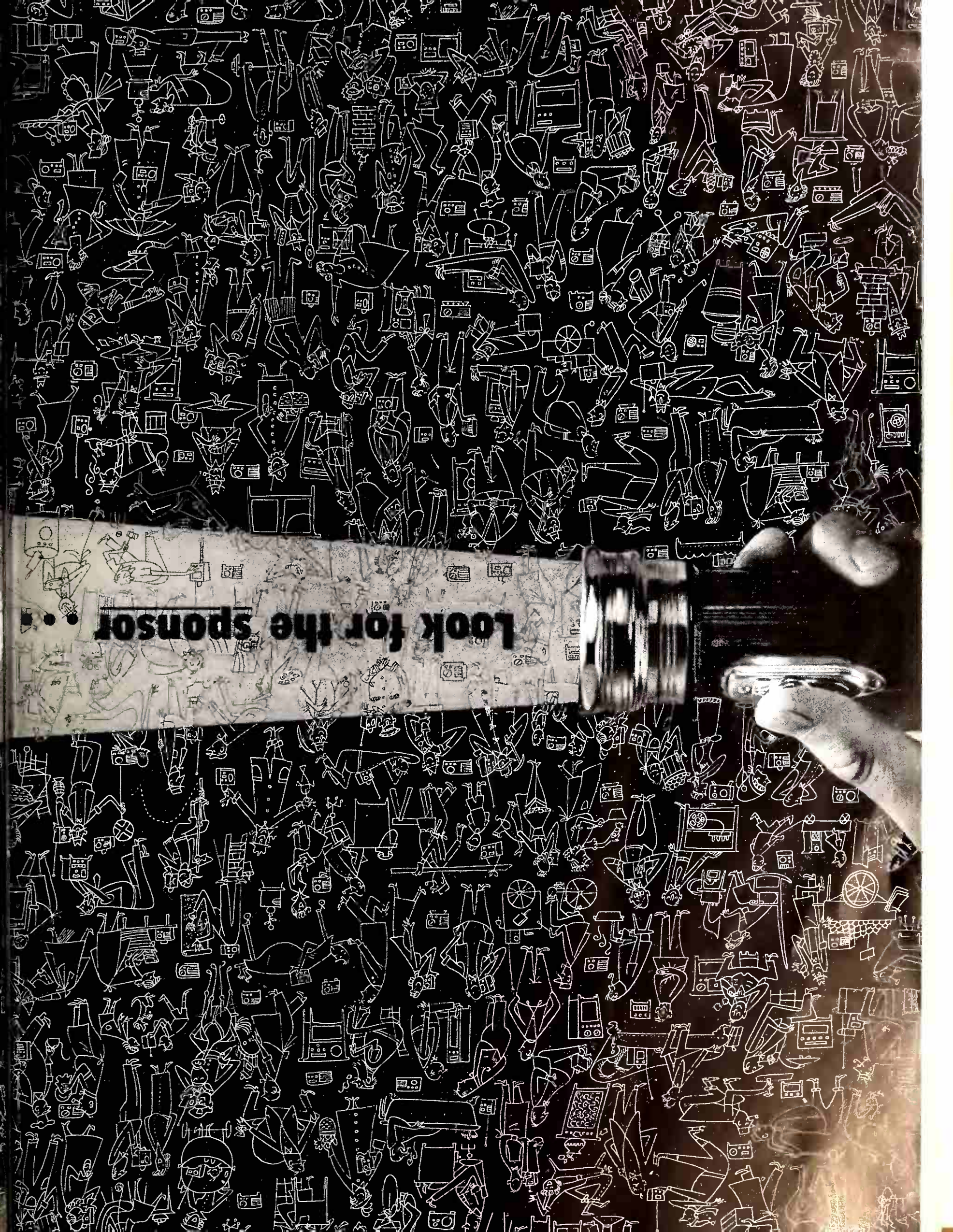
Such as: a show called "Club 1300". WFBR-built and produced. **FIRST** in rating against every kind of opposition thrown at it for ten years—from network soap operas to giveaways! Another one called Shoppin' Fun. Another called Every Woman's Hour. Others like Morning in Maryland, the Bob Landers Show, Homemakers Harmonies and more . . . a lot more . . . rate *first* with advertisers who want results.

All right up there in the ratings—all with huge followings. All available to advertisers on a participating basis.

Has your curiosity been tickled? Contact a John Blair man or WFBR direct. You'll be shown very clearly why, in Baltimore, you need



ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.  
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



Look for the sponsor



**that's  
where the  
listeners  
are!**

To shed light on the basic facts of Chicago radio listening, spotlight the sponsor. Where do the nation's leading sponsors advertise their wares—and where do they keep their advertising year after year? Right on WBBM—Chicago's most sponsored and most listened-to station!\* Of the big-name national spot advertisers now buying local time on WBBM...

**SEVENTEEN** began using WBBM locally more than 20 years ago. (Advertising cigarettes, men's toiletries, bread, oil and gasoline, etc.)

**THIRTY-SIX** began using WBBM locally more than 15 years ago. (Advertising shortening, automobiles, toothpaste, flour, dog food, etc.)

**FORTY-EIGHT** began using WBBM locally more than 10 years ago. (Advertising candy, meat products, soap, cereals, cookies and crackers, etc.)

**SIXTY-FOUR** began using WBBM locally more than 5 years ago. (Advertising electric lamps, dairy products, airline transportation, etc.)

Yes — the advertising of the leading sponsors stays where it pays . . . and that's where the listeners stay, too . . . on WBBM.

\*Pulse of Chicago

Chicago's most sponsored . . .  
most listened-to station **WBBM**

Columbia Owned • 50,000 watts

Represented by Radio Sales

## DRUG STORE

SPONSOR: Rexall Drugstore

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This drugstore had never used radio before. They turned to WNAX, eliminated handbills and direct mail. Their four-day one-cent sale exceeded all previous one-cent sales by 15%. It produced \$4,000 in retail sales for \$200 spent on announcements. Further figure breakdown shows that each five cents spent on radio resulted in a dollar return in direct sales volume. With more stock, sales would have been greater.*

WNAX, Yankton, S. D.

PROGRAM: Announcements

# RADIO RESULTS

## CAKE

SPONSOR: Grant's Bakery

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This bakery regularly scheduled an on-the-hour, five-minute newscast. On one of their morning newscasts, a special "Lady Orchid" cake was offered. No price was mentioned and no other advertising was used (cake sold for 99c). The bakery, using three 15-second commercials, received 2,500 orders; they could only fill 1,600. Time cost to the sponsor was \$61. Gross return amounted to \$1,584.*

WKRT, Cortland, N. Y.

PROGRAM: Newscast

## TAX LANDS

SPONSOR: Pacific Tax Lands

AGENCY: Counselors

**CAPSULE CASE HISTORY:** *The company offered delinquent tax lands for sale direct from the State of California. Their medium was black-and-white newspaper and magazine advertising at an average cost of 45c to 75c per lead. They switched to radio announcements. The offer: a booklet for 10c explaining how land could be purchased from the state. Now the sponsor reports an average cost of 8-11c per radio lead.*

KROW, Oakland

PROGRAM: Announcements

## USED CARS

SPONSOR: Olin's, Inc

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Olin's started with a monthly radio expenditure of a thousand dollars; soon upped it to \$5,500 a month. With virtually no other media used, results are easily traceable. On Labor Day weekend, Olin's sold 40 cars; nearest competitor sold five. Biggest sales week: 338 cars—more, according to Olin's, than all other Miami dealers combined. Sponsor uses participations on about 10 shows on a rotating basis.*

WMIE, Miami

PROGRAM: Participation on various shows

## PLATE GLASS

SPONSOR: Brandon Glass Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Brandon Glass Company runs six announcements weekly at 8:30 a.m. The approximate cost is \$25. The sponsor volunteers this information as an example of his broadcast advertising success: "A man in a town 70 miles west of Brandon came to us and bought plate glass for his store front to the value of \$425. The purchaser had heard our announcement on the radio."*

CKX, Brandon, Manitoba

PROGRAM: Announcements

## AUTO SERVICE

SPONSOR: Coleman Service Station

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Coleman was faced with the problem of rebuilding trade in a new location following a 90-day labor strike. The previous owner averaged 16,000 gallons of gas sold monthly. The advertiser turned to KPAC as his only medium using a 15-minute morning music show, the Gordon Baxter Show. With two quarter-hours weekly (\$25 one-time rate) gasoline sales jumped to 23,000 gallons first month; 27,000 the second.*

KPAC, Port Arthur, Tex.

PROGRAM: Gordon Baxter Show

## POPCORN-COOKIES

SPONSOR: Helme's Bakeries

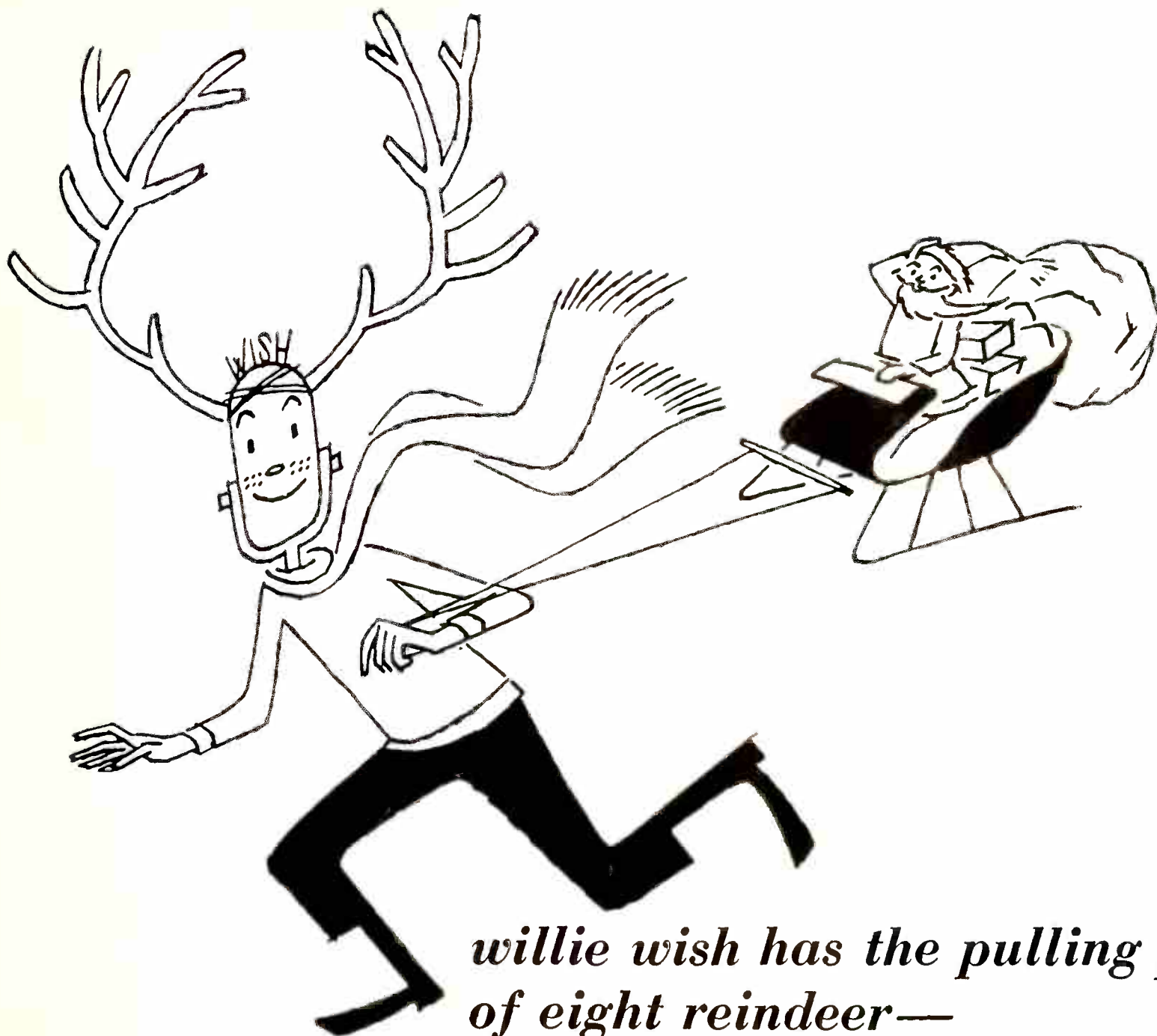
AGENCY: Direct

**CAPSULE CASE HISTORY:** *Helme's wanted to increase business on the Pacific Coast. So, they bought a participation on the Housewives' Protective League, a mid-afternoon show. Approximate cost was \$357.50 weekly. The immediate result was an increase in popcorn sales from \$237 to \$1,158 per week. Helme's cookie sales shot up from 300 dozen per week to 11,494 dozen weekly. Sponsor says radio did better job than other media combined.*

KNX, Los Angeles

PROGRAM: Housewives' Protective League





*willie wish has the pulling power  
of eight reindeer—*

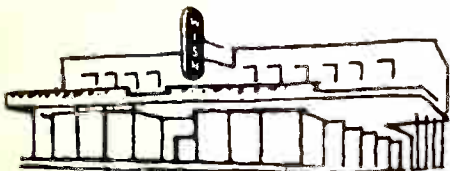
In fact if Willie were working for Santa  
he'd pull the sleigh by himself —  
that's how powerful he is.

So follow our advice — let Willie WISH pull  
your load in Indianapolis.

For P. P. P.\*\* see any Free and Peters Colonel.

\*\* (That's Pulling Power Proof)

*that powerful puller in Indianapolis . . .*



*wish*

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

FREE & PETERS, National Representatives

**KTLN** 1000  
Watts

**DENVER**

### coverage

KTLN Denver is the most penetrating independent station in the area it serves. KTLN Denver is listened to by 240,000 radio families daily.

### sales potential

KTLN Denver is heard in homes that spent \$655,000,000 in retail sales in 1949

### year round audience

KTLN Denver serves not only the cream of the Rocky Mountain area but the rich winter and summer play and vacation land. The Denver Convention and Visitors Bureau reports travel and resort spending in Colorado was \$211,780,000 in 1949.

### mail and phone pull

KTLN Denver receives hundreds of thousands of letters and phone calls annually. Its Joe "Upsy Daisy" Flood program alone pulls over 4,000 phone calls weekly.

### results and cost

At a cost of \$672, one promotion\* pulled over 4,500 responses which in turn produced 1,150 direct sales totaling \$11,569.

\*client name & details on request.

**SO**  
**YOUR BEST BUY IS**  
1000 Watts  
**KTLN Denver**

the independent station most often listened to by Colorado housewives

for *availabilities wire, phone or write*  
Radio Representatives, Inc. or  
New York, Chicago, John Buchanan  
Los Angeles, Park Lane Hotel  
San Francisco, Denver

**KTLN**  
**DENVER**



## Queries

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

- Q.** Where can we obtain a list of advertising agencies, the accounts they handle, and the names of the timebuyers?

*Radio station manager, Escanaba, Mich.*

**A.** We suggest you contact the National Register Publishing Company, 333 North Michigan Avenue, Chicago, or 330 West 42nd Street, N. Y. They publish the "Agency List of the Standard Advertising Register" which contains the information you seek.

- Q.** Can you give us the names of any sponsors who have used their newspaper advertisements as a basis for their TV commercials?

*Advertising agency, New York*

**A.** Howard Clothes has used its label in its TV commercials simultaneously with the same ad in newspapers. Horton's Ice Cream used film commercials on DuMont's WABD which were appearing in 25 New York and New Jersey newspapers (see Roundup, p. 40, 31 July 1950 SPONSOR).

- Q.** Not long ago, the National Safety Council of the United States ran a safety campaign over 300 U. S. radio stations. We'd like to run such a campaign and would appreciate any assistance you can give us.

*Radio station, Hamilton, Ontario*

**A.** The National Safety Council's main headquarters is at 425 North Michigan Avenue, Chicago 11. Their director of publicity, Mr. Paul Jones, will be happy to supply you with details of their campaigns. SPONSOR carried a brief account of WIP's safety campaign in Roundup, 11 September 1950 issue.

- Q.** Do you have any information on nationally syndicated transcribed religious programs?

*Radio station manager, Canton*

**A.** The program of the Missouri Synod of the Lutheran Church comes under that category. The sponsor: Lutheran Laymen's League. Their agency, Gotham Advertising Company, 2 West 45th Street, New York City, can give you more information.

- Q.** How long has Radio Results been a regular feature in SPONSOR and how many capsule case histories have you published?

*Advertising agency researcher, Chicago*

**A.** The Radio Results department first appeared in the 13 March 1950 issue. Since that time, and including this issue, 76 capsule case histories have been printed.

- Q.** Can you give us the names of some "man-in-the-street" programs carried by out-of-town TV stations?

*Advertising agency, Cincinnati*

**A.** *Sidewalk Interviews*, WNIIC-TV, New Haven; *Roving Cameras*, WSPD-TV, Toledo; *Sidewalk Superintendent*, WAGA-TV, Atlanta. Another program of a similar nature is *Ship's Reporter* currently being presented on 33 stations in 33 cities, and produced by Flamingo Films Inc., 538 Fifth Avenue, New York.



*Edgar Allan Poe was a master of mood*



How Poe would have loved the age of radio and television! The author of "The Raven," master of the melancholy mood, and "The Purloined Letter," model for the detective story of today, lived one hundred years too early. In Richmond, the house in which he spent his childhood stands almost within sight of the Havens and Martin Stations, first in the South. Poe would have thrilled to the magic appeal of the airwaves, its broad sweep of entertainment, its hold on its vast audience. Advertisers thrill to the effectiveness of WTVR, first station of the south.



THE EDGAR ALLAN POE SHRINE — THE OLDEST BUILDING IN RICHMOND, VA.

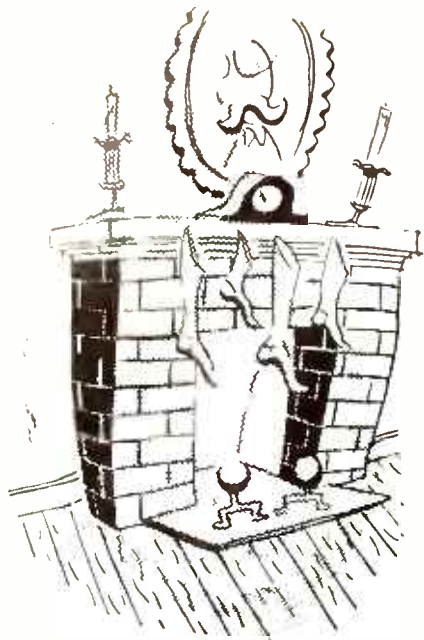
Havens & Martin Stations are the only complete broadcasting institution in Richmond

**WMBG AM • WCOD FM**

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



**WTVR TV**



“...and to all—  
a good BUY.”

**WRNL**

(OF COURSE)

WRNL gives you complete and thorough coverage in the RICH Richmond trading area. WRNL has been on 910 KC at 5000 Watts for more than 10 years—and the important buying audience has the listening habit! And they're ready to BUY, because this area is Industrially Progressive, Agriculturally Rich, and Economically Sound.

**(READY BUYING  
POWER . . . PLUS  
WRNL . . . EQUALS  
MORE SALES.)**

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

**WRNL**

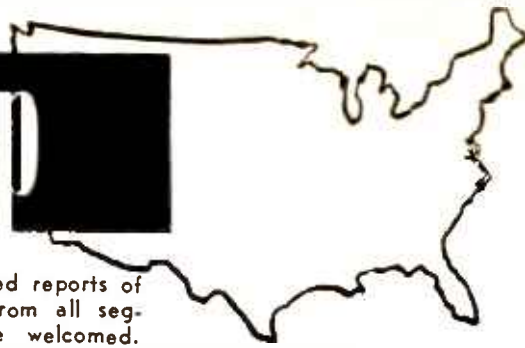
**5000 WATTS 910 KC  
NON-DIRECTIONAL  
(daytime)**

**ABC AFFILIATE  
RICHMOND, VIRGINIA**

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

**roundup**

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



**CBS-WFBL radio stars “sell” for 55 food stores**

Sixty-five WFBL-CBS radio stars are currently appearing in 55 Syracuse supermarkets. Not in person, of course, but in a point-of-sale display of pictures that acts as a three-way promotion

The visual presentation of radio personalities is geared to benefit and stimulate interest among listeners, and sales representatives of grocery store products. The ultimate objective is to increase direct sales of WFBL-advertised products.

The stores invited to participate were selected for their importance as sales outlets, their willingness to push nationally-advertised products, and their location. The final lineup of 55 stores has an estimated annual sales volume of \$20,571,000 which represents 38% of the total for Syracuse food sales.

Hub of the plan is the framed pictures of the radio stars which are hung on a bar attached to the inside of the display windows. Each week, members

weekly: (b) each store receives a mention as being a cooperating store; (c) each store is supplied with WFBL “today’s special cards” for each product advertised over the air.

Announcements covering the contests take about a minute-and-a-half. They go on regularly each morning, Monday through Saturday at 7:15 a.m., and each afternoon, Monday through Friday at 5:00 p.m. ★ ★ ★

**Children vote on sponsor for ABC-TV sustainer**

A sustaining program interested in a sponsor is not news. An advertiser looking over a sustainer is also rather commonplace. But, when a show’s audience selects the advertiser they’d most like to see pick up the tab, it’s unusual. It happened on ABC-TV’s *Cartoon Tele-Tales*.

The program featured Chuck and Jack. Jack reads a story while Chuck draws quick sketches to illustrate the plot. The show began as a summer replacement on Sundays 6 to 6:30 p.m. Then it became a sustainer on 21 May. On 24 September it went off the air. It was on the last show that the fun began with some 432 products concerned.

On their last show, Chuck and Jack asked their juvenile viewers who they might like in the way of a sponsor. The query drew a total of 9,539 drawings, letters, and cards.

The favorite products according to the children’s preference were: Kellogg’s Rice Krispies, Clark Bars, Borden’s products, Wheaties, Hershey’s, Peter Pan Peanut Butter, Cheerios, Scripto, Sealtest, Colgate Toothpaste, Jell-O, Skippy Peanut Butter, Quaker Oats, M & M Candy, Ovaltine, Shredded Wheat, Snow Crop, and others.

The program is off the air at present, but advertisers concerned can glean some facts about children’s product preferences from their replies. ★ ★ ★



Radio-promoted window displays push sales up

of the WFBL promotion staff move the pictures from store to store; careful scheduling assures that stores in the same neighborhood don’t get a picture previously displayed in a nearby store.

In return for permission to install the window displays, WFBL gives these retailer-benefits: (a) the station promotes listener interest through 11 announcements featuring 11 contests

**Lollipops for \$2.70 build fans and goodwill for WSTC**

Low-budget advertisers may be able to profit from the example of a WSTC sustainer if they're looking to build audience appeal at low cost for their children's shows. This Stamford, Conn., station has a 15-minute show, *The Fairy Princess*, and they're winning new friends with lollipops.

The station held a "Lollipop Party" for pre-school and school age listeners. The show is on Tuesdays and Thursdays from 4:45 to 5 p.m. and about 200 children showed up for the party which was held before broadcast time.

Merry Reynolds, WSTC's Fairy Princess, and others provided entertainment. Then the lollipops were distributed. Wrapped in a mimeographed throwaway, the package called attention to the *Fairy Princess* program.

The immediate results: 200 happy kids; pleased parents; goodwill for the station and increased listenership—all for \$2.70. ★ ★ ★



200 children mob studio at lollipop party

**Endurance test on TV proves product's strength**

Television audiences are used to seeing pitchmen demonstrate a product's endurance and sturdiness. An interesting variation on the familiar "acid test" recently appeared in the TV campaign of the Mengel Company, a Chicago furniture maker.

A film, conceived by the Earle Ludgin Agency and produced by Atlas Film Corporation, shows a Mengel chest of drawers enduring seven days of total immersion in water—without ill effect. With this Mengel gets across the selling point that their drawers (of a new type steel and plywood construction) are virtually moisture proof, will not swell or stick.

Sponsors with products that lend themselves to tests could take a cue from this experiment, film a variety of endurance tests for use on video. ★ ★ ★

**Briefly . . .**

Coca-Cola continues its torrid radio-TV battle with Canada Dry, Pepsi-Cola, and other soft drink competitors. With the success of Edgar Bergen and



Bergen, squaw and "papoose" are new TV fare

Charlie McCarthy on their Thanksgiving Day video debut on CBS, the pair are ready for a repeat on the NBC-TV net. Edgar and Charlie will join Snow White, Donald Duck, Mickey Mouse and other Walt Disney characters on Christmas Day. The show, sponsored by Coca-Cola, *One Hour In Wonderland*. The time, 4-5:00 p.m.

\* \* \*

One thousand leaders in civic, government, club and fraternal work have been the guests of Ernie Tannen. The Hecht Co.-WGAY *Community Reporter* (Silver Spring, Md.), the past three years. Ernie and his tape recorder are familiar sights at news-making affairs in Prince Georges, Montgomery Counties. The Hecht Co. congratulated Ernie on his third anniversary of alert newscasting for them via newspaper ads like the one below.

*Congratulations to Ernie Tannen*

**ON HIS THIRD ANNIVERSARY AS THE HECHT CO.-WGAY COMMUNITY REPORTER . . .**

**THE HECHT CO.**  
*Walter Young*

**KVOO**

**OKLAHOMA'S GREATEST STATION FOR 25 YEARS**

**EARNINGS 38% HIGHER In Tulsa!**

U. S. Bureau of Labor Statistics reports 1949 oil production workers received \$71.47 and refinery workers \$75.31 weekly, while \$54.94 was the all-manufacturing average weekly wage.

There's more money in Tulsa and the Tulsa Market Area, because the oil industry's percentage of total business is higher in Tulsa than in any other U. S. city.

There's full coverage of all this rich market plus bonus coverage in Kansas, Missouri and Arkansas with KVOO, Oklahoma's Greatest Station.

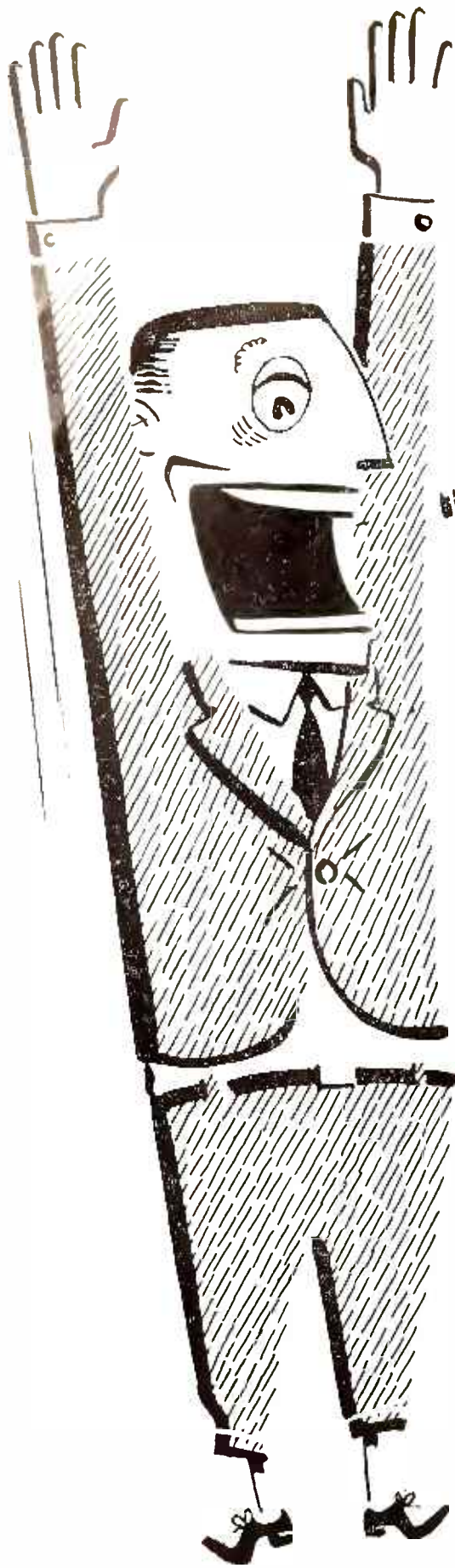
**Buy the TOP Southwestern Market . . . Cover It With ONE Station . . . KVOO, In Tulsa!**

Ask any Petry representative for KVOO's superior Hooper rating and intensive BMB rating. Or write KVOO.

NBC AFFILIATE  
50,000 Watts

**KVOO**

**BLANKETS OKLAHOMA'S NO. 1 MARKET**



# WGR REALLY MEANS "WOW!" IN BUFFALO

Thanks to the best wave length on the dial, WGR's 5000 watts reaches western New York's prosperous markets with radio's biggest dollar's worth in this area. BIGGER COVERAGE with top-rated programs . . . Columbia and local . . . makes WGR the best buy in Buffalo.

COLUMBIA NETWORK



*Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representative, Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick

I. R. ("Ike") Lounsberry

## MEN, MONEY & MOTIVES

(Continued from page 6)

bility, the fiscal benefits are supposed to sharply increase.

\* \* \*

Occasionally agencies start losing personnel at an alarming rate. This is customarily traceable to milking instead of sharing. The hours and nerve strain of agency work being what they are, talent is prone to fly the coop in quest of warmer gratitude. In recent years, the more progressive agencies have recognized the folly of such frequent staff changes and especially the loss of up-and-coming men, the very ones needed for the future development of the firm. Hence the increasing number of agencies that have a regular scheme whereby the old boys gradually transfer effective control to a picked group of heirs-at-large.

This raises a provocative point. Examples have been noted of agencies in which the radio/TV billings grew into the dominant profit-producer but the effective ownership and management clique was associated with magazine and newspaper copy. Attempts to keep the fat salaries in these older departments and to skimp on radio/TV salaries and year-end gravy have not set well with the individuals involved.

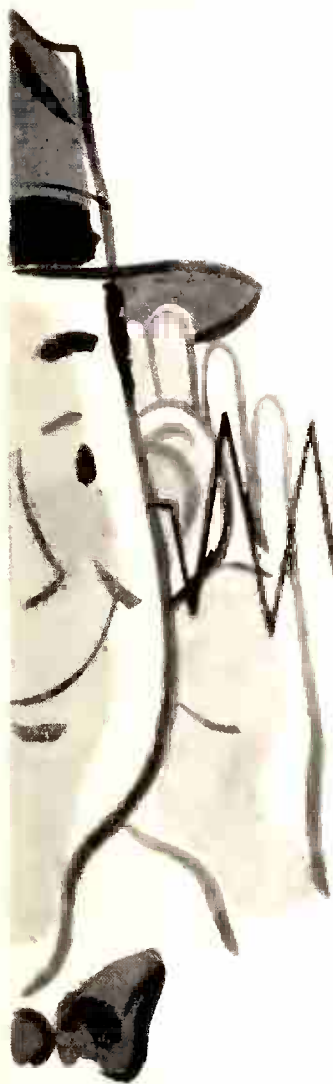
\* \* \*

It is perhaps not sufficiently understood just how key a personage an agency treasurer is. He seldom speaks for quotation. If he does talk at an advertising convention, it's usually behind locked doors or off the record. The treasurer does not circle like a hawk over payroll and expense accounts just out of meanness or officiousness. Fiscal "leakage" is all vital as to how much profit can be squeezed out of the conventional 15%. He's the plumber as well as the architect of the divvy. Christmas comes but once a year but what happens then sums up the year.

And a Merry Christmas to you. \*\*\*

SPONSOR says

*"A merry christmas to all"*



# WKRC

## CINCINNATI

... is the best, the most economical way of delivering your sales message to Greater Cincinnati, as is proved by this latest Hooper Report.

What delivers the nation's fifteenth largest metropolitan area to WKRC advertisers? It's a balanced blend of top locally produced programs and the best from CBS. Of course that makes sales-sense to you (as it does to so many!), so contact WKRC or your Katz man.

**RADIO CINCINNATI, INC.—Hotel Alms, Cincinnati 6, Ohio**

HOOPER RADIO AUDIENCE INDEX

TIME	50,000-watt Independent Station	250-watt Network Station	<b>WKRC (CBS)</b>	50,000-watt Network Station	1,000-watt Daytime Station	5,000-watt Network Station	250-watt Daytime Station
MON. THRU FRI. 8:00 A.M.-12:00 Noon	9.7	23.0	<b>33.1</b>	21.8	0.8	10.9	*
MON. THRU FRI. 12:00 Noon-6:00 P.M.	7.6	20.6	<b>27.7</b>	26.3	3.3	10.0	2.6
SUN THRU SAT. EVE. 6:00 P.M.-10:30 P.M.	10.2	13.5	<b>34.1</b>	29.8		11.2	

\*No listeners found in sample

Copy. 1950, C. E. Hooper, Inc.

## HADACOL PACKS 'EM IN

(Continued from page 25)

launched into patent medicines, which he had sold on the road many years before. With the help of some medical books and space in a small barn-like building, LeBlanc turned out Happy Day Headache Powders and Happy Day Aspirin. He later added a cough syrup and a mentholated salve to his list of medicines.

Apparently the Senator was being saved for something better. The Happy Day line went over with a dull thud. "Couzin" Dud described his problem this way: "My salesmen couldn't sell

enough to justify their salaries."

In 1943, the "something better" came along. LeBlanc got a stiff case of arthritis in his foot and while undergoing treatment discovered vitamins, especially the B complex. If injections of B complex vitamins could cure his swollen foot, reasoned the Senator, they would go fine in a tonic. "Couzin" Dud raided the library shelves again and rolled up his sleeves.

"I began studying up about vitamins and minerals. I read more books. I found out it was more effective in liquid form. I found out it was more effective if you added this and that. I read some more and began experiment-

ing. At first I did it in my kitchen; I didn't want nobody to laugh at me. I had to figure out the ingredients first, and then the proportions. Man, I mixed up a mess of stuff, using myself as the guinea pig."

The results of these mixings he called Hadacol, from Happy Day Company and a final "l" for LeBlanc. Except for the addition of 12% alcohol to keep those precious vitamins soluble, and "a couple of little extra chemicals I read about to make it better," Hadacol's formula hasn't changed since.

By the time Hadacol emerged from the barrels on "Couzin" Dud's farm, his shoestring was a scant \$2,500. With that modest capital he built up a respectable business among local Cajun folk in his native Louisiana. So things drifted until 1948 when Earl Long was elected governor of Louisiana, with a strong assist from LeBlanc in the heavily-populated Cajun section along the Gulf. "Couzin" Dud became State Senator LeBlanc and Long rewarded LeBlanc's political aid by naming him President, pro-tempore, of the State Senate.

Surprisingly, instead of plunging full-tilt into state politics, the new Senator resumed active direction of his medicine-making, really began to operate in a big way. He built a new one-story building as a factory for Hadacol, sent out testimonial-taking squads, and stepped up radio and newspaper schedules. No possibility was overlooked in the drive to pound Hadacol into people's consciousness. Even jokes kidding the tonic were welcomed—any mention was good mention.

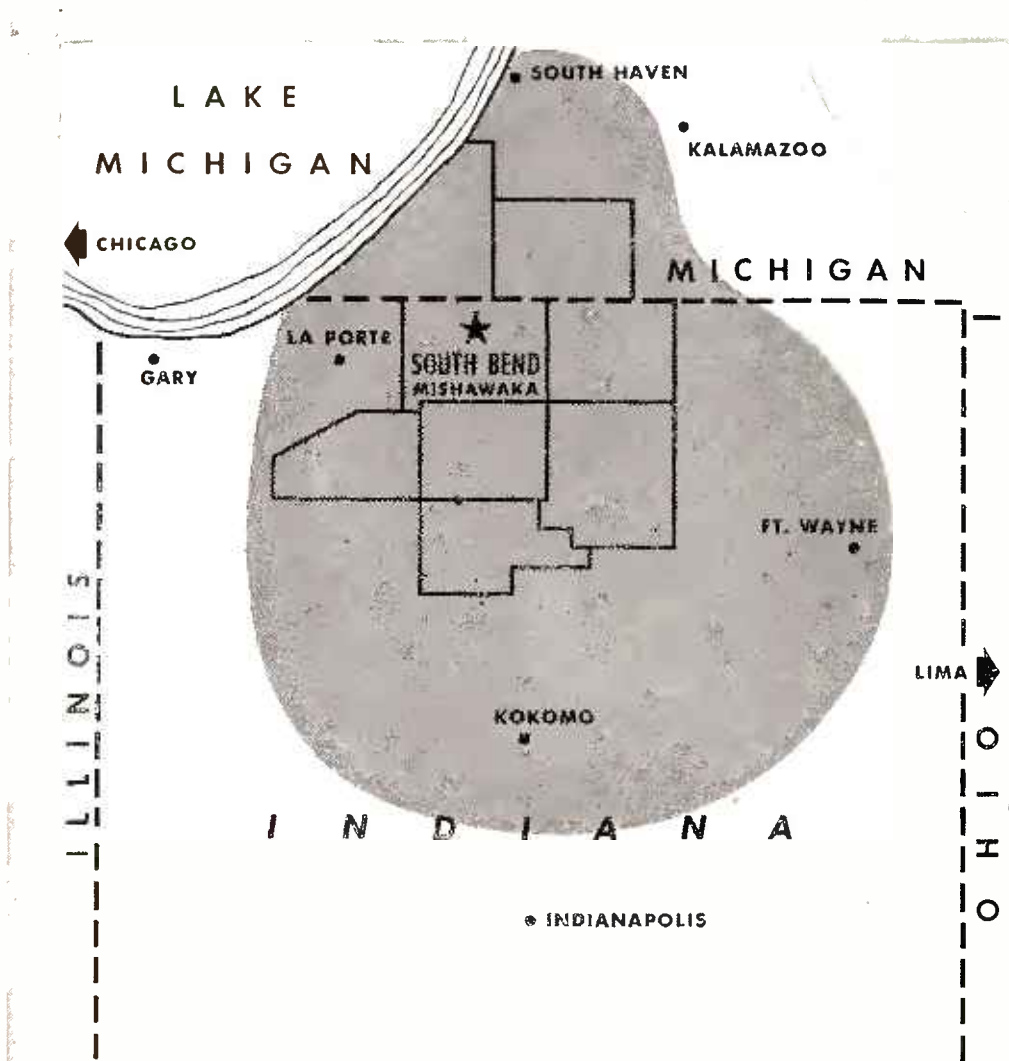
By 1949 LeBlanc knew he had something big. And he played it that way. Whether he realized it at the time or not, the South's modern medicine man developed a formula for success. It's a formula that has run an original \$2,500 into ever-mounting millions:

1. Saturate relatively small areas at a time, with hundreds of radio announcements, newspaper ads, billboards, car cards.

2. Insist on hefty discounts from regular advertising rates on the strength of unprecedented schedules.

3. Backstop paid advertising with all the free publicity possible. Use showmanship to arouse widespread interest—caravans and Christmas parties, for example.

4. Create over-powering demand for Hadacol *before* distribution. Make



## WSBT SELLS A MARKET THAT'S UP

The South Bend-Mishawaka trading area, always a rich and responsive market, is UP. This is the heart of the primary area that WSBT saturates—with listener ratings above network averages. The primary area is up in population from 1,577,900 to 1,798,000. Up in annual retail sales from \$1,435,547,000 to \$1,597,850,000 . . . In this important sales area, WSBT is the best loved voice—and the ONLY voice that covers the entire market. For bonus coverage, bonus listenership, bonus sales, it's WSBT—the bonus buy!

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE






O

rdinarily we would use this space to tell you what great shakes we are as a radio station - how WHDH leads all other Boston stations in overall audience, cost-per-thousand listeners, national accounts - exclusive and otherwise - and in other ways vital to the interest of time buyers ...

Instead, we would rather extend the warmest of Christmas greetings to all of you who have - and will share in the continuing success WHDH has enjoyed during the past four years...



**WAVE  
CAN'T  
SURF YOU  
IN  
HARBOR (Ky.)!**

No matter whether it blows fair or foul, WAVE doesn't roll into Harbor (Ky.)! The goin's too rough, Sailor, and there just isn't much cargo there, anyway. . . .

WAVE makes its big splash in the Louisville Trading Area. We completely cover the 27 rich counties around this big port, where sales are close to the billion dollar mark. Actually, the over-all standard of living here is at least 40% higher than that of the people in the backwash districts of our State. . . .

What say, mate? Pass the word, and we'll throw out a life-line over the bounding WAVE!

**LOUISVILLE'S  
WAVE**

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES

dealers and wholesalers beg for it.

5. Hire top men away from other companies, giving the LeBlanc Company experienced executives of high caliber.

6. Hitch the advertising budget to current needs, not to a fixed percentage of sales. Take a chance that your long-shot will come in.

Here are the particulars in Senator LeBlanc's use of the formula.

The company's saturation technique is now costing about \$175,000 a month for radio. The lion's share of next year's \$5,000,000 ad budget will also go to radio. This has enabled Hadacol to buy schedules on at least two-thirds of the stations in its original 22-state area. In 10 states, coverage tops 95% of all radio stations in the state.

Jack Rathbun, LeBlanc Corporation advertising director, describes the meteoric increase in radio use over the past months: "When I came with Hadacol in March of this year, we were running spots on 285 stations. Right now, we have spots on 576 stations and within the next month we are starting in three new states—New Mexico, Arizona, and California."

In a saturation campaign of the type used by Hadacol, there is nothing complicated about station selection. Says Rathbun: "Our radio philosophy is this—we feel that every station, no matter what its Hooper, BMB, or Nielsen is, has listeners who will buy our product. We do not depend much on power. In many, many instances we will have two or three stations in the primary of a five KW station."

About 90% of the company's radio advertising goes into announcements and the balance into programs. When a new city is under attack, the first wave consists of a softening-up by repeated radio announcements. In large cities like Cleveland, Akron, Dayton and Detroit the initial schedule called for 16 announcements a day, six days a week, for four weeks. This heavy assault is then slackened to eight announcements a day, six days a week, for eight more weeks. Finally there are only four or six announcements a day, six days a week.

Stations in smaller cities and towns begin with eight announcements a day, six days a week, for 13 weeks. This later drops to four a day, on six days per week.

It would take the whole Hadacol advertising budget to finance radio promotion alone—if the company paid full





December 11, 1950

Did you ever hear a fussy gent in a restaurant tell the waiter what brands of gin and vermouth to use, their exact proportions to a cubic centimeter, the number of revolutions per minute on the stirring process and the Fahrenheit temperature of the glass to serve the masterpiece in? What does he get? "One martini, Joe."

The same thing goes for radio ratings - How silly can you get? Hooper, Pulse, Nielsen, Condon, Trendex, Videodex - who's right?

If baseball were run by radio people, you'd never get a winner. Some would claim victory because they got more runs, some because they made more hits, some because they had more runners on base, more strikeouts or more something else.

Don't think we're not confused. Each week some agency or advertiser asks for each one of the known radio surveys. We can't buy them all so we have been using Nielsen. Why? Because Nielsen is an area study and does not overweight the competition of TV as a strictly city study will do. Is that a good reason? Who knows?

But there's one thing you can't kiss off. WGN has for years carried more spot advertising than any other major Chicago station. We still do. And we've had some mighty fine customers for a long time; people like Colgate, P & G, Lever Brothers, General Foods, Standard Brands, Ward Baking, Borden, Sinclair, and a long list of other companies whose annual profit and loss statement doesn't look like they've been throwing that green stuff out the window.

Then, too, we've got a bunch of retailers with us -- cold-blooded guys who keep one eye on the old cash register. They keep coming back for more so I guess WGN pays off.

After all, WGN has been in business for 26 years - that's longer than any rating service. And all through those 26 years we've been selling the same thing -- effective radio advertising.

It's a funny thing. As advertisers or agencies, you are selling brand name merchandise. So are we - a brand name radio station in business a long time and still doing OK by advertisers and listeners alike.

But what's our rating?

"Another martini, waiter, and this time not so much vermouth."

Sincerely,

WGN, Inc.

card rates. The company's timebuyers, who work directly out of their home office in Lafayette, La., buy at the best prices they can get, regardless of rating or power. Hadacol approaches stations on the basis that their needs are unusual.

Such rate cutting has made Hadacol unpopular with stations and reps. Many stations refuse the business. Some reasons: Hadacol makes its demands for merchandising on a *quid pro quo* basis; at times, Hadacol has placed a schedule with a station at one rate, then cut the schedule weeks later

and insisted on the original rate.

Hadacol by-passes station representatives to deal with stations directly. It gets an average spot at around \$1.00; some for as low as \$.55; maximum, \$2.00—according to a reliable source. (This amounts to about 20 or 25% of the average station's published national rate.)

There have been scattered complaints that Hadacol has black-jacked stations carrying its schedules into promoting free publicity for the tonic. Hadacol's mammoth Christmas party, for example, will be held in over 400

movie houses in the original Hadacol marketing area. Radio stations are being asked to line up a theatre where a Hopalong Cassidy feature and Woody Woodpecker short can be shown—at Hadacol's expense. Hadacol also promises a Christmas Package for each child plus "50 good door prizes." The station's job is to promote use of theatre free, or to "make the best possible deal." The theatre's payoff: free publicity and wagonloads of Hadacol box-tops handed in for admission. Stations are promised four extra announcements promoting the party, 150,000 point-of-sale posters promoting party and station call letters, and a chance to win a share of the \$5,000 prize money offered to 15 stations doing the best job.

Jack Rathbun, LeBlanc Corporation ad manager, told SPONSOR that some 375 stations have promised to cooperate. Fifteen stations had prior commitments, and another 10 or 15 couldn't line up a theatre. With some stations promoting more than one theatre, this means, says Rathbun, that over 400 movie houses will go along with Hadacol's Christmas party.

Some theatres, however, don't think free publicity is enough. Independent Theatre Owners of Arkansas was burned, advised its members to sell use of their theatres to Hadacol, but not to "give them away." The organization hopes to embarrass Hadacol's Christmas plans further by asking the Federal government to collect full tax on admissions, box tops or no.

There have been no complaints from wholesalers and dealers, however. LeBlanc reports over 2,000 orders for \$2,000,000 worth of Hadacol to meet demand generated by the Christmas parties.

That's the way it has been from the very start. Dealers have been volunteering orders in self-defense, distribution seems to build itself as though by magic. Actually, there is no magic to it at all. The Senator's showmanlike promotions (like the caravan and Christmas party) are purposely designed to rocket sales of Hadacol. It's certainly worth the cost of one box top (\$1.25 retail price for "economy" size bottle) to see Mickey Rooney, Burns and Allen, Chico Marx, Carmen Miranda, Connee Boswell, and assorted hill-billy singers.

"Couzin" Dud LeBlanc's half-million dollar outlay for last summer's caravan undoubtedly garnered free publicity

# IN NORTH CAROLINA WSJS DELIVERS

A 15-COUNTY MARKET  
With Over  
\$12,521,000\* DRUG SALES

\*Sales Management 1950 Survey of Buying Power



**MORE VALUE  
FOR YOUR  
ADVERTISING DOLLAR**

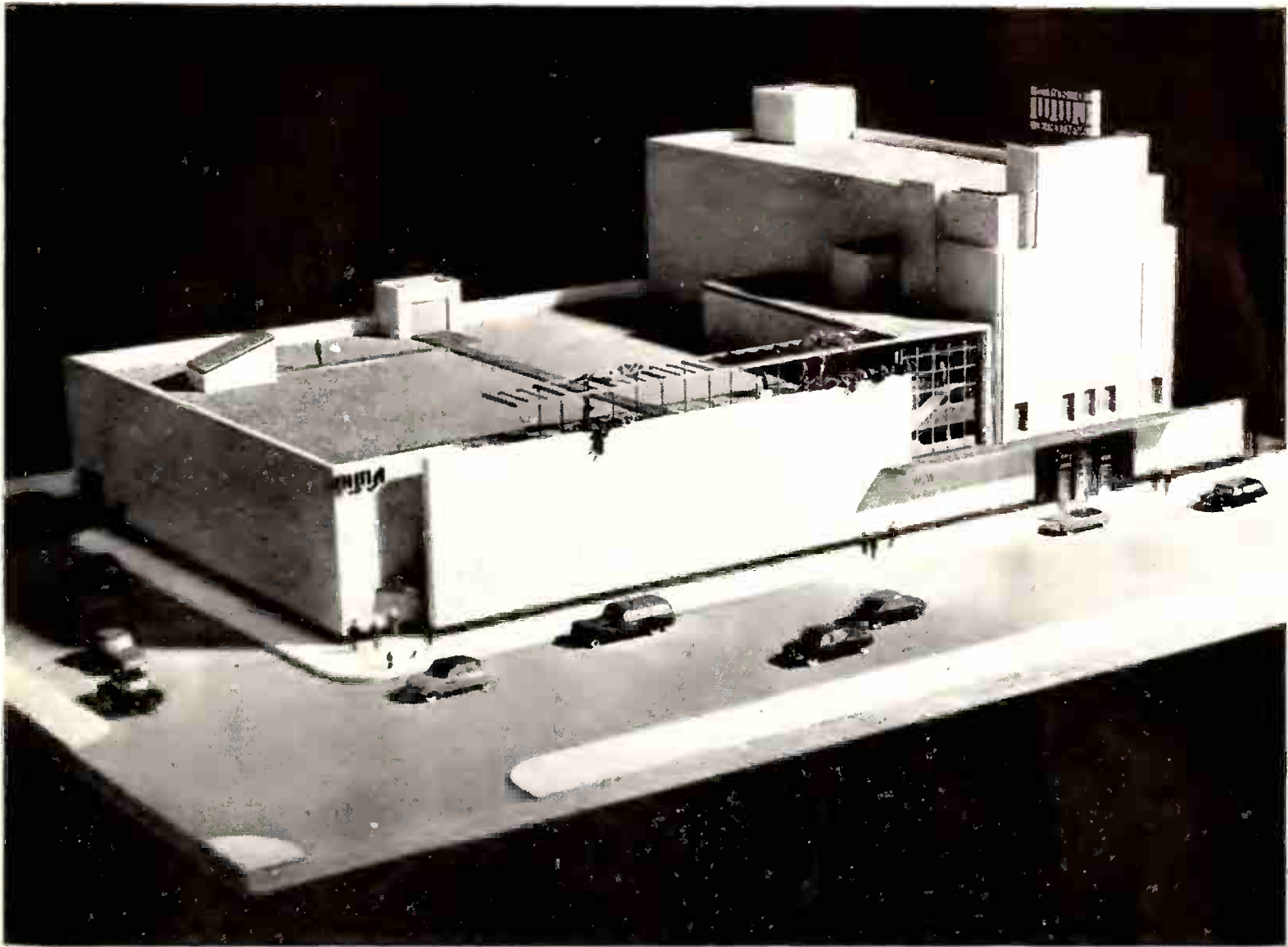
# WSJS

*The Journal-Sentinel Station*

NBC Affiliate

AM-FM  
**WINSTON-SALEM**

Represented by:  
HEADLEY-REED CO.



## *TV takes more giant strides upward in Detroit . . .*

Ground has been broken for WWJ-TV's beautiful new television studio building, adjoining present WWJ studios. Scheduled for completion in the spring, the combined buildings will give Detroit a great Radio Center.

The facilities housed in this new building will be in keeping with the importance of

television as a selling medium in the Detroit market and WWJ-TV's position as the Number One television station.

Because WWJ-TV is 2 years ahead, and always 2 steps ahead, Detroiters tune to WWJ-TV first just as advertisers turn to WWJ-TV first for results.

FIRST IN MICHIGAN  
**WWJ-TV**

NBC Television Network

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY  
ASSOCIATE AMEM STATION WWJ

There's the *dingle-dangle*  
of *Silver* around here...



And Come January\* They'll Be Flinging  
The Stuff All Over The Place!



For a long time, we've been "Parlor Guests" in most of the radio homes in our 17-county primary market...because we give 'em top local shows, *plus* radio's greatest parade of talent via NBC, *plus* up-to-the-minute news, all the time and, complete sports coverage.

Most anybody will tell you what a whale of a selling job we're doing for our advertisers. If you don't believe it, call our Rep...George P. Hollingbery Co... they'll tell you!

*\*The first great influx of our winter visitors from all over the nation!*



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

**THE BIG**



**IN LITTLE ROCK**

can be yours... if you advertise on —

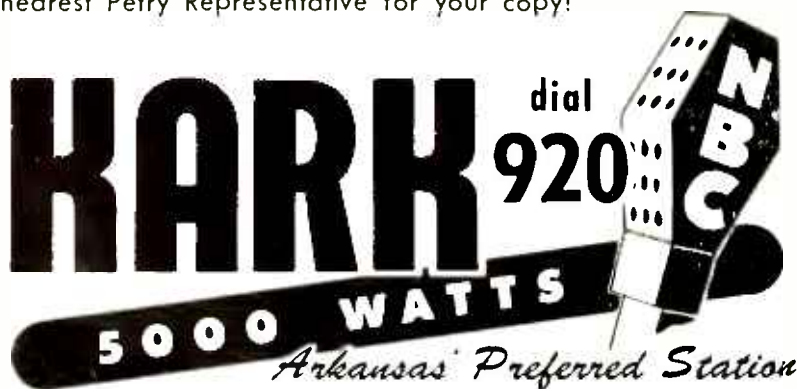
**NBC's Arkansas Powerhouse-KARK**

Send today for the illustrated brochure that gives the FACTS, and shows how you can put this PLUS to work for you in the sales oasis of fast-growing Arkansas. Just write us or ask your nearest Petry Representative for your copy!

T. K. BARTON  
Gen'l Mgr.

JULIAN F. HAAS  
Comm'l Mgr.

National Representative  
EDWARD PETRY AND  
CO., INC.



worth at least that much. In addition to reams of local notice. *Time*, *Life*, *Look*, *Business Week*, and dozens of trade journals have put Hadacol in the national spotlight. All of this national ballyhoo is right in line with the LeBlanc formula: create interest and desire before your dealers are even aware of Hadacol.

This is how the company follows that pattern in their advertising scheme, as explained by advertising manager Jack Rathbun: "We always break with radio before newspaper advertising, and we always depend on radio for any special promotions, tag lines, tests, and so forth. We count on radio to whet the curiosity of listeners to the point they want to know more about Hadacol. Radio, in our opinion, gets the listener to the point where he wants Hadacol, is ready to buy it, but still wants to learn a little more about it. He either gets this through a radio testimonial or a testimonial in newspaper advertising."

Whopping radio schedules are touched off a full month before the first Hadacol salesman arrives in a new market. One very effective gimmick is a mystery tune contest over the air; winners pocket a certificate entitling them to a free bottle of Hadacol. When it was used in Cincinnati over WCKY, 5,000 listeners answered correctly, began besieging local druggists. But, alas, no Hadacol. With salesmen arriving at the finale of a month's intensive announcement campaign, is there any doubt about Hadacol's present distribution in Cincinnati?

Senator LeBlanc drew the blue-prints for Hadacol's promotion himself. He's still calling the turns and continues to think up gimmicks. The search for a parrot who could squawk a Hadacol slogan was a recent one. But, to implement his schemes, Cousin Dud has hired an expensive staff of executives.

Jack Rathbun, the advertising manager, came from 16 years of radio station managing in Florida; worked at WCLA, Pensacola, WRZ, Orlando, and others. The sales promotion manager is Samuel Glueck, formerly with the Frederic W. Ziv Co.

LeBlanc also uses two advertising agencies, but apparently gives them little to do. The few radio schedules not bought directly by company agents are handled by Majestic Advertising in Houston, Texas. Ruthrauff & Ryan, New York, is handling some work for Hadacol, probably development of a

**THE GEORGIA PURCHASE**

*the Georgia Trio*

ATLANTA



MACON



SAVANNAH



**WAGA**  
**ATLANTA**  
 5,000w • 590kc

**WMAZ**  
**MACON**  
 10,000w • 940kc

**WTOC**  
**SAVANNAH**  
 5,000w • 1,290kc

(ALL CBS AFFILIATES)

**THE *Trio* OFFERS ADVERTISERS AT ONE LOW COST:**

- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer loyalties

— in Georgia's first three markets.

Represented individually and as a group by

**THE KATZ AGENCY, INC.**

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO

ONLY A  
COMBINATION  
OF STATIONS  
CAN COVER  
GEORGIA'S  
FIRST THREE  
MARKETS

campaign to expand sales into large Northern cities. One of the "Northern" slogans being considered by LeBlanc is reported to be: "Hadacolize yourself for winter."

If Northerners are as susceptible to the earthly guile of "Couzin" Dud LeBlanc as his Southern customers, Hadacol should be a smash hit above the Mason and Dixon line. Results in Michigan and Ohio have been encouraging, seem to preview a successful "invasion" of the North. Senator LeBlanc and his high-powered assistants may have to spend more money than

before to swing big cities "up yonder," but advertising expense hasn't balked the Senator yet. And you can buy lots of time and space for \$5,000,000.

★ ★ ★

## GLAMOUR BOYS

(Continued from page 29)


to." Not everybody will buy this severe judgment. But it's worth taking into account.

It is visibly true that many an adman lives under an inhuman, clutch-

ing discipline. Long hours, patience-taxing situations and personalities, deadlines, human error, capricious cancellations, or breakdowns of service of all kinds whip-lash the digestive apparatus. Also, in advertising heavy loads of responsibility are often put upon young shoulders. Like radio/TV, advertising agencies tend to be young men's businesses. It requires that kind of push. Consider the case of a 26-year-old glamour boy sent to Hollywood to produce a \$30,000-a-week radio dramatic series. Here was responsibility to frighten far more mature minds than his. The first week in Hollywood he had a woman star who couldn't act for sour apples. Hours and hours of extra rehearsal could not make her easy. The young adman suffered and staggered through a nightmare performance. That was just the start. For the second show his star was the late and always unpredictable Frank Morgan who was, shall we say, not in the mood just then for any rehearsing at all. More agony and nerves for the young producer who was forced to employ a stand-in for Morgan and pray he'd show up at the end. Morgan did. At the last possible moment. Picking up the script Morgan ran a practiced eye through the text, then went on the air and gave a flawless performance. The young adman had labored in vain the first week and worried in vain the second. In neither case did he personally control the quality of the performance.

Nobody who has not lived in perpetual abnegation of self in the name of team spirit can appreciate the special demands agency work often imposes. There is need for almost saintly tact and forbearance. That's why some of the glamour boys develop a built-in smile. Above all, no matter what the provocation, they must be smooth. Clients may change their minds and undo the preparations laboriously made for a nation-wide spot campaign. Talent may go temperamental, other agencies may snipe at the account. The glamour boys must never, but never, lose their tempers. Nothing is more unsmooth than that. The built-in smile may reach aurora borealis radiance at the very time the individual well knows he is ambushed by mischievous contemporaries.

The foregoing observations hint at some of the difficulties of a nerve-rasping kind which may be daily experience. All is not as serene as the cool



# WNAX

## SELLS MORE...

### because IT TELLS MORE

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a major market with an after-taxes buying income of \$3.9-billion—greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to \$2.9-billion—greater than Los Angeles, Detroit or St. Louis.


A diary study conducted this year by Audience Surveys, Inc., reaffirms WNAX leadership. Fifty-two stations received mention in the study. But WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of 'wins' granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours.

You gotta tell 'em to sell 'em . . . and WNAX TELLS 'EM! That's why WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. Call him today.

# WNAX-570

**YANKTON - SIOUX CITY**  
 570 Kc. - 5,000 Watts  
 REPRESENTED BY KATZ

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





*Dix Harper —*

**LIKES FARMERS  
KNOWS FARMERS  
SERVES FARMERS  
and  
SELLS FARMERS**



## The Touch of Midas for the Sponsor in Indiana's Best Farming Market

**LIKE MAGIC ARE THE SALES  
RECORDS THRU DIX HARPER'S  
DAILY FARM PROGRAMS**

- "Indiana Farm Journal of the Air"  
6 - 7 A.M. Mon. thru Sat.
- "Market Reports"  
11:15 - 11:30 A.M. Mon. thru Fri.
- "I O U — Farm Service"  
12:15 - 1:00 P.M. Mon. thru Fri.

A standout FARM SERVICE DIRECTOR that tackles the world's largest business in the back forty—at the County Fairs—Farm Meetings—Schools—Churches. Where farm families gather you'll find Dix Harper. 35,000 miles through the countryside this past year serving farmers in eighteen counties and drumming the wares of his sponsors. From toy panda dolls to farm machinery, Dix Harper sells. His record sales achievements are available to you.

C B S A F F I L I A T E

**WIOU**

**1000 WATTS • 1350 KC  
KOKOMO, INDIANA**

**REPRESENTED  
NATIONALLY  
by  
WEED & COMPANY**

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



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

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

Guardian Bldg. • Detroit 26

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

and chaste reception foyer, interior decorated by an admirer of Dorothy Draper.

Agency personnel is hand-picked at the hiring line. Notice the secretaries and receptionists. Not just college girls but a particular breed of college girls. One agency, so the tale goes, declined to move from its old quarters a few blocks from Grand Central Terminal for fear they would have added difficulty securing the commuting beauties of rather demanding requirements.

Agency men are, by the same token, selected for sharpness. Some of them perhaps are disappointed novelists, especially in the copy department. In the art department, there may be Rembrandts with kids to support. A sprinkling of reconstructed actors like Walter Craig at Benton & Fowles or Joseph A. Moran of Young & Rubicam will be recalled.

Top management in agencies, and those who aspire to top management, need broad, imaginative, authoritative grasp of media facts and sell techniques. Since radio, and now TV, a working familiarity with entertainment know-how has been requisite. Add to this always the basic ability to get along with people, work in harness, work under tension. It helps, too, to be acquainted and liked in high places and to have a mind facile in tablecloth arithmetic and impromptu deals.

Ultimate rewards can be superbly worth while although starting salaries in agencies are nominal or below. It is still possible to start as a mere wage earner and end up 30 years later as a millionaire United States Senator. Advertising pays off very definitely on brains, and energy, and patience, and smoothness. It is this pot o' gold at rainbow's end that keeps the glamour boys with their noses down. In the interim, they may be having trouble making ends meet, the same as anybody else nowadays. Quite literally there are high-voltage admen of standing and deference who could not finance a three months' layoff between jobs. After a quarter of a century of holding fairly big jobs, one chap discovered his total liquid cash resources were \$1,800. Yet his salary brackets had never fallen under \$20,000, often topped \$30,000. Alarmed at his thin margin of safety, this particular individual quit the profession and took a different kind of job in another line with his father-in-law. A copy writer of repute, the head of his own small-

sized agency, does magazine fiction on the side to keep up with his children now in attendance at costly private academies in the suburbs.

One smart campaign, in magazines, or newspapers, or radio/TV may catapult an adman to real fame and fortune. He may be the one, he keeps telling himself, who will pop up with the new copy twist possessing universal sex appeal. He may endear himself to the big boss of the big account. Suppose, just suppose, he injects that much-needed zing into this old piece of soap causing it to shoot ahead on the sales graphs over all other old pieces of soap. Hallelujah.

Perhaps 15 years out of college a bright young adman who has played his cards cleverly, kept his teeth bared into the wind, may be ready to combine with two other on-the-makesters in setting up their own shop. This will be the glorious day of dreams come true, although only then perhaps will the glamour ehappies learn what it means to really work and worry and meet a payroll. There is point to the wisecrack about new agencies being made up of "smiling boys and second-hand furniture."

Along the course of these first 15 years in the profession, the hustling fellow will have formulated his own over-all credo. He will have decided for himself about drinking. He may have a penchant for mellow philosophy and he may be proud of advertising, seeing it as a great tool of mass distribution and world democracy. Or he may be of sardonic bent, prone to divide all humanity into "classes, masses and asses." One young huckster was sardonic enough to comment to his wife, when she complained of the discomforts of her pregnancy: "You'd think you were producing a television show!"

The insecurity of the glamour boy's existence has inspired some devastating witticisms. The classic perhaps was delivered many years ago in the Brown Derby Restaurant on Vine Street in Hollywood. A Hollywood film rajah stood off and surveyed the radio vice president of a big New York agency. "Boy," he taunted, "you're only two weeks away from a peanut butter sandwich for dinner."

Maybe its significant that there are hardly any fat agency executives. Their tapering waistlines are authentic if their over-broad shoulders are not. A tailor specializing in stylish



**Ratings**

Pulse rating increases for 1949 and 1950 show WCFL at the top of the list of Chicago stations—month after month, without a break!

**Rates**

Time costs remain economical on WCFL. Most advertisers using spot announcements get tuned-in-homes at rates as low as 48 cents per 1,000.

## Returns like these:

- Linoleum City, a large floor covering concern, attributes a high percentage of its leads to programs on WCFL. Customers are reached not only in Chicago but in places like South Bend, Gary, Hammond, Racine, and many other outlying points. In fact, Linoleum City has heard from a listener in Pakistan, India.
- A large ice cream company sponsors a daily symphonic program over WCFL. A free program offered to listeners has been requested by 25,000 persons... positive evidence of a tremendous, responsive audience. The account has just renewed for the fourth year.

Call or write WCFL for availabilities, or see your Bolling Company representative.

# WCFL

An ABC Affiliate

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

stouts when asked what percentage of his clientele worked in advertising thought for a moment and said he could not recall a single case. This could indicate something about thyroid glands. Or not.

The glamour boys who drink hard, and gamble hard, also tell themselves, and their friends, that they are peculiarly vulnerable to broken marriages and divorces because their hours are so irregular—and sometimes their tempers. Their wives become bored, resentful, and unloving. However this happens in other lines of business.

Curiously enough, and here we come to the moral of our report, there is probably no business or profession in which the penalty for boozing is so strict. This is no paradox. Nor is the statement inconsistent with what has been described in these paragraphs. Hard drinking is a man's private affair so long as he stays manageable. If people begin to talk, then it gets serious. If the boozer ever misses an important five-man conference at ten-thirty in the morning, he already has a big black check-mark against his name. Common sense rules here. Can a man be trusted or can't he? Is his

punctuality gone, his business judgment? If he shows signs of thinking crooked, or walking that way, he may get the heave-ho but quick.

Hardly any offense is more serious than to be booted out of an agency for tipping. No trade paper will ever print the news, but somehow everybody will know and their knowing will operate like a boycott. The man will speedily discover his career is closed. If he has a wife and children, and a psychiatrist, they'll all be mighty worried. So will his chums. He may be the charmer of all time, a near-genius in advertising. Nobody wants him on the payroll. He's a bum.

Some boycotted boozers have taken the pledge and after maintaining good standing for a year or longer gradually restored some confidence in their character. A few have gotten back on the big time. Sympathetic eyes now close a protective ring around the patched-up glamour boy. Influential older men, some of them reformed boozers of an earlier decade, try to keep the guy on an emotionally stable keel. They know the temptations at the end of a day when everything seems to have gone wrong, when the strain of the eternal

built-in smile and the confounded smoothness of everybody has gotten the inner man down.

One patched-up glamour boy of big time advertising is fond of putting the problem of equilibrium in a reverse English *bon mot*, "Happiness can't buy money." ★ ★ ★

## MR. SPONSOR ASKS

(Continued from page 35)



Miss Stone

Let him who casts a STONE . . . beware! We reps come of a tribe who conspire and combat with those venerable disciples of fact . . . Hooper, Conlan, Pulse, BMB, and the half millivolt contour. Yea, and our own resources for creative selling, plus success stories. Truly, we are a race of our own; a breed of pitchmen with sore feet, aching joints, stomach ulcers and two weeks' cancellation notices.

# IT'S UNANIMOUS...WBT is

WBT reaches a market bigger by far than 10 years ago—

**1,246,420,000 retail sales dollars last year!\***

\*Sales Management (May 1950-1940 figures for WBT's 50-100% daytime listening area, 1949)

WBT delivers the biggest share of audience

in the Carolinas—

**better than 60% in Charlotte!\***

\*Hooper (most recent Charlotte Station Listening Index)



In our persistent pilgrimages to the portals of timebuyers, we the station reps, know full well of his trials. Let it ne'er be said we see not the reasoning for his timebuying—very much clearer, of course, when OUR properties are included in the schedules. Whatever the timebuyer's faults, no one of us can say that we are mistreated, unheeded, or excluded from his considerations.

Win, lose or draw, it behooves us to accept his final decision gracefully, regardless of the toil, sweat, tears and bloodshed on behalf of the stations we represent and sell. The timebuyer gives of his crowded business day many precious minutes to hear our story. And when he gives of his PERSONAL hour to accept a luncheon date, subjecting himself to a private barrage of sales, certainly he cannot be criticized. The festive fare of Louis and Armand, the Stork, Sardi's, the Barberry Room is little enough reward for the sales potions administered with each course.

In the many years of selling radio time I find that timebuyers work closely with those reps who are honestly interested in their problems as relates to their clients.

By and large a mutual understanding between purchaser and seller, each representing his own important interests, is more clearly exemplified, I believe, in radio than any other media of advertising.

What more can we expect . . . blood from a Stone?

PEGGY STONE  
Vice President  
Radio Representatives Inc.  
New York



Mr. Gordon

Kidding aside, it seems to me that the only ones who can accurately answer the question are the timebuyers themselves. While station representatives are naturally aware that the conditions do exist in varying degrees, it is impossible for us to estimate the extent.

It is regrettable that some timebuyers have to resort to the chicanery of hoodwinking clients; spot radio has

proved its value too many times to be doubted now. Spot radio owes a big debt to those timebuyers who believe so strongly in the medium, and have their clients' interests sufficiently at heart, to "sin" against those clients in order to have them approve a worthwhile purchase.

Black-and-white spacebuyers have undoubtedly been faced with the same problem—and found the same answer through necessity. However, I sincerely believe there is a substantially greater awareness of the merits of spot radio and the abilities of their timebuyers, by the clients, so that there is a decreasing need for timebuyers to delude them. We have found advertising managers and radio personnel at the accounts are giving their agency buyers more freedom to make decisions and issue contracts without having to quote 32 surveys vindicating their action.

One of the greatest causes of timebuyer-representative squabbling is the "formula buy." Too often a buyer must turn down an opportunity that he believes his client should take advantage of. The buyer knows that his client

# Biggest in the Carolinas!

And... WBT has the biggest and best array of local live talent in all Southeastern radio!\*

WBT is the Carolinas' biggest single advertising medium—reaching 512,380 families every week!\*

\*BMB (50-100% daytime listening area, 1949)

\* Ask us, for example, about Grady Cole, Arthur Smith and His Crackerjacks, Fred Kirby, Kurt Webster, The Johnson Family, Lee Kirby, Claude Casey and the "Briarhoppers."

**try WBT for size!**



Jefferson Standard  
Broadcasting Company  
50,000 watts  
Charlotte, N. C.  
Represented by  
Radio Sales

insists on certain minimum yardsticks and no sheaves of statistics will alter that basic yardstick. In many cases the buyer agrees with the client on that yardstick—on the premise perhaps that the client couldn't possibly take advantage of all the opportunities presented by the almost 2,300 AM stations in the country. Thus, by setting up some kind of formula, many of the stations are eliminated from consideration. Station representatives, who often really have the clients' best interests in mind,

can nevertheless never condone such action.

As for the free lunches, the practice is generally not misused—and buyers generally try to explain their clients' problems in order to guide the reps' thinking at such times. All the "yacking" isn't done by the representatives, for which we are grateful.

ARTHUR GORDON  
Sales Manager  
National Time Sales  
New York

## MARGARINE'S PROBLEM

(Continued from page 31)

with recipes, get most of the budget. Although radio and TV usage varies from one company to another, the field as a whole is not a conspicuous user of these media.

Here, by companies, is what the industry leaders do on the air.

Standard Brands' Blue Bonnet, considered by many to be the best-advertised product in the field (Ted Bates, New York, is the agency) allots about 25% to 30% to spot radio, according to trade estimates. Like most margarine advertisers on radio, the emphasis is on daytime announcements. It is the industry leader in use of radio.

The Blue Bonnet strategy is based on the great difference in the sales strength of the brand from one market to another. Thus use of network radio would mean that some areas would be overpromoted while others were underpromoted. (Another network difficulty is that separate sales messages are sometimes necessary for the states that forbid sale of yellow margarine. Cut-ins are expensive and sometimes get out of hand, one agency man pointed out.)

Unlike some margarine firms which use radio announcements in short bursts, Blue Bonnet believes in week after week consistency in its schedules for various markets.

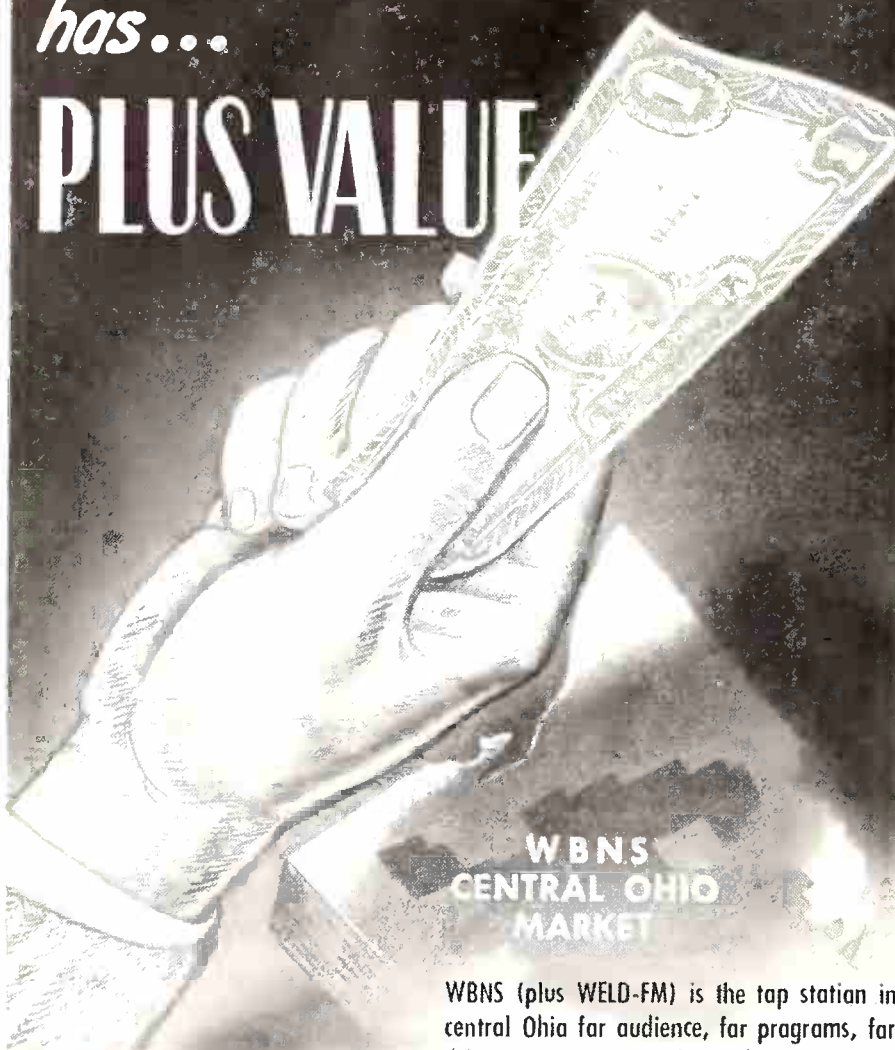
Television activity is confined to two participations a week on the Kathi Norris WNBT daytime show for homemakers. The TV effort on this product will probably be increased.

In contrast to the Blue Bonnet approach, Nucoa uses little broadcast advertising. Officials at Nucoa (Best Foods) point out that radio and TV activity takes up only a small part of the budget, which is devoted to newspapers and the women's service magazines. Radio announcements are used throughout the country, including Alaska, though the expenditure is small. Through Benton & Bowles, New York, experiments in TV are being carried out by sponsoring the Betty Furness *Penthouse Party* Friday nights on ABC in New York and Philadelphia. (Another Best Foods product, Hellman's Mayonnaise, is also plugged on the show.) Two participations a week are used on the Josephine McCarthy daily WNBT show for homemakers.

Swift, which is handled by J. Walter

Where your advertising dollar has...

**PLUS VALUE**



**WBNS  
CENTRAL OHIO  
MARKET**

WBNS (plus WELD-FM) is the top station in central Ohio for audience, for programs, for delivering greater results at lower cost.

187,980 families in this area keep tuned to WBNS. They are the cream of the buying power and WBNS is their buying information service.

If you want more for your money in radio then get the full story of the WBNS market.

**WBNS  
PLUS WELD-FM**

ASK JOHN BLAIR  
NATIONAL REPRESENTATIVES

POWER - WBNS 5,000 • WELD 53,000 • CBS • COLUMBUS, OHIO

Thompson, Chicago, recognized the importance of its Allsweet product last year by giving it a once-a-week, 15-minute segment on Don McNeill's *Breakfast Club* (ABC). Some TV announcements are also used. The radio announcements for Allsweet seem to follow the general industry pattern of off-and-on, here-and-there type of air advertising.

The outstanding network effort has been made by Kraft for Parkay with *The Great Gildersleeve* (NBC). This season Parkay is sharing commercial time on both *Gildersleeve* and *The Falcon* (NBC). Television viewers will see the product on the *Kraft Television Theater* (NBC-TV) early next year. The company's new strategy is to use its two radio shows and the television show as a poll for all its major products. The agency for Kraft is Needham, Louis and Brorby, Chicago.

Percentage-wise, the biggest radio/TV effort is being made by Good Luck (Lever Bros.) Although neither the agency, Batten, Barton, Durstine & Osborn, nor the company would disclose figures, it was estimated in the trade that this producer must be spending about 40% of a budget that is over \$700,000 in radio and TV. To give a prestige aura to the product, Good Luck recently prepared announcements with mellifluous Milton Cross reading the commercials after a musical introduction that sounds as if it were being played in the Radio City Music Hall. These announcements are being used with good results in about 40 markets. Participations on women's shows are used in about 25 markets. In addition, TV announcements are carried in about six cities.

Other radio activity around the country includes Miami Margarine's announcement campaign on 13 stations in Kentucky, Maryland, Ohio, Tennessee, Texas, and West Virginia. Miami puts half its budget in radio, is on TV. Its most important program centers around Ruth Lyons on WLW, Cincinnati. Radio is credited with expanding Miami's sales considerably.

Cudahy devotes the second commercial on the *Nick Carter* show on Mutual to its Delrich margarine.

Durkee (Meldrum & Fewsmith, Cleveland, handles the advertising) recently made a dramatic switch to television. Magazine ads in color were cancelled in favor of once-a-week, 15-minute segment of the Kate Smith show on NBC-TV. The cost over a 13-



## He fires customers with enthusiasm at point-blank range

His ammunition is his voice—and when he draws a bead, big shots become small bores. His “radar” is leg-work, and his penetrating news analyses bracket an enthusiastic audience.

As Mr. C. Paul Wanstreet, of U. S. Tire & Supply, Inc. wrote to Station WHAR, both of Clarksburg, W. Va.:

“We try to choose that type of advertisement which reaches the most people with the best message at the smallest cost.

“Since subscribing to your ‘Fulton Lewis, Jr.’ show, received comments from both old and new customers, our customer response has been tremendous. We have many of whom came in for the first time on hearing this show. Needless to say, we have been greatly impressed by the results . . .”

The Fulton Lewis, Jr., program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

week cycle is estimated at several hundred thousand dollars.

In planning spot schedules, margarine producers are not much concerned with weak or strong areas for the product itself. All parts of the country are said to be good margarine areas. California is probably the best market, with Los Angeles having the highest per capita margarine consumption in the country. The lowest per capita consumption is in New York City. This probably results from the large Jewish population who are prejudiced against the product because it was once non-kosher. It was made from beef fats instead of the vegetable oils used today. Obviously, educational

advertising is a logical step. (A strong campaign including foreign language stations could eradicate the misconception. Testimonials from rabbinical authorities could be cited, and with the repetitive impact of radio a whole new market could be created). But, in general, margarine producers are not taking advantage of such opportunities.

In the face of conservative prevailing attitudes, this is the program Hary Bennett advocates for intense selling by any margarine firm.

Bennett would spend \$15,000,000 over a four-year investment period. His plan calls for building market by market, to begin with by giving every housewife in the area selected, a pound

of margarine delivered at her door with a sales message. A coupon might be included worth 10 or 15 cents on a second pound of the product. About a month later, this would be followed up with a strong over-the-counter promotion. The day sampling started, a radio campaign of no less than 15 announcements a week would go on. Large display space in the newspapers, 1,000-line ads for six to eight weeks would be used; five hundred lines a week would follow. Store display would be stressed continually.

A month later, there might be another sampling to bolster weak sections. Once the product was launched, at least two major and two minor promotions a year would be planned. In other words, there would be some kind of promotion every 90 days. The minimum of 15 radio or TV spots would be continued through the year.

The present goodwill aspect of margarine newspaper advertising would be dropped. Merchandise people would be hired to contact the retailers, concentrating on the chain and large independents. Trade advertising would support these efforts.

"I would not attempt to go national fast," the tall ad executive says. "I would start in major cities and work out to the smaller communities. As the distribution becomes more widespread, magazines and supplements would be used. Radio and TV schedules would become network, with local time added to close the gaps. The first few years would mean losing heavily, but at the end we would be controlling a good chunk of the market."

Other approaches to helping margarine's sales suggest themselves. Margarine's copy story is another phase that could be improved. Too much caution has weakened what could be a powerful message.

This copy problem is tied in with the industry's public relations campaign on the political front. The theme of that campaign is that the margarine people do not want to drive the dairy producers out of business. There is room for both of us, they argue.

The margarine industry's trouble with the butter people goes back to the first World War when margarine was in demand because of high butter prices. The margarine makers concede that there was much that was shady in the industry then. A number of firms jumped in for a quick killing

## radio stations everywhere



but only one...



Basic NBC Affiliate

**CLEAR CHANNEL  
50,000 WATTS**

IRVING WAUGH  
Commercial Manager  
EDWARD PETRY & CO.  
National Representative

We aren't suggesting that WSM is Santa Claus. But once you experience the tremendous sales influence which this unique station delivers, you may suspect some close connection with that same red coated gentleman. And there is one close parallel. WSM's power, programming experience, and personnel, like Santa's pack, is virtually inexhaustible. Where else in a single radio station can you find talent in sufficient quantity and of sufficient quality to turn out 17 network shows weekly in addition to regular station business?

Want to hear how the WSM touch can turn your sagging sales curve upward? Just contact Irving Waugh or any Petry Man.



and palmed off their product as butter. The dairy interests were aroused and Federal and state laws were passed levying taxes and putting numerous burdens on margarine.

When the price of butter soared during World War II, margarine found popular support in its fight to repeal such legislation. The battle in Washington and in the various states has been marked by strong resistance and stubborn rearguard tactics by the butter interests.

"If these people had used some of the huge sums they spent battling margarine to advertise their product, they could have improved their own sales considerably," one margarine man commented.

There are still 14 "white" states left which allow the sale of white margarine only, and insist color must be added by the housewife. They are Connecticut, Delaware, Illinois, Iowa, Minnesota, Montana, New York, Oregon, Pennsylvania, South Dakota, Vermont, Washington, Wisconsin and

Wyoming. Most of these have strong dairy lobbies.

Through the National Assn. of Margarine Manufacturers, the industry has been successfully defeating butter interests on the political front. Ten states removed restrictions on yellow margarine in 1948 and 1949. Michigan approved yellow margarine last month, and a similar victory is expected in New York next year.

But these political advances have not been followed by sensational sales increases.

This is the way one margarine man

summed it up:

"Most of the sales gains come from the white margarine consumers who increase their purchases of the spread when they can obtain it in the yellow form. We are not converting many new users to the product."

If the international situation becomes graver and the price of butter soars again, margarine is in for a real sales spurt. But, over the long haul, dynamic advertising to the housewife looks like the industry's best hope. This is the route quick-frozen orange juices have traveled in their recent

## Something Every Sales Manager Should Know - -

### A Station Is Known by the Audience It KEEPS!

A long time ago KRNT, DES MOINES got the audience. A close friendship was established that remains loyal and unbroken. The Hoopers show that, and they also show that KRNT continues to add to its immense family of listeners.

Any advertiser who insists upon a successful radio campaign in the rich, ripe and ready CENTRAL IOWA market MUST call on KRNT to get the job done.

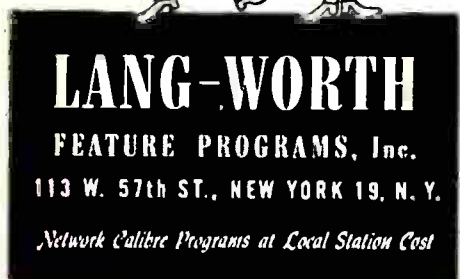
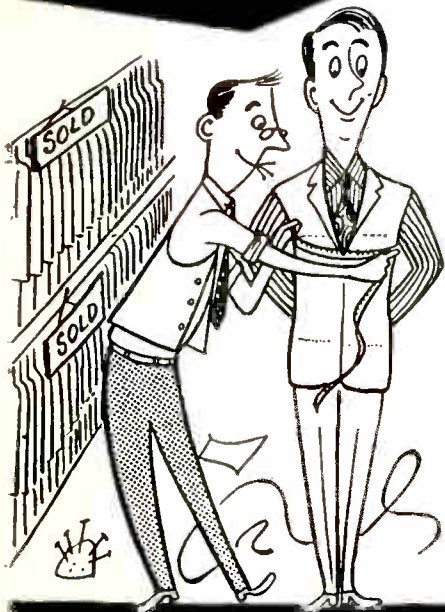
To substantiate that fact, KRNT has scores of success stories or — take a look at the C. E. Hooper Audience Index, Des Moines, city zone, for May-thru-September, 1950. You'll see —

### KRNT LEADS IN EVERY TIME PERIOD!

And . . . That's Something Every Sales Manager Should Know!



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



...the program consists of news, at 6:30, 7:00, 7:30 and 8:00 p.m. in the area, as well as the 10:00 p.m. news. Each Friday evening, the 10:00 p.m. news is broadcast in French on the same channel as the other news. The program is broadcast in French on the same channel as the other news.

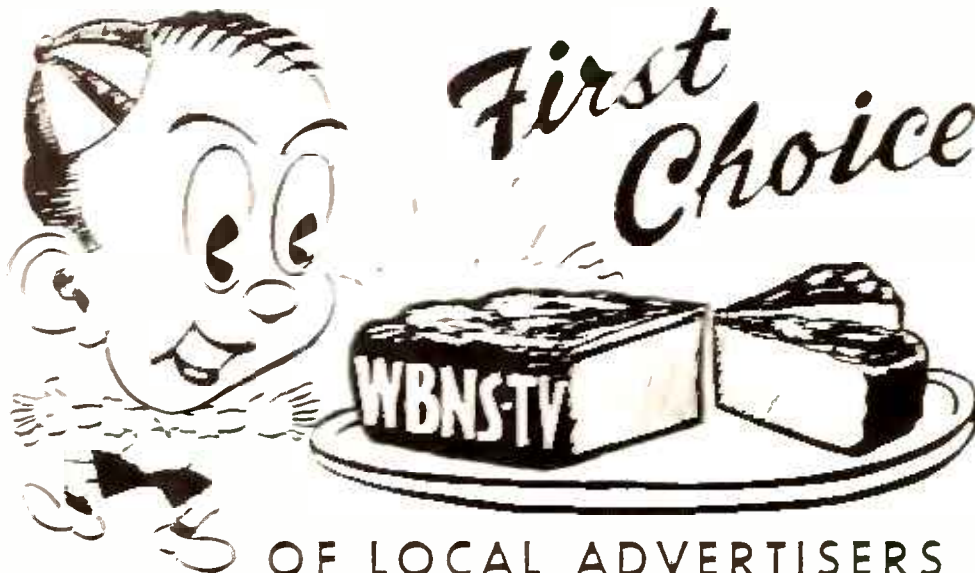
### LOCAL TV SHOWS

...The program consists of news, at 6:30, 7:00, 7:30 and 8:00 p.m. in the area, as well as the 10:00 p.m. news. Each Friday evening, the 10:00 p.m. news is broadcast in French on the same channel as the other news. The program is broadcast in French on the same channel as the other news.

...the amount of the live talent gear his presentation to the conditions of a particular group in a specific area. Another aspect of this point is illustrated in the THRE short, *Remix Musical in Harman Shops*. Because the program is presented with Franco-Canadian and Franco-American, at least one language is used so that the program is featured along with regular local news stories.

...This service programs up to a few years ago were generally expected to be paid and most of them were. But when advertisers began to decide that advertising on this type of program might be good business as well as good public service, they wanted more licenses than were usually allotted. So they had to be careful to have a hand in making their service programs. They started to think that community service programs could be interesting. They added an interesting category of sponsorship with a local angle that advertisers are excited to work with.

...The *Greater Los Angeles* area over WBNS-TV in Los Angeles, Mass., is devoted to the promotion of the general welfare of the communities of



OF LOCAL ADVERTISERS

# WBNS-TV

More Columbus merchants buy more time on WBNS-TV than on either of the two other local stations, according to a November survey of local advertisers using 3 minutes or more a week. Included among WBNS-TV advertisers are The F. & P. Lazarus & Company, The Ohio Fire Gas Company, and five leading trade and labor associations.

Local advertisers know which TV station has the best programming and reception. They are fan fan of first choice with the local buying public.

For the same reason local TV choice in Columbus—America's Fastest Growing TV Market—more than 300 TV spots are with a reach



## WBNS-TV

COLUMBUS OHIO

Channel 10

CBS-TV Network—1st rated with Columbus Dispatch and WABC-RM Sales Office: 33 North High Street

# Selling Power

PROVEN BY ARBI

## The XL Stations of the Pacific Northwest

- **WASHINGTON**  
KXLY—Spokane
- **OREGON**  
KXII—Portland
- **MONTANA**  
KXLF—Butte  
KXLI—Helena  
KXIIK—Great Falls  
KXLI—Missoula  
KXLIQ—Bozeman

### Pacific Northwest Broadcasters

Sales Managers

Wythe Walker Tracy Moore  
347 Madison Avenue 4381 Hollywood Blvd.  
New York 17, N. Y. Hollywood 28, Calif.

# TELEWAYS

Hollywood, Calif.

Tops in Transcriptions . . .

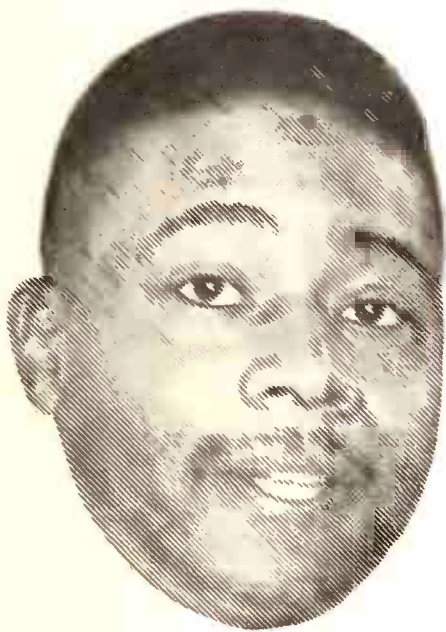
wishes you a

## MERRY CHRISTMAS

and

## HAPPY NEW YEAR

CHARLES A. KENNEDY, *President*



"Welcome to my show."

**FOLGER'S COFFEE** says Ford Nelson. "It's wonderful to have this fine product buy five 1/2 hrs. a week for me to use in boosting Folger's sales to the *WDIA* half of the *Memphis Market*." By the way, they're joining *WDIA* accounts like:

\* Arrid                      \* Bryma Qu'Alae  
\* Carnation Milk        \* Camel Rice  
\* Ipana                     \* Adam Hats

HOOPER RADIO AUDIENCE INDEX  
City: Memphis, Tenn. September-October 1950

Time	Sets	WDIA	A	B	C	D	E	F
M-F 5AM-6PM	5.0	19.3	25.7	13.6	14.1	13.1	5.7	5.3

WDIA Memphis Tennessee Bert Ferguson  
Mgt. Harold Walker Om. L. Mgr. John R.  
Pearson Ch. Rep.

Lawrence, Methuen, Andover, and North Andover, Mass. During the last three years, over 1,000 people have appeared on the show representing groups active in the life of the communities.

Not only can individual talent on local live shows make personal appearances: the program itself is often free to travel about its listening area.

An interesting example is the Phillips Petroleum Co. program *Oklahoma's Front Page* aired Monday through Friday 6:15-6:30 p.m. over WKY, Oklahoma City. Each year the show hits the road for up to two weeks, originating in a different town each night. Half of each period while on tour is devoted to the history and current business life of the town.

For years, of course, musical groups of such stations as WLS, WLW, WSM, KMBC and many others have toured their areas during the week and returned to the studio for their regular broadcasts, a variation of travelling the show itself which continues to build and maintain the artists' prestige.

When the *WVAX Missouri Valley Barn Dance* originates on the road, it gets from the show's sponsors the names of their dealers in the area whom they wish to invite as their guests to the show. The station then sends the tickets with the announcement of the playing date and urges them to tie in locally with the show by displaying the advertised products and plugging the appearance in their local advertising.

Local shows may often supply excellent material for additional newspaper advertising, or publicity. For example, on *WBNS' Stump-U's*, built especially for Stokely-Van Camp, the ladies try Monday through Friday to stump the musical experts by sending in names of tunes. On Friday, there is a studio party with audience participation and featuring two Stokely "Best Cooks." They are given orchids and their pictures appear in Stokely-Van Camp newspaper ads in Columbus during the following week.

The "Best Cook" gimmick is also used by Stokely in a *WISH*, Indianapolis, audience participation contest, quiz program which also utilizes the appeal to local women's club organizations. Each club selects one of their members to be honored as "Best Cook," and she gets her picture in the newspaper.

On programs like women's service, disk jockey, musical clock, farm serv-



PULSE is grateful to its clients for their continued support through the years since 1941. This has made possible Pulse's steady expansion to its present radio and television markets, now including:

- Boston
- Worcester
- New Haven
- New York
- Buffalo
- Syracuse
- Philadelphia
- Washington, D. C.
- Richmond
- Birmingham
- Cincinnati
- Cleveland
- Columbus
- Dayton
- Chicago
- St. Louis
- Los Angeles
- San Francisco

For information about any of these markets

ASK THE PULSE  
THE PULSE Incorporated  
15 West 46th Street  
New York 19, N. Y.

**Best Buy in  
SOUTHERN  
NEW ENGLAND  
WTIC**

**FAMILIES  
in the WTIC  
BMB\* Area  
spend each year  
\$1,310,386,000\*\***  
in retail outlets other than  
Food, Gen. Merch., Drug and  
Furniture Stores.

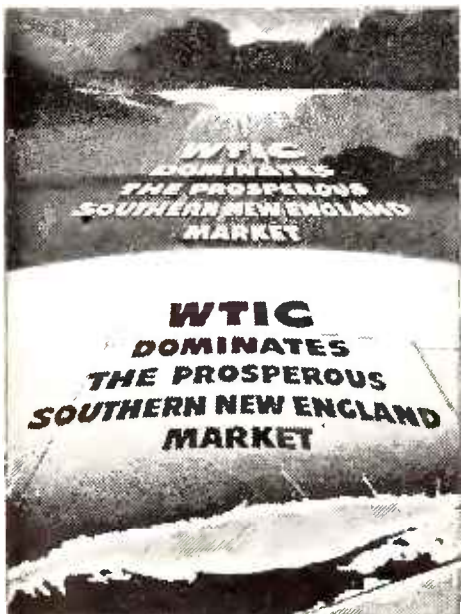
**This is part of total  
annual retail sales of  
\$2,317,525,000.\*\***

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

**WTIC's  
50,000  
WATTS**

Represented nationally by  
**WEED & COMPANY**

\*BMB Study No. 2, 1949  
\*\*Copyright Sales Management  
Survey of Buying Power, May 10th, 1950



ice, and others where the talent talks directly to the audience in a personal manner, the talent himself frequently tests the products he plugs. Or else he checks it carefully, letting his listeners know that he has tested it or checked it and is happy with it. This carries terrific conviction and is a special mark of the local live show. Nobody is quite so convincing as the person in your own home town as a testifier about a product you're thinking about.

For example when Jack the Bellboy, WJBK, Detroit, disk jockey, tells his fans he has tested, screened, and double-checked for quality value, and authenticity a product he's recommending, his listeners take his word for it.

Local live programs may also provide the opportunity for completely individual treatment of commercials as well as program content. The justification for off-the-beaten track handling of commercials is that they work—when handled by experts. Like, for example Ralph Binge and Joe Gentile, WJBK—known for many years in Detroit for their zany *Early Morning Frolic*, a record show noted for its commercial rather than its music.

\*\*\*

**TV WRITERS**

(Continued from page 33)

Here's an example in a script rejected by Phil Minis, script editor for NBC-TV's series, *The Clock*. It's particularly interesting, because you'll see the same kind of faulty development illustrated on your screen almost any night of the week. But the knives of TV critics, and more important, the increasing strength of competition is doing a lot to improve the quality of TV scripts.

The script opened with a speakeasy scene in the early Thirties. Two friends enter, a little drunk, proceed to get drunker (this wasn't so good), develop an argument over something trivial, and then one of them kills the other. Before several witnesses at the bar, the killer asserts, "I did it, I'm glad I did it. . . ."

The proprietor clears everybody out, including the murderer, and locks up. At this point, he becomes afraid he will be suspected of the murder. The remainder of the story showed how the speakeasy proprietor sunk deeper and deeper into trouble as he attempted to



*Uncle Dudley  
...Sez:*

Blanket South-Arkansas and the Mississippi Delta by regional coverage with the COTTON BELT GROUP. Three stations; one rate; and a call to Devney and Co., 535 Fifth Avenue will do it for you. Use KTFS in Texarkana, KDMS in El Dorado, and WGVM in Greenville for "blanket coverage" of an area that's "secondary" to the power boys. The cost is small.

**COTTON BELT GROUP**

Box 1005  
TEXARKANA, TEXAS  
Phone: 35-124

Jack Daley  
Wm. Boyd Enterprises  
Beverly Hills, Cal.

Dear Jack:

Y'got Hoppy on th' right station in th' right town this year, shore nuff! Th' home town uv WCHS, Charleston, West Virginny, is a mighty good town any ole day, but right now hit's better'n ever! Yes-sir, Jack, folks 'round here has got more money in thur pockets then y'kin shake a stick at, an' they're shore spendin' hit this Christmas season! Add ter thet th' facks thet WCHS gives yuh more lisseners then

effen yuh used all th' other four stations in town, an' yuh see what yuh've really got! Keep thet in mind, Jack!

Yrs.  
Algy

**WCHS  
Charleston, W. Va.**

ask  
**JOHN BLAIR & Co.**  
 about the  
**HAVENS & MARTIN**  
**STATIONS**  
**IN**  
**RICHMOND**

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

First Stations in Virginia

*Available!*

The Happy Kitchen, one of the Midwest's oldest and best liked women's programs, is conducted by Nancy Goode.

This 9:15 a. m. week-day feature has been on the air for almost 15 years. The program is deftly handled by Nancy Goode, homemaker, mother and



Nancy Goode

active clubwoman. Her recipes, food and household hints are of great interest to KMBC-KFRM listeners. Nancy also conducts a weekly demonstration before an audience.

Fleischmann's Yeast and K. C. Power & Light are current sponsors, but additional participations are now available!

Promotion and merchandising aids are also a part of the participation. Contact us, or any Free & Peters "Colonel" for details!

**KMBC**  
 of Kansas City

**KFRM**  
 for Rural Kansas

divert suspicion from himself.

The opening situation designed to put the proprietor in trouble is bad in any case imaginable—but might get by because of other developments possible, for example, in the movies, or even on radio. But not on television—not if you want to keep your audience happy.

The murder would appear to viewers wholly unreal over so trivial an argument (the men weren't roaring drunk). Action of the proprietor, first in clearing out all witnesses, including the murderer, and next in assuming (with no other reason given or implied in the script) that he would necessarily get the blame, lacked reasonable motivation. Few viewers would buy that comfortably. Not from a living-room chair.

The play had to be rejected.

Some of the knottiest difficulties in working out a story concern what might be called "moral" angles. Their correct handling can often make or break a script. Solutions involve technical writing problems. Our examples are taken from scripts where some of these problems weren't solved before they came to the editor or producer.

A story (later produced as "The Heart of Jonathan Rourke") came to *Lights Out* producer Herbert Swope, Jr. Rourke was dying of a rare heart disease and offered to permit the doctor to study his heart in the interest of science after his death. The story pictured vividly the pain symptoms of the disease.

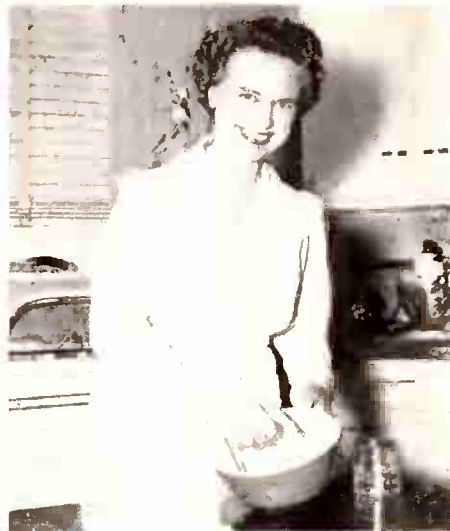
Upon Rourke's death, his heart was placed in a container prepared (somewhat in the manner of Dr. Alexis Carrel's project with chicken hearts) to keep it alive and start it pulsing again. As the heart starts to beat, the body of Rourke reacts and comes alive.

Rourke, now a man without a heart, voices threats as to what he will do. The nurse becomes frightened at the horror of what's happening and wants to run away. The doctor decides he'll have to kill the heart to subdue Rourke. He does so.

Potent stuff? Yes, but . . .

Sick people at home and in hospitals watch television; so the pain symptoms establishing the heart disease are too suggestive. The writer had to eliminate this angle. He made the man a criminal with a very evil personality. He offers his healthy heart for experimentation to get money for his destitute family.

for  
**SENSATIONAL RESULTS**  
 "MARTHA'S CUPBOARD"



(featuring Martha Bohlsen)  
 with the  
**Hard-Selling, 4-Way**

**WOW**  
**FEATURE FOODS**  
 Merchandising Plan

Now Available To Advertisers Of Acceptable, Non-Competing Products Sold in

**FOOD STORES**

- Minimum Contract . . .  
 2 Participations Per Week For 13 weeks.
- Rate Per Participation: \$46.75  
 (5% off for 4 or 5, 10% off for 6 Participations per week.)

**DON'T DELAY**  
 Get Full Information Now

**RADIO**  
**WOW**  
**SALES**

Insurance Bldg., Omaha  
 Telephone WEBster 3400  
 Frank P. Fogarty, Gen'l. Mgr.  
 Lyle DeMoss, Ass't. Gen'l. Mgr.  
 or  
 ANY JOHN BLAIR OFFICE



K-NUZ of Houston opens its new studios this month at spacious "Radio Ranch," corner of Caroline and Blodgett, in Houston.

What's "RADIO RANCH?" Believe it or not . . .

## SMETHING NEW

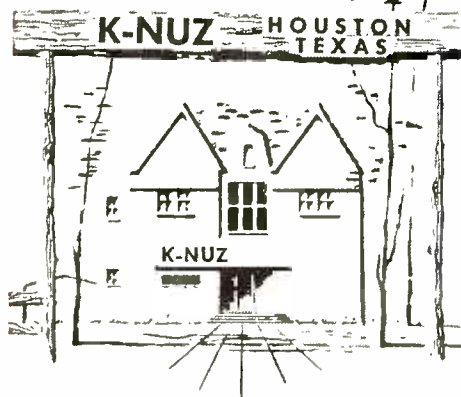
### in Radio Entertainment

will feature an outdoor "Corral" for public square dancing and other events, complete in and outdoor facilities for audience participation, and the last word in equipment, including two Master Control Rooms with a glass wall facing the outdoor stage.

All signs point to a highly favorable audience reaction. What else could one expect in the face of the big western welcome extended to one and all?

"Radio Ranch" will be a boon to K-NUZ advertisers. Top Hooperatings promise to rise even higher—and that means greater value . . . bigger dollar sales. Now, as in the past, K-NUZ is Houston's best dollar buy.

Why not call your FORJOE representative . . . or DAVE MORRIS, General Manager, at CE-8801, for full details?



Nurses aren't supposed to desert their posts (this story had nothing to do with a nurse who went against professional ethics). So the story was changed to indicate the nurse had been continuously on duty for two days and nights—she needed rest.

When Rourke begins to make his evil threats, the doctor tries to stick his scalpel in the heart, but can't, realizing it would be murder. He and the nurse persuade Rourke not to go back on the one decent thing he can do for his family now. Rourke wills himself to die and the heart stops beating.

A writer who develops consistently sound characters and violates to a minimum the important "moral" angles (these naturally vary accordingly to the policy adopted for each show) in telling a TV story is a great boon to the producer. It takes a great deal of time—time that can often be devoted to other aspects of a production—to iron out writing problems.

It is important to have a central story executive in agency or network whose judgment is trusted. For example, executives at both Block Drug and their agency, Cecil & Presbrey, like to pass on stories for their series *Danger* (for Amm-i-dent), a CBS-TV house package.

Yet when Jerry Horwin spotted a story he felt would be especially good for a pre-Christmas program (in place of one already set for the airing), he was able to get clearance over the telephone within an hour.

Writers often get less for adaptations than for original plays. This is partly justified because some material to be adapted—a play for instance—may already have a basic dramatic structure from which to work. That often shortens the time necessary to do the TV adaptation.

But it doesn't always. To preserve the original author's philosophy, intent, and flavor within the limits of a 30-minute play can sometimes be very difficult.

A good writer may often improve a bad play in adapting it for TV, because he cuts out its glaring weaknesses; the rest may make good television—if the adapter is good.

The fact that most shows have set budgets means that such elements as number of sets, main characters, and general complication of settings and action are important considerations. It's the job of the writer to produce the strongest story possible within the

# BMI

## SERVICE

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance in music library operations, and all the other essential elements of music in broadcasting.

Along with service to the broadcaster, BMI makes available to its 2,800\* licensees a vast and varied repertoire ranging from be-bop to the classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

\*2,833 as of December 11, 1950

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

KEEPS YOU  
IN FRONT  
IN UTAH



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

National Representative: John Blair & Co.

limits of what can be done with a production budget.

Producers and directors are naturally on the alert to eliminate sets, or parts of sets, and equipment that aren't necessary to the effect or to telling the story. Despite this, the speed at which putting a show together has to move along causes many a slip up. Inexperience also takes toll. Writers may specify an extravagant number of props—and get them because the producer and director are too rushed to realize that unnecessary details have been written into the play.

Here a careful job by the writer may save production dollars. For example, one story called for a palace scene with a tile floor on which ballet dancers did a number. The floor was expensive. As it turned out the dancers were shown moving into the picture, but *the floor wasn't shown at all*, despite the expensive floor that had been provided. The better a writer visualizes the scenes of his story in terms of the scenery or equipment necessary to produce the desired effect, the less often will it happen that expensive scenery or props will be provided only not to be used. This is particularly true where you have a director who likes to go as closely as possible by a script.

It's true the writer's principal job is to tell a story, but the better writers are learning to think more and more in terms of how their action will be translated visually.

One writer planned a scene in a beer garden in Vienna with an orchestra to which a young couple danced. After thinking it over, he discovered that for purposes of his plot the action could just as well take place along a park path—easier to simulate—with a

single old fiddler playing for them.

It's easy for a writer to think of film clips for action or background that isn't feasible for doing live. But film can also run into considerable production cost. Here again the writer must think in terms of how necessary a filmed scene is to the story.

This same philosophy applies to the question of the number of characters a story calls for. The writer must construct a good story while keeping within the talent budget.

There's much more to keep in mind in constructing a play for television than for radio. For example, action must be arranged to provide time for changes of costume where an actor immediately following one scene has to appear in another under circumstances calling for different dress. Where this isn't possible, the actor may sometimes be changing while speaking into a mike while out of camera range. He might be in conversation with someone else on whom the camera is focused.

Generally speaking, the fewer complications requiring time-consuming rehearsal to take the bugs out of special shots, the more time there is to spend polishing the production as a whole.

Weak stories notoriously call for "gimmicking up" to hide the lack of sound story values. This usually adds to production costs. Important as that can be, it's minor compared to loss of audience impact.

The rate at which TV eats up material means that more and more original stories will be used, as the supply of suitable material for adaptation dwindles. This means encouraging new writers.

A few sponsors now take the attitude that only "established" writers

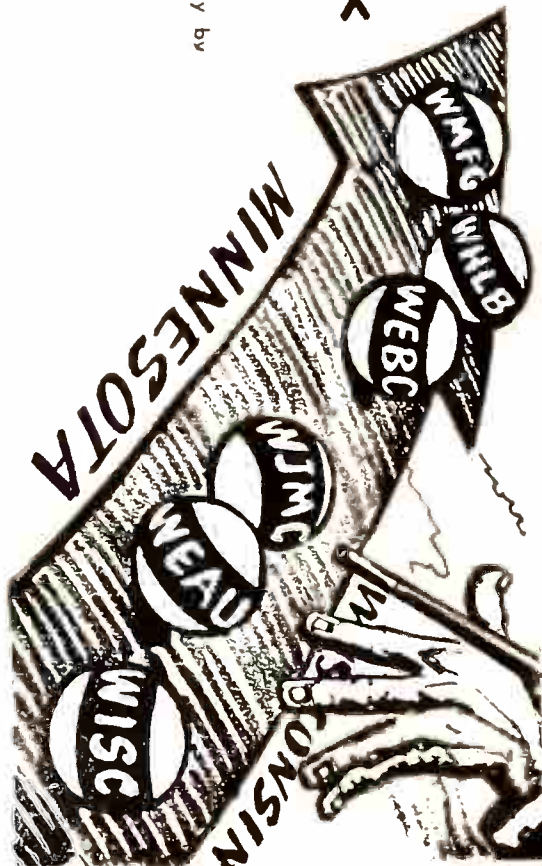
# YOU CAN CALL YOUR SHOTS ON THE

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



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

- WMEG  
HIBBING
- WHLB  
VIRGINIA
- WIBC  
DULUTH  
SUPERIOR
- WJMC  
RICE LAKE
- WEAU  
EAU CLAIRE
- WISC  
MADISON





Same old story  
in Rochester . . .

## WHEC WAY OUT AHEAD!

Consistent Hooper Leader since  
1943. Leads morning, afternoon  
and night! . . .

# WHEC

ROCHESTER, N. Y.  
5,000 WATTS

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



## GROWING GROWING GROWN

*Now First in Mobile*

MORNING PERIOD\*

## PLUS...

a 14.8 Over-all Audience  
Increase Since 1949

## ANOTHER BONUS FOR ADVERTISERS...

Special merchandising  
department for extra  
promotion of sales.

\*January, February, 1950 Hooper

**WABB** AM 5,000 Watts  
FM 50,000 Watts

AMERICAN BROADCASTING  
COMPANY  
OWNED AND OPERATED BY  
THE MOBILE PRESS REGISTER  
NATIONALLY REPRESENTED BY  
THE BRANHAM COMPANY

are eligible to write for them. As of now, one sponsor defines an "established" writer as one with previous credits on *his* show.

This is worse than short-sighted—it is sheer folly. The medium is still developing so rapidly that with writers as with many other specialists, there aren't enough top-notchers to go around. Helping to develop the new writers who are trying their hand at the fascinating TV medium is good insurance. ★★★

## M-DAY FOR SPONSORS

(Continued from page 27)

work from there. You get the flavor of his particular working out of free enterprise—complete with the negatives that do exist. Next week, perhaps, you jump to a dress manufacturer in Manhattan's teeming garment district.

This is just one of the possible approaches to dramatized stories of the American system. Another series might be based on national problems and how they were solved. Unions, for example, have won acceptance, even by management, as important and valuable institutions. Management may question the extent to which unions should go, but their right to organize is fully accepted. Why not trace the story of a union, therefore, in telling how Americans have solved various historic problems? Other possibilities include the story of how suffrage was extended to every citizen in the country; how Negroes are making progress in the South. Programs might also cover problems yet to be solved, along with an exposition of some of the means at hand for conquering them in the course of time.

During the last war and at present, the Advertising Council has provided leadership in public-service advertising by creating campaigns on important national issues. Currently, the theme of its American economic system campaign is: "The better we produce, the stronger we grow." (Advertising for this series is created by McCann-Erickson, Inc., as a volunteer agency.)

At about the time this issue of SPONSOR hit your desk, some 23 national advertisers who sponsor more than 30 TV network programs began using Council messages for the first time. These programs join the many radio

# 1950 A.D.



Means More  
Coverage, More  
Effectiveness  
From 5000  
Watts ★★★★★

If you seek "Prosperity Belt" coverage — Houston and a good slice of the Gulf Coast area — KATL is your outlet. Pioneering in Sports and good, solid programming, KATL has blazed a path of successful results for hundreds of advertisers who demand the maximum. Contact Independent Metropolitan Sales in New York or Chicago . . . Or call:

*Houston's Oldest Independent*

**KATL**  
HOUSTON, TEXAS

# BIG!

To SELL the PEOPLE Who Buy

The MOST in the **BIG**  
MIDDLEWEST

POPULATION  
Over 4 Million  
RETAIL SALES  
Over 2 Billion

Use The **BIG**  
STATION

THE MIDWEST-EMPIRE STATION  
**KFAB**  
50,000 WATTS OMAHA BASIC CBS



shows which have been allocating time to Council messages since it began its efforts in 1941. The suggestions made in this article would tie in with such Council efforts. Council messages are intended in general for airing on shows whose content is not devoted otherwise to national problems. SPONSOR's suggestions for new public service programs are intended as an extension of the Advertising Council's approach.

In a survey of advertising executives SPONSOR found that executives were enthusiastic about the possibilities of mobilizing programs for the war effort but understandably reluctant to discuss present public service plans of their own company.

Said one well known advertising manager:

"In this war crisis it's going to take more telling and selling American ideas than ever before. Not only commercials but every suitable program type can be used to show that free enterprise gives freedom to all. Advertisers have to forget a little about selling a brand and remember that their biggest competitor is Communism."

And a public relations top-ranker in a huge industrial company said: "To win the battle of American ideas over those of Communism is everyone's objective. Waging that battle through full length educational, dramatic and documentary public service shows will certainly give us a weapon with the idea force of an A-bomb."

Sig Mickelson, director of public affairs for CBS, recently spoke before the Washington Advertising Club and cited television's ability to help in the battle of ideas. He said that industry, advertising agencies, and television must cooperate now, and fast, in bringing information and interpretation to the nation. "Commercial education and public service television programs can be even better than those on a sustaining basis because commercialism brings money which can bring top brains and know-how to such programs," he said.

So far, we've mentioned programs which dramatize America's strengths. That's activity on the idea front. The other big front for radio/TV activity is information. The American people have a lot of things to learn if we're to become really strong: how to prepare for atomic bombing raids; how to survive in a city that's been bombed; how to conserve food and materials.

Periodic announcements help to remind people that they should buy bonds or conserve materials. But a whole series of important programs could be devoted completely to the details of home-front mobilization.

Television provides opportunities for actual demonstration of what to do until the Geiger-counter monitors arrive; or how to black out a window. The same sponsors who have learned how to sell goods effectively through clever demonstrations should devote that know-how to informational programming.

Certain elements of competition might enter into this situation. Company A would be spurred on to better presentation efforts in its nutrition series, by the sparkling first-aid lessons of Company B. If this kind of effort were left entirely to government scripters, it could hardly reach the heights of professional excellence within the power of agency creative people. Let's face it, bandaging courses can be really dull. But take a man like Arthur Godfrey, now, and imagine what he could do in a daily 15 minutes. Arthur putting a splint on a lovely "victim" might really drive home the lessons and not put anyone to sleep. After all, he taught millions how to play the ukelele.

In addition to completely new programs devoted to ideas and information, sponsors can modify existing shows to fit in with mobilization themes. A comedy program or a musical show might take 10 minutes from time to time for an integrated description of how that company is working for mobilization; or what its plans are for the post-crisis future. Such an interlude would go beyond the simple message approach. The comedian or band leader, for example, might appear on tape or film interviewing a plant foreman. These interruptions of the mood of normal programming can be overdone; it's up to the creative

skill of commercial sponsors to keep their efforts lively.

Many advertisers have already proved that they have this kind of skill by their successful use of the air for institutional advertising. Among them: U. S. Steel (*Theatre Guild*, NBC); Bell Telephone (*Telephone Hour*, NBC); Metropolitan Life Insurance with its sales-free sponsorship of spot newscasts; and the American Association of Railroads (*Railroad Hour*, NBC). The same kind of professional thinking which makes these programs invaluable for the public relations benefits they bring their sponsors, could be used to create war-service shows.

The networks, too, have shown the way over recent years with outstanding documentaries. (One of the most memorable was the NBC series a short time ago in which Bob Hope narrated a common man's approach to understanding atomic energy.)

Following these examples, advertisers can make sure that this country stays free — and tough — during the current crisis. Unless they make a contribution to the battle of ideas, businessmen may find that they've won the war — and lost the peace. Socialism followed World War II in England. It is conceivable that out of the upheaval and misery of the coming years similar currents will sweep over this country. If our traditional methods of business operation are to be safeguarded, all of the job of inspiring and informing the public should not be left to government. ★ ★ ★

**IDAHO'S  
MOST POWERFUL  
10,000 WATTS  
K G E M  
BOISE, 185,000 CUSTOMERS**

**IN DANVILLE, VA.  
BUY THE  
OLD ESTABLISHED  
ESTABLISHED 1930  
HIGHLY RATED  
48.0 HOOPER  
AVG. 5 PERIODS, WIN. 1950  
ABC STATION  
WBTM  
HOLLINGBERY**



### Farm director: What a salesman!

With the onrush of events, it's easy to form the impression that radio has been with us for a long long time.

But after spending a few hours with some of America's best salesmen, radio station farm directors, you form a different opinion.

For radio hasn't been around long enough to convince the automobile, coffee, toothpaste, or deep freeze advertiser of his amazing potential via air.

When you listen to these boys from WLS, WLW, WIOU, KMBC, WCCO, WMT, WJZ, KFAB tell you about their sales triumphs for a wide range of products you realize what can be done with early morning or noontime farm service programs.

Here's a suggestion to a busy advertiser who wants to know more: call in a few national representatives (those working with farm stations will be best) and ask them to show you what their farm directors are doing commercially. By the way, consumer advertisers have used farm papers for a long while—and with satisfying results.

### How's your perspective?

A station owner who hasn't attended many broadcasters' conventions in recent years, but who showed up for the annual NBC Convention at White Sulphur Springs in late October, observed:

"Don't they talk about anything except television?"

Plainly, TV completely dominated the three-day get-together, although NBC agenda-makers had painstakingly and skillfully prepared an agenda designed to give radio its just due.

With TV problems on every side, and most of the 107 TV stations on the air doing landoffice businesses, it's hard for broadcasters (even those not yet in TV) to give proper consideration to the audio side of the picture.

But give attention to it they must—lots of attention.

Radio is still the *big* broadcast advertising medium, will continue to be for some time to come. Today its dollar volume is many times that of tele-

vision; its problems are giant-size, too.

Lack of earnest attention to radio's problems (and preoccupation with TV considerations) by the big boys of radio is comparable to ANPA shying-away from newspaper problems. Imagine the magazine people, or billboard executives, relegating their media to a subordinate role in their thinking.

The fight by every medium for its share of the advertising dollar is tough and furious. Radio at present is hard set to defend itself. This is a time for a meeting of minds on radio issues. Don't lose sight of radio in the TV-laden atmosphere.

How's your perspective?

### Personal to a jinglesmith

Humor was your trademark, Wag.

And in an era of singing commercials and human-interest commercials your genius hit its stride.

Pabst's "What'll you have," the Paradise Wine Song, and many many others came from your prolific typewriter.

But most of all, the expressiveness of your words were only symbols of the friendliness and cheer of your being. Ask Lou Cowan, Don Nathanson, Hal Block, Bill Gale, Jules Getlin, Harry Kakheim, Harold Kaye, Charles Irving.—they'll say what we mean.

You're a wonderful guy, Wag. We're sorry you're out of sight.

## Applause

We extend congratulations to . . .

**Hugh Higgins**, director of Broadcast Advertising of the NAB, who gave a forthright, factual and spirited presentation for radio at the annual meeting of the Tennessee Association of Broadcasters (TAB) after a previous agency had painted a gloomy forecast of its future.

**F. C. Sowell**, general manager of WLAC, Nashville and outgoing president of the TAB, under whose down-to-earth leadership the Tennessee Association of Broadcasters has become a standout among state groups.

**Oliver S. Gramling** of Associated Press for his pointed reminder at the Jacksonville Association of Broadcasters meeting that a free radio, no

less than a free press, is essential in the worldwide struggle between Communism and Democracy. By remaining free, both mass communications media will serve the forces of freedom better.

**Kenyon & Eckhardt**, who gave radio and TV editors the most heart-warming Christmas gift of all by "adopting" an underprivileged child for 1951 in their behalf.

**Free & Peters**, who spotted respected NBC pioneer I. E. (Chick) Showerman on the loose and promptly installed him as TV sales manager with headquarters in New York.

**Numerous radio and TV stations**, which, during the devastating storm that hit the East, worked around the

clock, shared equipment, performed countless deeds of public service.

**Commander E. F. McDonald, Jr.**, president of Zenith, who is fighting his way through great odds to give Phonovision a chance to prove itself.

**Magnovox**, whose *The Three Musketeers*, produced by Hal Roach at a cost of \$25,000, is TV's first hour-long specially-produced feature film.

**WNEW**, New York, which believes in counting its out-of-home listening and letting advertisers know the dimensions of this big radio bonus. One out of four New Yorkers, it finds, listens to radio out-of-home each day.

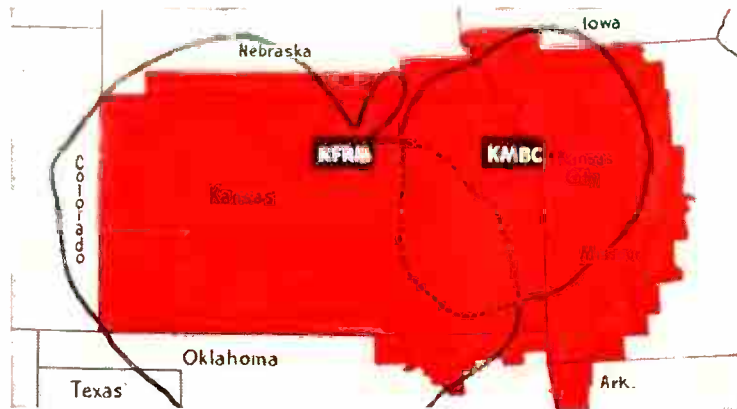
**E. L. Deckinger**, Biow, whose TBA talk on broadcast ratings hit the nail on the head.

# THE KANSAS CITY MARKET

## *Does Not Run in Circles!*



*It's a Rectangle...*  
**and Only The KMBC-KFRM Team**  
**Covers It Effectively**  
**and Economically!**



Daytime half-millivolt contours shown in black.

Conlan's 1950 coincidental survey of 146,000 calls in the Kansas City Primary Trade Territory reveals The KMBC-KFRM Team in the lead by a wide margin over all other broadcasters.

In addition, the September-October Hooper report for Metropolitan Kansas City shows KMBC in first place in

morning, afternoon and nighttime periods!

The KMBC-KFRM Team provides advertisers with complete, effective and economical coverage of Kansas City's Primary Trade area—without waste circulation. For full information on your best buy in the Heart of America, call KMBC-KFRM, or any Free & Peters "Colonel."



*The* **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

# This is CBS through 1950

Through 1950 CBS radio averaged 4 of the top 10 programs, 7 of the top 10 daytime of radio's most popular programs

## -radio's biggest

## audiences

Through 1950 CBS programs averaged a 26% lead over the second place program

## and lowest

Through 1950 CBS programs had the highest audience at an average NRI cost 33% less than that of the next highest network

## costs...

