

OK

# SPONSOR

*For buyers of broadcast advertising*

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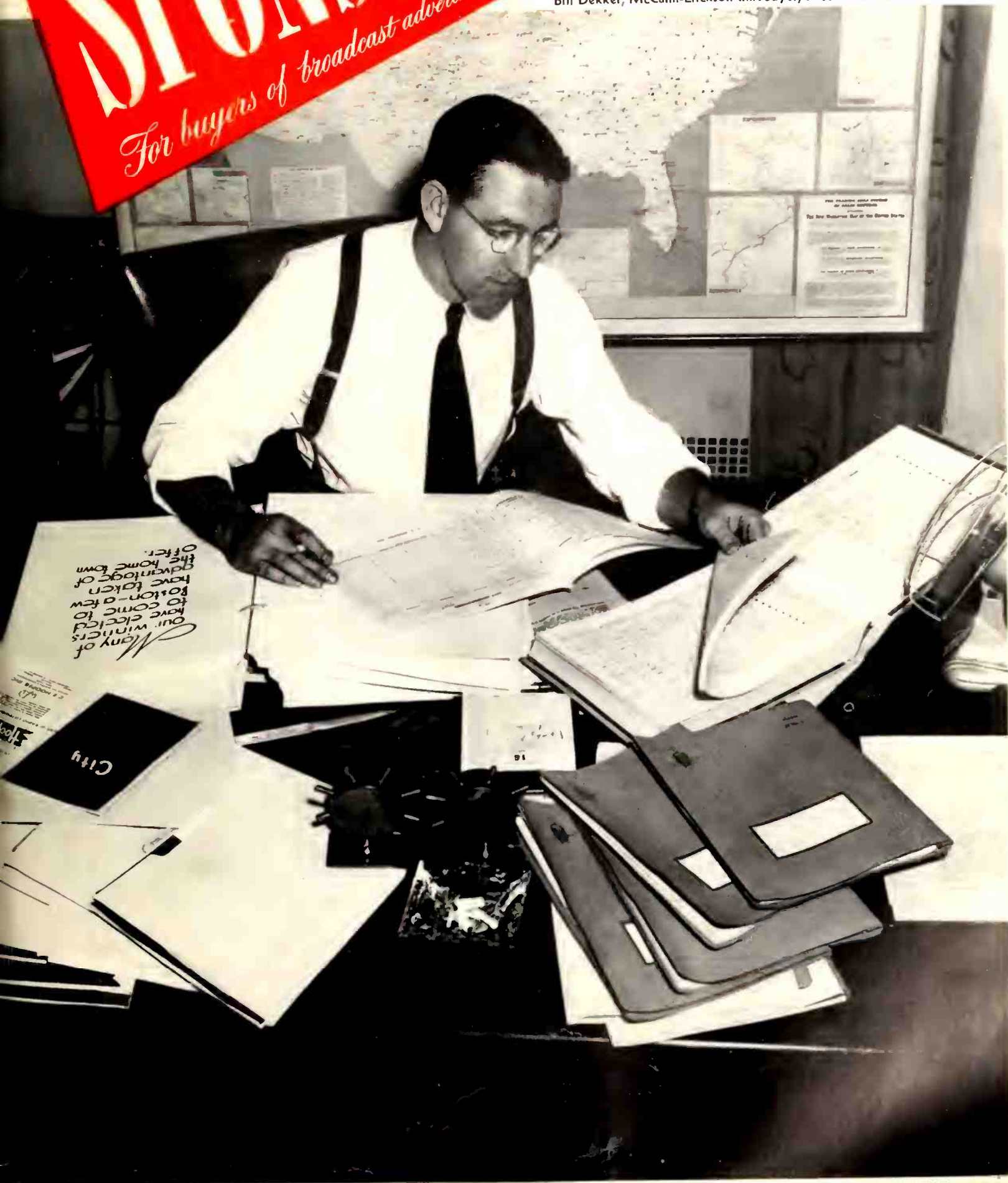
FALL FACTS digest—p. 25

Fall forecast—p. 27

National spot section—p. 33

Television section—p. 75

Bill Dekker, McCann-Erickson timebuyer, sweats out a schedule



# One foot in heaven...



Slippers are a symbol of comfort . . . part and parcel of the joys of "home, sweet home."

Slippers, in a way, symbolize the manner in which Fort Industry Stations shape and adjust themselves to fill the needs and desires of the communities they serve!

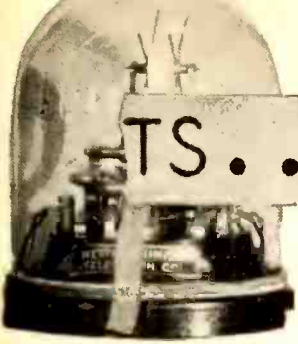
Important to advertisers, their messages are attentively listened to on these stations which are a part of the everyday home life of their listeners. More, Fort Industry Stations are alert to trends and take the initiative in progressive programming. And it's this progressiveness, plus the fact that they are an integral part of community life, that makes them extra valuable to advertisers.



"You can bank on a  
Fort Industry Station"

## THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va.  
WLOK, Lima, O. • WAGA, Atlanta, Ga. • WCBS, Miami, Fla. • WJBK, Detroit, Mich.  
National Sales Headquarters: 527 Lexington Ave., New York 17, Eldorado 5-2155



# TS... SPONSOR REPORTS...

# ... SPONSOR REPOR

July 1948

FOOD BUDGET  
SLASHES HIT  
RADIO HARDEST

Curtailment of food advertising hits broadcasting hardest of all ad-budget slashes. Soaps, which with few exceptions, are not expected to cut schedules, together with new product business, will carry current percentage of commercial time. Grocery advertising, which includes soaps, foods, etc., represents 26% of stations' commercial programs and 14.8% of their spot advertising.

-SR-

RUSH TO BE  
FIRST IN TV  
SLOWING DOWN

Whereas up to recently TV stations were racing each other to be first on air in each city, current practice is to wait until several outlets are about set and then one station after another starts telecasting. Several one-station TV towns are finding acceptance for visual medium much slower than multiple station areas.

-SR-

14,244,000  
LISTENING HOMES  
ON SUNDAY NIGHT

Sunday night is still top listening period for network radio. First U.S. Hooperatings show that peak audience is reached between 8:30 and 9 p.m. est Sundays with 14,244,000 families dialing at that time. Survey made in January-February 1948 indicates 6,353,000 city (pop over 50,000) homes, 3,677,000 town (pop 2,500-50,000) homes, and 4,219,000 rural (pop under 2,500) homes listening.

-SR-

CONTINENTAL FM  
NETWORK ADDS  
AM STATIONS

Continental Network, which started out to be FM chain exclusively, will continue to be basically FM but will link number of standard (AM) broadcasting outlets also. First FM-AM joining was for Republican convention when 12 AM stations joined 27 regular Continental affiliates. Radio relay used generally for inter-station linking.

-SR-

FRANCIS OF  
GENERAL FOODS  
URGES PUBLIC  
SERVICE IN  
BUSINESS

Commencement exercises full of June platitudes as usual. Clarence Francis, General Foods chairman, hit different note when he advocated "Hippocratic oath" for young men about to enter business as well as for top management. Suggested at Harvard Business School Alumni meeting that "business and advertising's job is the greatest

### Jerry Glynn Jr. replaces Kay Brown in Chicago

SPONSOR regretfully announces the resignation of Kay Brown, manager of its Chicago office, who has found it necessary to return to the east. It is pleased to announce the appointment of Jerry Glynn Jr., recently of WLS, as her successor. Mr. Glynn will headquarter in new and expanded offices at 360 North Michigan Avenue. The telephone is Financial 1556.

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possible service to the greatest number of people." G-F has emphasized, within its own organization, that the survival of democracy as U.S. knows it depends upon corporate public responsibility.

-SR-

BENDIX STARTS  
SWING TO DIRECT  
TO DEALER  
OPERATION

Bendix will be first of great radio and appliance manufacturers to reinstate direct factory-to-dealer merchandising. Move hastened because Bendix, like many other big appliance firms, finds it necessary to maintain factory-service headquarters for most of its major appliances. Bendix featured "savings for the public" in presenting its new direct-operation to dealers at Summer Furniture Market in Chicago (July 5).

-SR-

NET TV STATIONS  
SWITCHING FROM  
NIGHT BASEBALL

Switch of network TV stations away from baseball at night is already under way. WPIX, Daily News station in New York, has signed to telecast night games of Giants. WNBT (NBC-TV in New York) will continue to scan day games but discovered night events destroyed possibilities of presenting regularly scheduled network commercials.

-SR-

DOLCIN BUYS  
THREE PROGRAMS  
ON DON LEE

Although Dolcin (SPONSOR, May 1948) in past has stuck to spot programming on individual stations with as much saturation as possible, it's expanding to the 44 station Don Lee network on September with a transcribed program "Gospel Singer" and two co-op programs, "Passing Parade" and Fulton Lewis, Jr. Dolcin will try to saturate the Pacific Coast through Don Lee.

-SR-

"1,100,000 NEW  
TV FAMILIES IN  
12 MONTHS"--  
GALLUP

George Gallup's Audience Research, reporting TV set demand, estimated June 30 that 5,400,000 families would be in the market for a receiver priced at \$200. At current average set price of \$400, there is a backlog of demand from over 2,000,000 families. Gallup estimates that a minimum of 1,100,000 families in the 18 areas (page 90) in which there is TV service will acquire sets within the next 12 months. Gallup's figure for TV sets in operation as of June 15 is 345,000, an increase of 37% over estimate of sets in operation as of May 1.

-SR-

COMMERCIAL FAX  
STARTS JULY 15

Commercial FAX starts on the air July 15. Equipment for transmitting facsimile is attached to a regular FM transmitter without modification of FM station equipment. Only few stations will be prepared to take advantage of July 15 start as FAX transmitting equipment was held up pending standards setting by FCC. FAX scanners are being delivered during end of July. Recorders, home reproducing units that are attached to regular FM receivers, under \$150 each, are scheduled for delivery starting October 1.

# Month after Month . . .

# WKY

# Leads

**ALL OKLAHOMA CITY STATIONS**

**IN SHARE OF AUDIENCE**

**DAY and NIGHT**

**WKY OKLAHOMA CITY**

930 KC. — NBC AFFILIATE

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.:  
THE OKLAHOMAN AND TIMES — THE FARMER-STOCKMAN  
KVOR, COLORADO SPRINGS — KLZ, DENVER (Affil. Mgmt.)  
REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.



See Oklahoma City Hooper Station Listening Indexes from November-December, 1947, through March-April, 1948. During this period, WKY topped all Oklahoma City stations in Share of Audience during EVERY day-part on week-days, Saturdays and Sundays.

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COVER PICTURE: Cliff timchever Bill Dekker, sweating out a new schedule for a McCann-Erickson client, uses the Pulse, Hooper City Reports, BMB, and the station's own presentation to make certain he's buying what the client orders.

## 40 West 52nd

### WRONG STATION—WRONG AGENCY

Somewhat belatedly I have read the article on baseball beginning on page 23 of your May 1948 issue.

The article was interesting and informative. However, there are two things I noted that I am sure will be of interest to you.

On page 106 in the last paragraph you mention that Milwaukee Brewers baseball is being co-sponsored by the Miller Brewing Company and Gimbel Brothers over station WMIN. There is no WMIN in Milwaukee! The station carrying the Milwaukee Brewer baseball is WEMP.

In reading the article I also noticed that on page 26 you listed the Gettelman Brewing Company, sponsors of wrestling on WTMJ-TV, in your column on TV results.

We were all flattered to note that you had credited this organization with being the agency for the Gettelman Brewing Company. Unfortunately, we are not. Their agency was the Scott-Telander Advertising Agency, which has since been dissolved. One of the partners of the former agency still holds this account and is operating under the name of Scott, Inc.

The confusion in the case of Gettelman Brewing Company was probably caused by the fact that this agency conducted a survey which you referred to in your little capsule story.

I am sure that neither one of the two little slips of the typewriter caused anyone any harm, but I did want to drop you a note about them.

J. S. STOLZOFF  
Radio-TV Director  
Cramer-Krasselt, Milwaukee

### LEADERSHIP

Leadership is sometimes as elusive an entity as the pot at the end of the rainbow. But you fellows at SPONSOR make it appear easy.

Your timely article on baseball rings the bell again, and adds to your already long list of excellent factual reporting on things concerning radio. What's more, it helped WLOW sell its Sunday baseball games to a local advertiser.

By the way, WLOW is carrying the full daytime schedule of the New York Yankees this year; has organized a Knot Hole Club for white and negro boys between the ages of 10 and 14, with 2,000

(Please turn to page 6)

## We're Selling Listeners

... not  
merely Time

WWSW offers you more listeners per dollar in this rich Pittsburgh market because we're offering Pittsburgh what it wants to hear.

- MORE SPORTS
- MORE MUSIC
- MORE SPECIAL EVENTS

A host of advertisers—both local and national\*—know the pulling power of WWSW programming. (Proved over 16 successful years of broadcasting.) So, when you want listeners—turn to the station that has 'em . . .

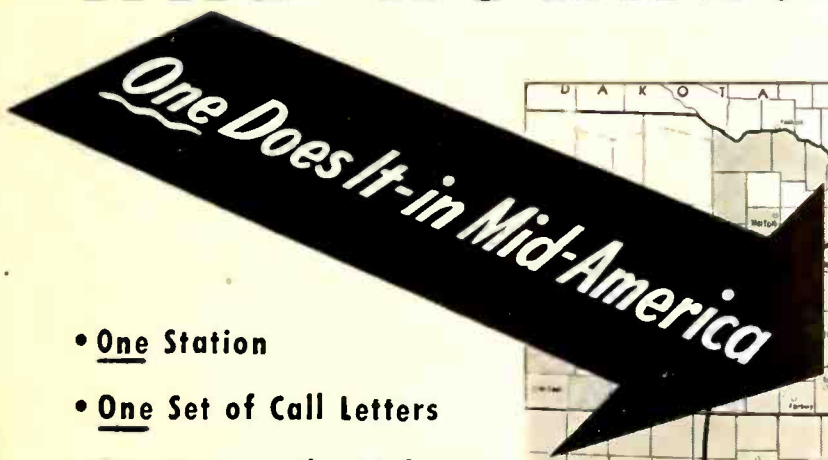
# WWSW

PITTSBURGH'S  
Major Independent

WWSW, INC.  
Keystone Hotel Pittsburgh, Pa.

\*Ask Forjoe

# URBAN... SUBURBAN... AND RURAL....

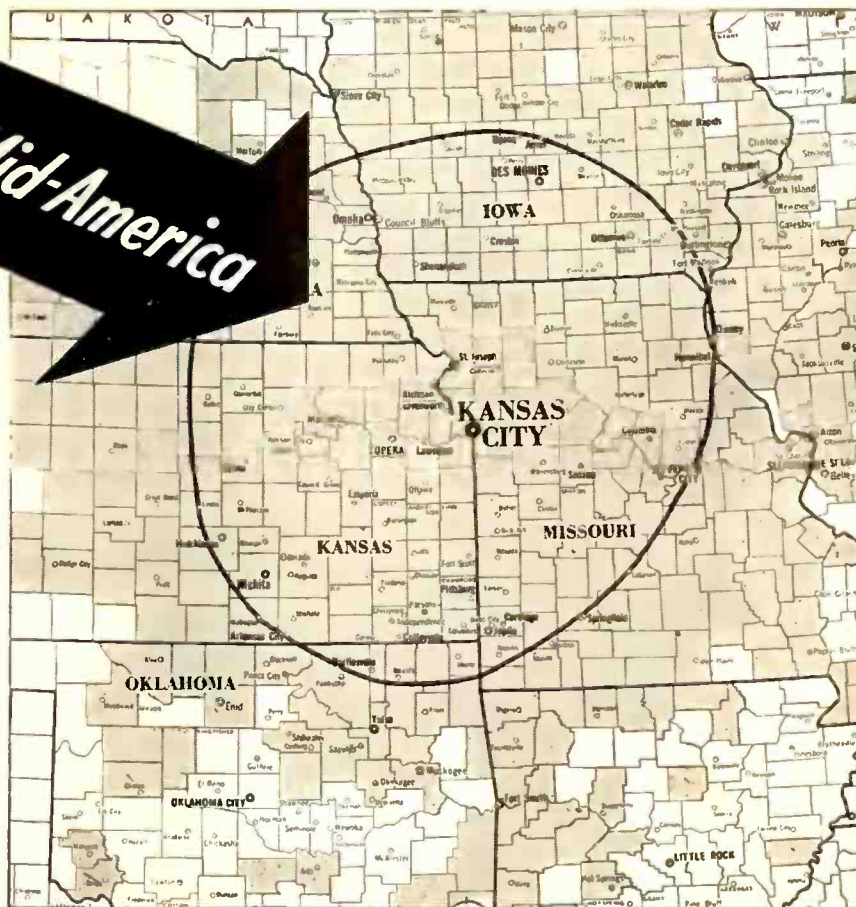


- One Station
- One Set of Call Letters
- One Spot on the Dial
- One Rate Card

Mid-America presents a diversified market. Inside KCMO's measured ½ millivolt coverage area\* are nearly 5½ million people—25% metropolitan—27% suburban—and small town—48% rural (on farms)! And KCMO, with 50,000 watts daytime *non-directional*, has both the power and the programming to reach the complete market—Urban, Suburban and Rural. In fact, KCMO's mail count shows listener response from 415 counties in 6 Mid-America states (shaded areas on map) plus 22 other states not shown.

**For ONE STATION coverage of Mid-America, center your selling on KCMO.**

National Representative:  
John E. Pearson Co.



**\* 50,000 Watts Daytime, Non-Directional  
... 10,000 Watts Night—at 810 Kc.**



# KCMO

**... and KCFM—94.9 megacycles  
Kansas City, Missouri**

*Basic ABC Station for Mid-America*

# Richmond's...

## MAJOR INDUSTRY IS DEPRESSION PROOF!

RICHMOND, VA.  
PRODUCES OVER  
**100 BILLION**  
CIGARETTES  
ANNUALLY



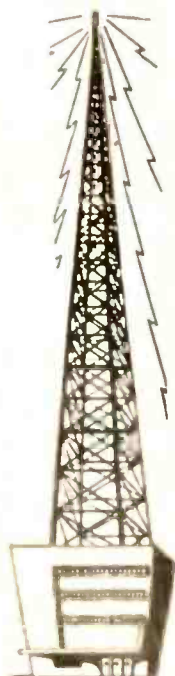
... THIS BEING MORE THAN  
1/3 THE NATIONAL OUTPUT!!

Come what may, people always buy cigarettes! Richmond, where cigarette manufacture is the major industry, is consequently never heavily affected by economic slumps!

During 1947 Richmond produced over 100 billion cigarettes. Every year this record output puts dollars into Richmond's wage earners' pockets! They have the constant power to buy your products all the time!

Richmond wage earners are faithful WRNL listeners. They rely on WRNL to tell them all about your goods and where to buy them.

**IS YOUR PRODUCT ON WRNL?**



# WRNL

910 KILOCYCLES

RICHMOND, VIRGINIA

EDWARD PETRY & CO., INC.  
NATIONAL REPRESENTATIVES

members, co-sponsored by the Norfolk Police Department and Norfolk Sports Club; also is carrying the Sunday home and away games of the Norfolk Tars; and will carry the night games of the Tars on WARY, WLOW's FM affiliate.

WLOW has filed an application for Television, and we hope you'll find a place for an article on use of TV by department stores, a TV abstainer so far.

ROBERT WASDON  
Vp  
WLOW, Norfolk

### CONTESTS AND OFFERS

In view of the many contests and offers now flooding the air, I can appreciate that your experts cannot keep abreast of all of them. However, you'll recall that in your earlier issues you mentioned our occasional "offers," but none of our latest have been mentioned.

Recently we offered the words to *Bless This House* on the Prudential Family Hour. It has been discontinued since our summer show which started last Sunday. Currently we have been alternating between recipes and Jack Berch's theme song, *I'm A Whistlin'*, on our Jack Berch program on NBC. Samples of these give-aways are attached.

While I grant they are on the insignificant side compared to some of the current jackpots being offered, nevertheless I note that you mention the large along with the small and I wondered if there was any reason why we were not included?

HARRY H. EDEL  
Radio Advertising Manager  
Prudential Insurance Co. of America  
Newark

► SPONSOR's "Contests and Offers" chart is of necessity only a cross-section of what is on the air. Running contests and offers are repeated for a while but an effort is made to report mainly new features and those which are indicative of a trend.

### SPONSOR A SALES TOOL

I am dropping you this note since I think you might be glad to hear about the use of SPONSOR in our Sales Department.

If you will recall just a short time ago I wrote and asked for several extra copies of the issue of SPONSOR that contained the industry-wide survey of sponsorship of radio programs for breweries.

(Please turn to page 8)



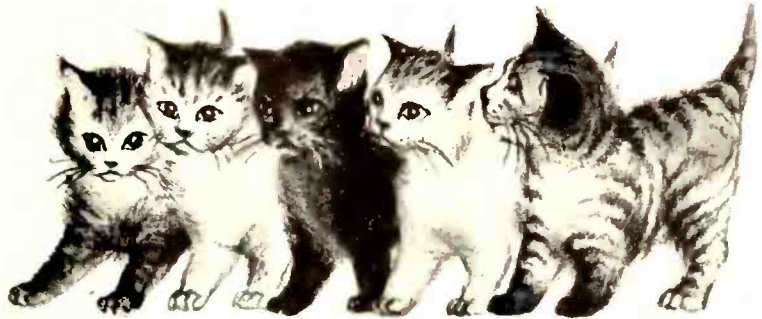


# SOMETHING NEW

RECEIVED  
JUL 12 1948

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... all the time!



THINGS KEEP MOVING in the KYW program department! Old, established KYW shows seldom pass through a season without new twists, new angles, new patterns. And *new* shows . . . custom-built for local and spot advertisers . . . keep attracting new listeners to KYW.

Whatever your plans, whatever your product . . . KYW can fashion a program to suit. And whether it's a Variety Show, a Musical, a Sports Program, or a Kid Show . . . you can be sure it will be kept fresh, stimulating, *sales-productive*. Our writers, producers, arrangers, actors, and announcers are fully conscious that good shows mean increased sales for the sponsor.

PHILADELPHIA'S NBC AFFILIATE  
50,000 WATTS



**WESTINGHOUSE RADIO STATIONS Inc**

WBZ • WBZA • KDKA • WOWO • KEX • KYW • WBZ-TV

National Representatives, NBC Spot Sales—Except for KEX • For KEX, Free & Peters

# WIP

## *Produces*

### *Example #4*

Miller North Broad Storage Company became a WIP client to tell the public of the rebuilding of its fire-razed warehouse. So successful was this campaign, that in the eight years as a WIP sponsor, and without using other radio time or other media, the company has built another warehouse to accommodate increased business. It's no burned client who says, "we feel our radio advertising on WIP is just as much a part of our business as our sales department."

# WIP

## *Philadelphia Basic Mutual*

*Represented Nationally  
by  
EDWARD PETRY & CO.*

With this survey as part of a presentation we were able to show a brewery here in Baltimore just how radio would work to their advantage and as a result landed a "healthy" contract from them.

This brewery had not used radio previously and we are firmly convinced that without the survey made by SPONSOR we would have had an extremely difficult time selling them.

I thought you might like to have this information since this one account will more than pay for our subscription to SPONSOR "ad infinitum." With this in mind we have sent you a check for an automatic renewal of our subscription when the present subscription expires.

ARMAND TERL  
Commercial manager  
WSID, Baltimore

► Many stations, station representatives, and agencies are using the "tools" in SPONSOR to make sales. The above is one of three such sales reported to us in a single week.

#### JUNE ISSUE "OUTSTANDING"

I have just finished reading the June issue of SPONSOR. The articles in this issue are outstanding, and I particularly enjoyed *Sampling Comes Second*, *TV Participation Programs*, and *Radio Creates a New Living Habit*.

You and your staff are to be congratulated on the general excellence of your publication, and particularly on the June issue. You are providing material that is instantly useable by broadcaster and advertiser alike.

C. L. THOMAS  
General Manager  
KXOX, St. Louis

#### TOO MUCH TO READ?

I think you will be interested in knowing how effectively your magazine "for buyers of broadcast advertising" can be used by sellers.

There is so much useful background information and direct sales points—also some pretty good leads—in every issue. Our entire sales force reads the magazine every month, and I am sure that all of the men in their selling use your articles and tabulations just as I do.

(Please turn to page 14)



*More People* THAN WASHINGTON, D. C.

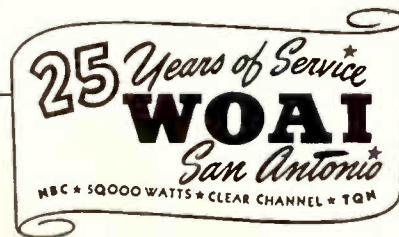
In WOAI's daytime primary area, there are more people than live in our crowded national capital. And their occupations are far more diversified. There are plain dirt farmers, cattlemen, oilmen, city dwellers and many others.

This is a wealthy market. In the San Antonio livestock market alone, last year, over \$60,475,000 were paid to stockmen for their livestock. The total effective buying power of the area is estimated at \$1,088,542,000.\*

The wants of these people are as diversified as their occupations. See your Edward Petry representatives for further information and facts showing how WOAI will tap this rich area for you.

\*Sales Management 1947 Survey of Buying Power.

*By any check  
you use—it's  
WOAI*



Represented by EDWARD PETRY & CO., INC.—New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

# FOOTBALL



## Broadcasts of all University of Maryland games now available on **WWDC**

Interest is high in the University of Maryland games in the whole Washington area. Last year this great team lost only two games and played in the 'Gator Bowl. This year's team will probably be unbeaten.

Ray Morgan, WWDC's ace sportscaster, will broadcast all of the U. of Md. games play-by-play.

National or regional advertisers can clear these games on a Baltimore station, as well as in other Maryland communities.

For rates and full details, call or wire WWDC or the Forjoe representative.

# WWDC

AM FM - The DC Independent

Represented by

**FORJOE & COMPANY**



**Mr. Sponsor**

**Justin W. Dart**

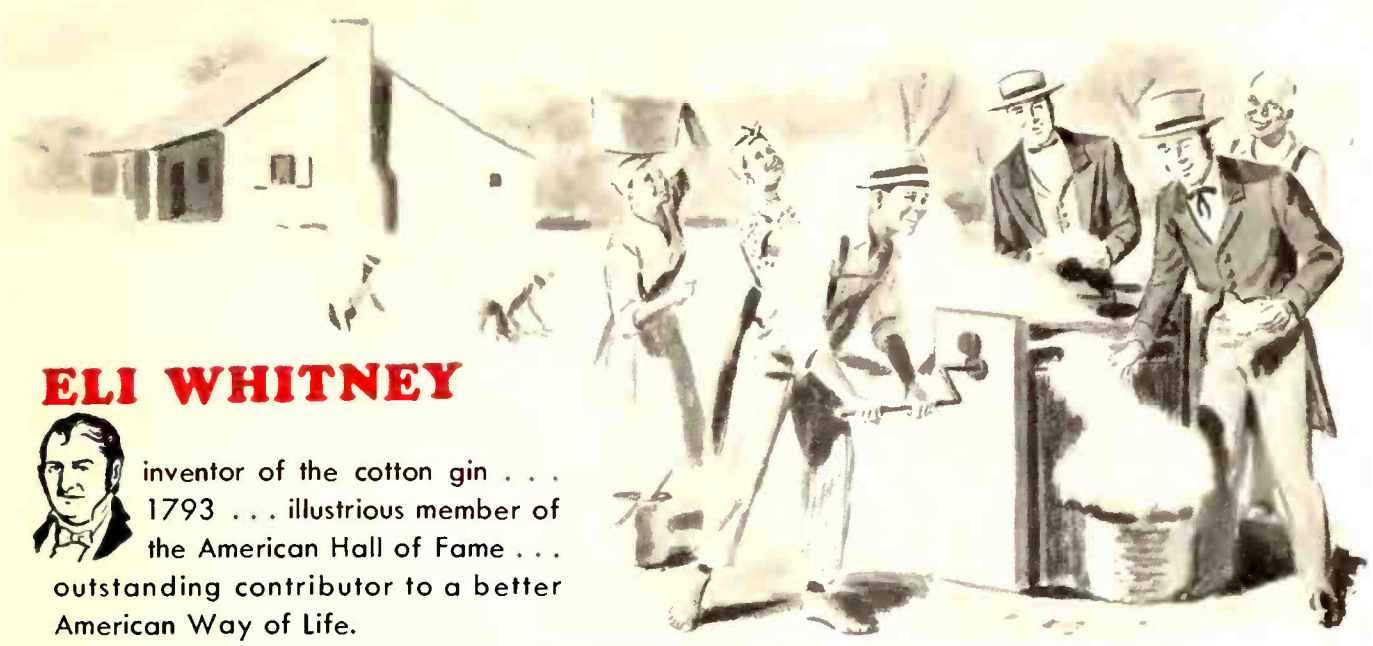
President, United-Rexall Drug Company

He was recently the key figure in another of radio's major crises. In typical, direct Dartian style (the girls in his office call him "Superman") he turned down an offer to buy the F. W. Fitch Co.; did buy Fitch's Faye-Harris show instead of renewing Rexall's Jimmy Durante program; and caused NBC to slap a "no lend-lease" policy on network time slots. He also moved his radio billings from N. W. Ayer to BBD&O. Such abrupt upheavals are not uncommon in the ultra-modern office of 41-year-old Justin Dart, the nation's No. 1 chain drugstore magnate. He's been turning drug merchandising on its ear ever since he was Walgreen's "boy wonder" in the post-depression years.

"This guy Dart," says Dart, "has an awful lot of fool luck." True, he married the boss's daughter of the Walgreen empire. But Dart never let his brawny bulk (he played good football for Northwestern, made "All Big 10") rest comfortably in his chair. He could, and still does, whiz through a day's routine in four hours. Dart practically created the superdrugstore as an answer to supermarket competition, and personally invented several now-standard drugstore innovations. Sample: Running a low wall down the middle of the store with soda booths on one side, drug displays on the other. He believes, and transferred that belief to United-Rexall when he joined them in 1941, that there's scarcely a limit to the variety of articles a drugstore can, or should, handle.

Dart out-talked Thomas E. Dewey (then representing some Rexall stockholders unfavorable to Dart) to get the Rexall vp spot offered him by his longtime friend, Edward J. Noble. He also turned down a Montgomery Ward offer at twice the salary. When Dart became president in 1943, he reorganized Rexall's conglomerate activities, moved its home office from Boston to Hollywood, featured the Rexall name on all packages, and started first national ad campaign in drug chain history.

Broadcast advertising, from the beginning, has played an important part in such plans. Dart, one of the directors of ABC, works closely with his ad manager, Tom Lane, who spends 75% of a \$2,500,000 budget in national and spot radio, and in the organization of top-grade promotional follow-ups. Dart's busy time is divided between his office, piloting his plane on business trips, his charming second wife (former actress Jane Bryan) and their two boys, and his mountain-top home. He likes his job and cautions his employees: "Make money, but have fun doing it!"



**ELI WHITNEY**



inventor of the cotton gin . . .  
 1793 . . . illustrious member of  
 the American Hall of Fame . . .  
 outstanding contributor to a better  
 American Way of Life.

*First*

**IN POWER**

**AND RESULTS**

**MICHIGAN'S GREATEST  
 ADVERTISING MEDIUM**

**WJR**



**50,000  
 WATTS**

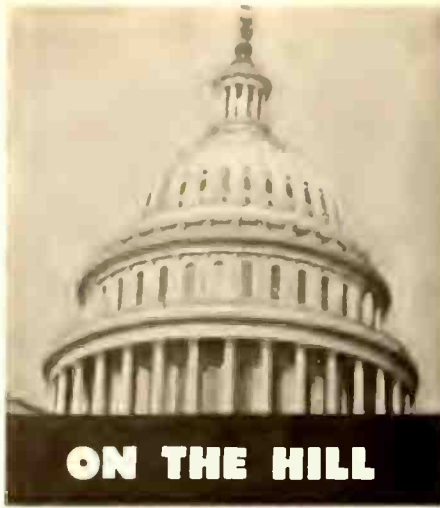
**AND  
 WJR-FM**

*Represented by  
 PETRY*

**THE GOODWILL STATION FISHER BLDG. DETROIT**

**FRANK E. MULLEN**  
*Pres.*

**HARRY WISMER**  
*Asst. to the Pres.*



### **Miss Hennock Doesn't Like Durr Mantle**

Frieda Hennock, first woman to be appointed to the Federal Communications Commission, is inheriting the liberal mantle of Clifford Durr, whether she likes it or not. Already women's clubs are planning to use Miss Hennock in "remaking radio as an inspirational force." Miss Hennock, a corporation lawyer, and a good one, is far from Durr's thinking. She doesn't like the "new look" pressure that's been poured on her by her own sex.

### **RMA Says "No" to TV Trade Shows**

Because demand for television receivers is sufficient to keep manufacturers working full speed for the next year, the Radio Manufacturers' Association (RMA) wants no part of video trade shows. Using governmental requirements and short manpower as a partial excuse, RMA voted in its 24th Annual Convention (June 17) not to participate in any such gatherings. There's a hedge in that shows promoted by dealers or distributors are not frowned upon.

### **No Network Pressure for More Than Five TV Stations**

Pressure for lifting of restriction of number of video stations that one firm can own will not have network backing. *On the Hill* last month referred to the FCC TV-limit as six stations. Present FCC regulation is five, not six. It's six for FM station ownership. Networks lack of interest is caused by the money necessary for more than five stations. Sid Strotz, NBC's top TV man, pointed out recently that one completely equipped studio, as NBC would like to equip and run it, costs \$300,000 per year.

### **First Quarter Dividends Hit All-Time High**

Dividend payments during the first quarter of 1948 were at an all-time record, establishing (if 1st quarter level is maintained) an annual payment basis of \$7,500,000,000. This compares with \$5,600,000,000 in 1946 and \$4,700,000,000 in 1945. Second quarter business doesn't justify the first quarter payments, which is one reason why advertising is being cut. Advertising, being most noted by stockholders and, to many managements, being expendable, is usually cut in efforts to maintain a dividend rate.

### **No Advertising Allowance for Vending Machine Display**

Candy manufacturers who have been giving vending machine operators a lower price than non-automatic retailers will have to revise their pricing formulas. Federal Trade Commission

early in June ordered Walter H. Johnson Candy Company (Powerhouse and Heavyweight Champ Candy bars) to cease and desist giving a vending machine company a better break than other customers. Complaints on the same basis against ten other manufacturers of sweets are pending. Claims that allowances were for machine display "advertising" were not upheld by trial board.

### **Exports Off Despite ERP**

Lack of consistent U. S. product advertising to European and South American consumers is one of the reasons why, despite all the millions being presented, loaned, or leased abroad, exports of U. S. products are tapering off. Export firms, many of them virtually selling on a cost-plus basis, are loath to include advertising in their pricing formulas and thus in many cases U. S. ERP money is going for goods of other nationals. Election of Republican nominee Dewey this November may carry with it a mandate to manufacturers to spend some money on export advertising. Dewey is both business and international minded.

### **Cotton Raises Southern Income**

Production of cotton this year will be less than is needed for U. S. and foreign consumption. Result will be higher cotton prices and more money for Southern planters. This is already reflected in better business conditions in the South and smiles on the faces of broadcast station owners south of the Mason-Dixon Line.

### **36 Months Before 28-Hour Weekly TV Scheduling**

Although a suspended requirement for TV station operation for new licensees several years ago was 28 hours a week, new regulation, effective July 1, requires only 12 hours a week for the first 18 months with an increase of four hours each six months until a 28 hour minimum is reached. That means a station can be on the air three full years before it has to program an average of four hours a day. Putting a test pattern (station identification) on the air will not constitute programing.

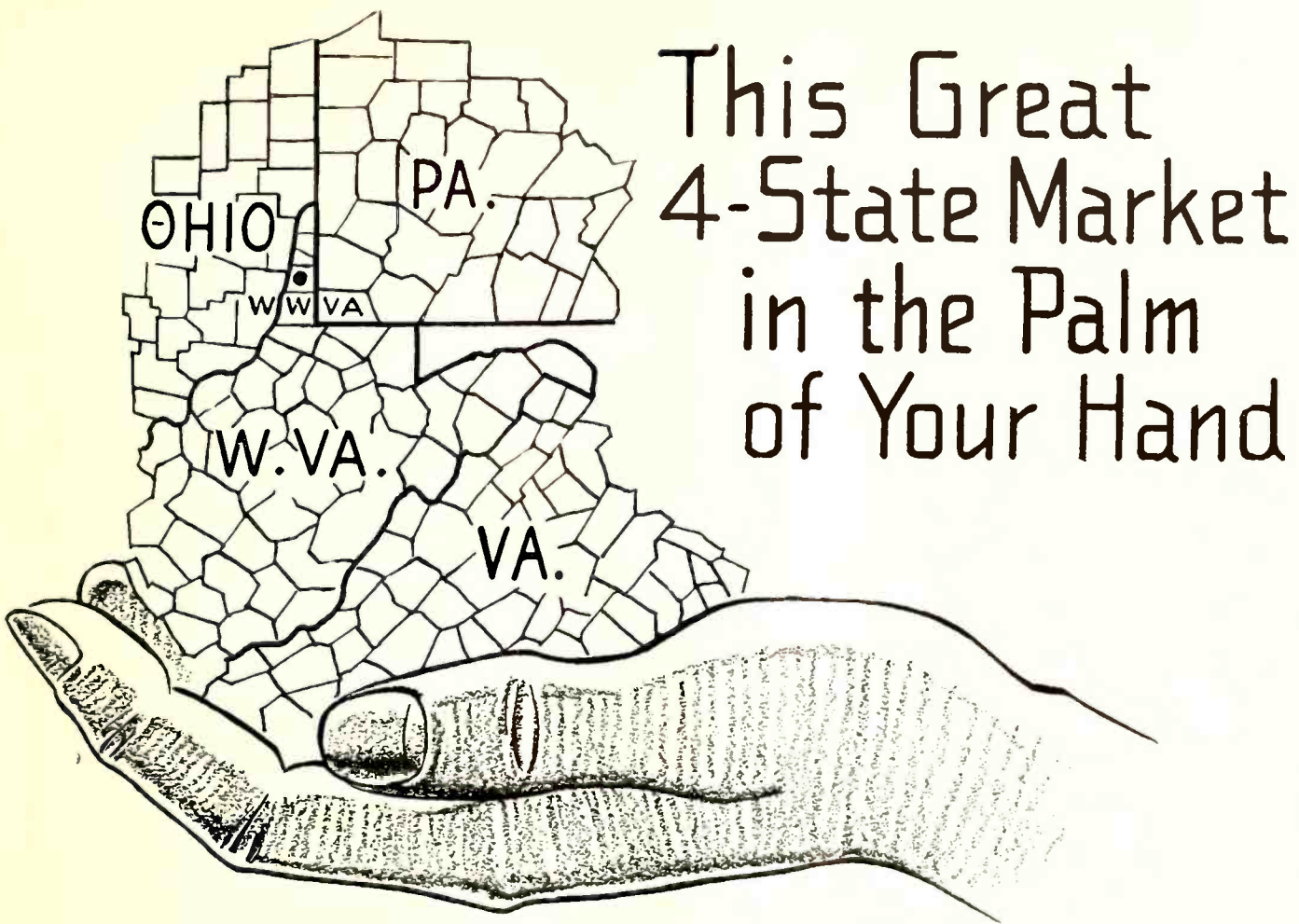
### **Manpower to Start Tightening in Six Months**

Draft and tremendously increased demand for men in semi-mobilized industries (airplane, radar, atomic energy, etc.) will force other industries to start bidding for good men. Employee relations campaigns (some on air, some in black and white) are already being charted. The nation will be on a wartime economy for a long time even if foreign pressure problems (Palestine, Russia, Argentine) are relaxed.

### **An Interim Report on Congress**

Congress recessed without doing anything about the margarine tax reduction. It also exited with nothing accomplished regarding housing and a number of other problems. Advertising scheduled on an "if" basis (if tax-free margarine had been okayed and if millions were poured into federal housing) will naturally not be released.

Governor Dewey, whom many people look upon as the next president, has stated that he's against further governmental encroachment on private broadcasting. Nevertheless a revised White Bill will be introduced at the next session of Congress to further regulate radio. The broadcasting industry is generally against the White Bill and has come to the conclusion that living under the law that created the Federal Communications Commission is not as bad as they thought that it was. Every new bill introduced hits a number of private radio interests hard.



This Great  
4-State Market  
in the Palm  
of Your Hand

Reach It With **ONE** Station  
**ONE** Cost, **ONE** Billing

What makes it a great market? More than eight million people who live and work and *listen* in this primary steel-and-coal belt of the nation. More important, *they spend Four and One-Half Billion Dollars Annually.* You can have the bulk of this potent sales market with *one station, one cost, one billing*—with WWVA, the station with the friendly programming that reaches the hearts of these people who have the power to buy. Your Petry man has the details; ask him today!

*WWVA has guaranteed bonus coverage in Kentucky, Maine, Maryland, New York, North Carolina, Tennessee and Vermont.*



**WWVA**

50,000 WATTS •• CBS •• WHEELING, W. VA.  
NATIONALLY REPRESENTED BY EDWARD PETRY & CO.

*The Swing is to WHB in Kansas City*



For spectacular results, the kind you'd get by dropping a sparkler into a box of pin-wheels, join the Swing to WHB in Kansas City. Operating full time on an excellent, low frequency, WHB is loaded! And with 10,000 watts, we've got more power than a string of cannon crackers. Rates are unchanged. So skyrocket July sales by celebrating your personal independence from advertising worries. Join the Swing to WHB!

See your John Blair man for availabilities.

**10,000 WATTS IN KANSAS CITY**

**WHB**

DON DAVIS  
PRESIDENT

JOHN T. SCHILLING  
GENERAL MANAGER

Represented by  
**JOHN BLAIR & CO.**

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

My only complaint is that SPONSOR is so interesting and has so many facts in it that almost too much of my reading time has to be devoted to it. You don't mind a complaint like that, do you?

CHARLES E. MAXWELL  
WNJR, Newark

#### GOOD PRINTING?

We should like to procure copies of any back issue of your publication, SPONSOR.

In brief, here's the particular reason for this request: frankly, we have in mind distributing copies of your publication to advantage among a few selected customer contacts throughout the country, as a means of demonstrating to them the smooth, receptive printing possibilities of the paper. Can you conveniently cooperate with us in this way?

Perhaps we should take the occasion, incidentally, to commend you upon the appealing, well-balanced nature of the publication from the standpoint of typographic design. You evidently put forth considerable effort on it in this respect. As such, we presume the publication is meeting with popular approval on the part of your reading audience.

ELMER S. LIPSETT  
Advertising department  
S. D. Warren Co.  
Boston

#### TV RESULTS

May I congratulate you on the feature in your May 1948 issue entitled *Television Results*.

This is the type of information that has been awfully hard to obtain and to find it in such intelligent form in your publication is quite a pleasure.

I hope that you plan to make this a monthly feature of your magazine.

MORT HEINEMAN  
Vp  
Franklin Bruck Advertising Corp.  
New York

We share the enthusiasm for, and interest in, the "TV Results" department of your publication.

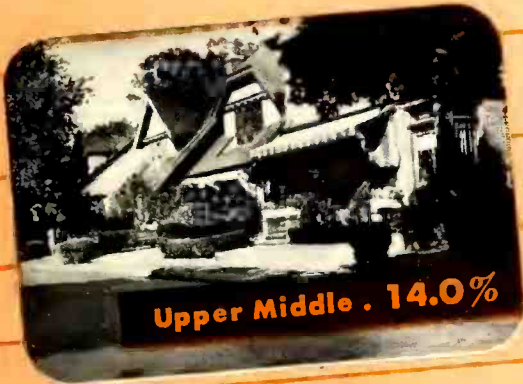
BRUCE DENNIS  
Public relations director  
WGN, Chicago

▶ TV Results was made a monthly feature effective with the May 1948 issue (see page 30)





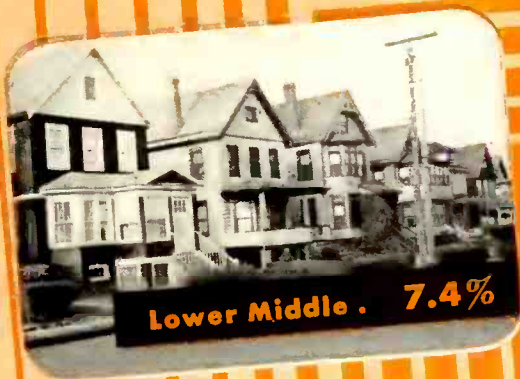
**HIGH . . . . . 12.5%**



**Upper Middle . 14.0%**



**MIDDLE . . . . . 60.1%**



**Lower Middle . 7.4%**



**POOR . . . . . 6.0%**

## Who's TV now? . . .

*"Only somebody in the chips can afford to buy a Television set. Others look for free in a bar."*

That's the curbstone appraisal of the TV market today . . . ground floor chance to get close to the upper clawsses—before the Joe Doakes crowd in!

To the advertiser Always Chasing Rainbows, we bring bad news. Joe is not only in—but It!

From three leading set manufacturers, WPIX secured lists of 1947 installations in New York City and suburbs—33,074 in all. Discarding 1,319 in saloo—well, public places—left 31,755 in homes . . . of which 16,961 were City, and 14,794 suburbs.

Allocating City sets to districts by income groups . . . upset the TVclass market apple cart! Because:

High districts had only 12.5% of the sets; and Upper Middle 14%—both combined 26.5%! But Middle districts showed 60.1%—and with Lower Middle and Poor districts totalled 73.5%!

Park Avenue is poor pickings . . . compared to the Borough That Has Everything—ranks first in set ownership! (Brooklyn! What else?) Manhattan is a poor fourth! . . . Write WPIX for the survey.

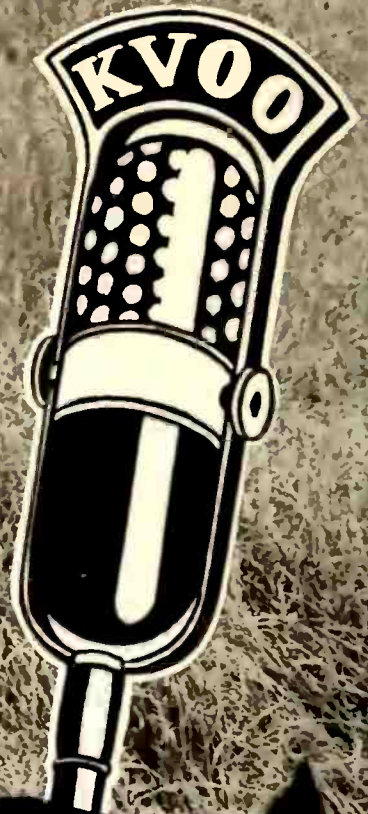
The majority TV audience is folks who stay home nights so they can get to work in the morning—mass market, growing fast in New York!

And WPIX, with its extensive facilities for producing picture programs, and the most modern equipment . . . offers advertisers the opportunity to grow with a growing market and medium . . . Time rates and programs on request.

**WPIX • THE NEWS Television Station**  
220 East 42nd St., N. Y. C. . . . MUrray Hill 2-1234  
*Represented outside New York City by*  
FREE & PETERS, 444 Madison Ave., New York 22



# A Sea of Grass and a Voice



Yes, there's a 'sea of grass' reaching from Tulsa to the Kansas line and every year this famed Osage pastureland fattens thousands of feeder cattle from all over the nation. Serving this sea of grass with its busy and prosperous towns is the Voice of Oklahoma, Oklahoma's Greatest Station. Osage cattle ranches are big business and KVOO's Farm Department plays an important part in helping assure their most profitable operation through the dissemination of wanted information. We're 'home folks' with Osage cattlemen and proud of it!

P. S. In case you hadn't noticed, beef is bringing a good price these days. There'll be a lot of new money in the Osage-KVOO market this year.

1. View of part of 1947 Osage Cattleman's Association Ranch Tour cavalcade.
2. Sam Schnieder, KVOO Farm Editor
3. Barbecue scene on Ranch Tour

## RADIO STATION KVOO

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

# new and renew



## New National Spot Business

| SPONSOR   | PRODUCT                     | AGENCY                        | STATIONS  | CAMPAIGN, start, duration  |
|---|-----------------------------|-------------------------------|---|--|
| American Tobacco Co                             | Lucky Strike                | BBD&O                         | 50-100*<br>(Summer campaign)                              | E.t. spots, breaks; Jun-Jul; 6 wks   |
| Bristol-Myers Co                                | Sentry (hair tonic)         | Doherty, Clifford & Shenfield | 5-10*   | E.t. spots; Jun-Jul; 6-13 wks  |
| Chrysler Dealers                                | Cars                        | McCann-Erickson               | 75-100<br>(Expanding current sched)                       | "Animal World Court"; 5-min e.t.; Jun-Jul; 26 wks                              |
| Continental Baking Co                           | Wonder Bread                | Ted Bates                     | 20-30*  | E.t. spots, breaks; Jul 1-15; 13 wks   |
| Eagle-Lion Films                                | Motion pictures             | Monroe Greenthal              | Indef<br>(3-day saturations, local)                       | E.t. breaks; Jul 1; 52 wks   |
| Electric Auto-Lite Co                           | Auto parts, accessories     | Ruthrauff & Ryan              | 115*<br>(Dealer-placed)<br>50-60<br>(Nat'l spot campaign) | "Gasoline Alley"; 15-min e.t.'s; Jun 15; indef<br>E.t. breaks; Aug-Sep; 13 wks |
| Fels & Co                                       | Fels Naptha Soap            | S. E. Roberts                 | 2-3*<br>(Test campaign)                                   | Spots; Jul 15-Aug 15 or later; 13 wks  |
| General Baking Co                               | Bond Bread                  | BBD&O                         | 5-10*   | E.t. spots; Jul 1; 13 wks  |
| General Foods Corp                              | Bliss Coffee                | Benton & Bowles               | 10-15*<br>(Test campaign, may expand)                     | Spots, breaks, partic; Jun 1; 26 wks   |
| Hoberg Paper Mills                              | Charmin Tissues             | Cramer-Krasselt               | 11*<br>(Test campaign, will expand)                       | E.t. spots; Jun 1-Jul 1; 13 wks  |
| International Latex Corp                        | Playtex Girdles             | Foote, Cone & Belding         | 50-60*<br>(Summer campaign, may expand)                   | E.t. spots; Jun 7; 6 wks   |
| Lever Bros                                      | Breeze                      | Federal                       | 20-30*<br>(Expanding East and Midwest)                    | E.t. spots; Jul 1; 13 wks  |
| National Biscuit Co                             | NBC Bread                   | McCann-Erickson               | 5-10<br>(Test campaign, may expand)                       | E.t. spots; Jul 1-15; 13 wks   |
| Procter & Gamble Co                             | Drene (shampoo)             | Compton                       | 50-100<br>(Fall campaign)                                 | E.t. spots, breaks; Aug 1; 13 wks  |
| R. J. Reynolds Tobacco Co                       | Camels                      | William Esty                  | 30-40*<br>(Expanding current sched)                       | E.t. spots, breaks; Jun-Jul; 6-13 wks  |
| Sears, Roebuck & Co (Allstate Insurance Co div) | Insurance                   | Goodkind, Joice & Morgan      | 10-20*<br>(West Coast campaign)                           | Spots; Jul-Aug; 13 wks   |
| Winarick, Inc                                   | Jeris Hair Tonic, Cream Oil | Harry B. Cohen                | 5-6*<br>(Mkt tests, may expand)                           | Spots; Jul-Aug; 6-13 wks   |

\*Station list already sel.



## New and Renewed on Television

| SPONSOR   | AGENCY                           | STATION  | PROGRAM, time, start, duration  |
|---|----------------------------------|--|---|
| Beam Products Inc                                       | Direct                           | WJZ-TV, N. Y.  | Film spots; approx Aug 15*; 13 wks (n)  |
| Fred Dannenhauer Jr (radio dealer)                      | Solis S. Cantor                  | WCAU-TV, Phila.  | Spots; May 19; 13 wks (n)   |
| Allen B. Dumont Labs and Dumont TV Dealers              | Buchanan                         | WFIL-TV, Phila.  | Phila. Inquirer TV Newsreel; Sun 7:58-7:45 (rpt at sign-off); May 23; 26 wks (n)                                |
| Eastern-Columbia Dept Store                             | Stodel                           | KTLA, L. A.  | Partic in "Shopping at Home" (addn to current schedule); May 7; 13 wks (r)                                      |
| Edgewater Dealers Assn (Chevrolets)                     | J. Walter Thompson               | WCBS-TV, N. Y.   | Spots; Jun 16; 2-4 wks (n)  |
| First Federal Savings & Loan Assn                       | Direct                           | WCAU-TV, Phila.  | Nancy Niland, The Federal Girl; Tu 8-7:15 pm; May 25; 52 wks (n)  |
| General Foods Corp (Jell-O div)                         | Young & Rubicam                  | WNBT, N. Y.<br>WRGB, Schen.<br>WBZ-TV, Boston<br>WPTZ, Phila.<br>WNBW, Wash.<br>WBAL-TV, Balto.<br>WTVR, Richmond                                | Author Meets the Critics; Sun 8-8:30 pm; Jun 13; 13 wks (r)   |
| (Lamp Dept)<br>(Maxwell House Coffee)                   | BBD&O<br>Benton & Bowles         | WEWS, Cleve.<br>WNBT, N. Y.<br>WRGB, Schen.<br>WBZ-TV, Boston<br>WPTZ, Phila.<br>WBAL-TV, Balto.<br>WTVR, Richmond<br>WNBW, Wash.<br>WABD, N. Y. | Cleveland Indians home games; n e. o. l.; May 24; season (n)<br>Try to Do It; Sun 8:30-9 pm; Jul 1-4; 4 wks (n) |
| (Various cereals)<br>George Gorson<br>(Chrysler dealer) | Benton & Bowles<br>Philip Klein  | WCAU-TV, Phila.  | Small Fry; Th 6-6:30 pm; Jun 4-5; 2 wks (n)<br>Spots; May 19; 13 wks (n)  |
| Harper Boat Bldg Co<br>(Cabin cruisers)                 | Ross, Gardner & White            | KTLA, L. A.  | Spots; May 23; 13 wks (n)   |
| Harris & Frank Co<br>Hill Shoe Co                       | Stodel                           | KTLA, L. A.  | Partic in "Shopping at Home" (May 11; 13 wks (n))   |
| Major Oil Co (Fuel oil)                                 | Solis S. Cantor                  | WCAU-TV, Phila.  | Spots; May 23; 13 wks (n)   |
| B. Meier & Son, Inc (Broadcast Corned Beef Hash)        | Shaw & Schreiber<br>H. C. Morris | WCAU-TV, Phila.<br>WJZ-TV, N. Y.   | Major events; Mon 7:4-8:3 p<br>Spots; approx Aug 15*; 52 w (n)  |



|   |  |  |   |
|---|--|--|---|
| Peter Paul Inc<br>Petrol Corp<br>(P.D.O. Gasoline)<br>Jacob Reed Store<br>(Men's clothing)<br>E & M Schaeffer Brewing<br>Co<br>Odell Co (Trot Hair Tonic)<br>Old Dutch Coffee Co<br>Swan Bottling Co<br>(Soft drinks)<br>Texas Co | Platt-Forbes<br>McNeill & McGleery<br>E. L. Brown<br>BBD&O<br>Lawrence C. Gumbinner<br>Peck<br>May<br>Kudner | WJZ-TV, N. Y.<br>KTLA, L. A.<br>WGAL-TV, Phila.<br>WPIX, N. Y.<br>WJZ-TV, N. Y.<br>WAHD, N. Y.<br>WJZ-TV, N. Y.<br>WGAL-TV, Phila.<br>WNBT, N. Y.<br>WRGL, Schen.<br>WBZ-TV, Boston<br>WPTZ, Phila.<br>WNBW, Wash.<br>WBAL-TV, Balto.<br>WTVR, Richmond<br>WCBS-TV, N. Y.<br>WBKB, Chi.<br>KTLA, L. A. | Spots; approx Aug 15*; 52 wks (n)<br>Olympic Auditorium wrestling bouts (24-game sched); Wed<br>8:30-close; May 19; 24 wks (n)<br>Spots; May 28; 13 wks (n)<br>Hockey Games; through fall season as sched (n)<br>Spots; approx Aug 15*; 26 wks (n)<br>Cosponsorship of boxing bouts; Mon 9:05-11 pm; May 24; 13<br>wks (n)<br>Spots; approx Aug 15*; 26 wks (n)<br>Spots; Jun 7; 16 wk (n)<br>Texaco Star Theater; Tu 8-9 pm; Jun 8; 52 wks (n)<br>Spots; May 19-24; 13 wks (n) |
| United Airlines   | N. W. Ayer   |  |   |

\* Tentative date set for station to go on air



## New On Networks

| SPONSOR  | AGENCY  | NET                              | STATIONS         | PROGRAM, time, start, duration   |
|--|---|----------------------------------|------------------|--|
| Eversharp, Inc.<br>Fruehauf Trailer Co<br>Johns-Manville Corp<br>S. C. Johnson<br>Smith Bros | Blow<br>Zimmer-Keller<br>J. Walter Thompson<br>Needham, Louis & Brorby<br>Sullivan, Stauffer, Colwell &<br>Bayles | ABC<br>ABC<br>*MBS<br>NBC<br>ABC | 75<br>365<br>163 | Stop the Music; MTWTF Sun 8:15-8:30 pm; Sep 19; 52 wks<br>This Changing World; Sun 3-3:15 pm; Jun 20; 52 wks<br>Bill Henry; MTWTF 9:55-10 pm; Aug 23; 52 wks<br>Dizzy Dean; Sat 5-5:15 pm; Jul 3; 52 wks<br>Stop the Music; Sun 8-8:15 pm (segment); Sep 5; 52 wks |
| Spindel Co   | Cecil & Preshrey  | ABC                              |                  | Stop the Music; Sun 8:30-8:45 pm (segment); May 23;<br>42 wks (hiatus Jul 4-Aug 29)  |

\*Formerly on another network

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



## Renewals On Networks

| SPONSOR   | AGENCY  | NET   | STATIONS   | PROGRAM, time, start, duration  |
|---|---|---|--|---|
| American Home Products Corp   | Sullivan, Stauffer, Colwell &<br>Bayles   | NBC   | 127  | Hollywood Star Preview; Sun 6:30-7 pm; Jun 27; 52 wks   |
| H C Cole Milling Co<br>D L & W Coal Co<br>Derby Foods Inc<br>Farnsworth Television & Radio<br>Corp<br>General Mills Inc | Gardner<br>Ruthrauff & Ryan<br>Needham, Louis & Brorby<br>Warwick & Legler<br>Dancer-Fitzgerald-Sample<br>Knox Reeves | MBS<br>MBS<br>ABC<br>ABC<br>NBC<br>ABC<br>NBC | 105<br>37<br>192<br>163<br>65<br>192<br>138<br>11                            | Ernie Lee; Sun 3-3:30 pm; Sep 26; 12 wks<br>The Shadow; Sun 5-5:30 pm; Sep 12; 39 wks<br>Sky King; all days MTWTF 5:30-6 pm; Sep 6; 52 wks<br>Metropolitan Auditions of the Air; Sun 4:30-5 pm; Nov 14  |
| Household Finance Corp<br>Kraft Foods Co<br>Lever Bros Co (Pepsodent div)<br>Liggett & Myers Tobacco Co                 | LeVally<br>Needham, Louis & Brorby<br>Foote, Cone & Belding<br>Newell-Emmett  | CBS<br>NBC<br>NBC<br>NBC                      | 61<br>146<br>131<br>161  | Light of the World; MTWTF 2:45-3 pm; May 31; 52 wks<br>Jack Armstrong; all days MTWTF 5:30-6 pm; Sep 6; 52 wks<br>Today's Children; MTWTF 2:30-2:45 pm; May 31; 52 wks<br>This Woman's Secret; MTWTF 4-4:15 pm PDST; May<br>31; 52 wks<br>Sam Hayes; MTWTF 7:45-8 pm PDST; May 31; 52 wks<br>The Whistler; Wed 10-10:30 pm; Jun 23; 52 wks<br>The Great Gildersleeve; Wed 8-8:30 pm; Sep 8; 52 wks<br>Bob Hope; Tu 10-10:30 pm; Jun 15; 52 wks<br>Chesterfield Supper Club; MTWTF 7-7:15 pm; Jun 7;<br>52 wks   |
| Planters Nut & Chocolate Co<br>Procter & Gamble Co  | Raymond R. Morgan<br>Benton & Bowles<br>Compton<br>Dancer-Fitzgerald-Sample   | NBC<br>NBC<br>CBS<br>NBC                      | 12<br>136<br>83<br>153<br>149<br>144<br>81<br>84<br>153<br>144<br>145<br>150 | Elmer Peterson; WTF 5:45-6 pm PDST; Jun 23; 52 wks<br>Life of Riley; Sat 8-8:30 pm; Jul 3; 52 wks<br>Lowell Thomas; MTWTF 6:45-7 pm; Jun 28; 52 wks<br>Road of Life; MTWTF 10:30-10:45 am; Jun 28; 52 wks<br>Right to Happiness; MTWTF 3:45-4 pm; Jun 28; 52 wks<br>Truth or Consequences; Sat 8:30-9 pm; Jul 3; 52 wks<br>Beulah; MTWTF 7-7:15 pm; Jun 28; 52 wks<br>Jack Smith; MTWTF 7:15-7:30 pm; Jun 28; 52 wks<br>Joyce Jordan, M.D.; MTWTF 10:45-11 am; Jun 28; 52 wks<br>Life Can Be Beautiful; MTWTF 3-3:15 pm; Jun 28; 52 wks<br>Ma Perkins; MTWTF 3:15-3:30 pm; Jun 28; 52 wks<br>Pepper Young's Family; MTWTF 3:30-3:45 pm; Jun 28;<br>52 wks |
| Prudential Insurance Co<br>Quaker Oats<br>Richfield Oil Co  | Benton & Bowles<br>C. J. LaRoche<br>Hixson-O'Donnell  | CBS<br>ABC<br>NBC                             | 152<br>121<br>8  | Prudential Family Hour; Sun 6-6:30 pm; Jun 6; 52 wks<br>Ladies Be Seated; MTWTF 2-2:15 pm; Jul 1; 52 wks<br>Richfield Reporter; SMWTF 10-10:15 pm PDST; May 2;<br>52 wks  |
| Seeman Bros Inc   | Weintraub   | ABC   | 191  | Monday Morning Headlines; Sun 6:15-6:30 pm; May 30;<br>52 wks   |
| United-Rexall Drug Co<br>(Rexall Drug Co div)<br>Universal Match Co<br>(Schutter Candy Co div)                          | N. W. Ayer<br>Schwimmer & Scott   | NBC<br>ABC                                    | 161<br>232   | Rexall Summer Theatre; Sun 7:30-8 pm; May 30; 52 wkst<br>David Harding Counterspy; Sun 4:30-5 pm; Sep 12; 52<br>wks   |

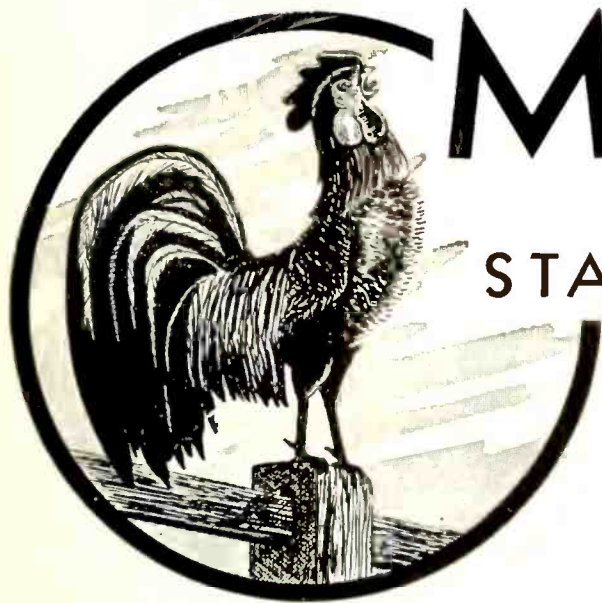
Walt sponsor: Alice Faye Phil Harris in the fall

## New Agency Appointments

| SPONSOR   | PRODUCT (or service)  | AGENCY  |
|---|---|---|
| Allstate Insurance Co, Chi.<br>Arco Paint Co, Cleveland<br>Bensdorf Importers Inc, N. Y.<br>Boston American Baseball Co, Boston<br>Bradshaw Co, N. Y.<br>British South American Airways | Insurance<br>Paint<br>Royal Dutch Cocon<br>Boston Red Sox<br>Popcorn, popcorn equipment<br>Air travel | Goodkind, Joice & Morgan, Chi.<br>Irwin-McHugh, Il'wood<br>James Thomas Chirurg, Boston<br>Arthur W. Sampson, Boston<br>Birmingham, Castleman & Pierce, N. Y.<br>Houck, Miami |

(Please turn to page 137)

C. E. HOOPER, INC. REPORTS ON



# MORNING

STATION-PREFERENCES

IN "IOWA PLUS"!

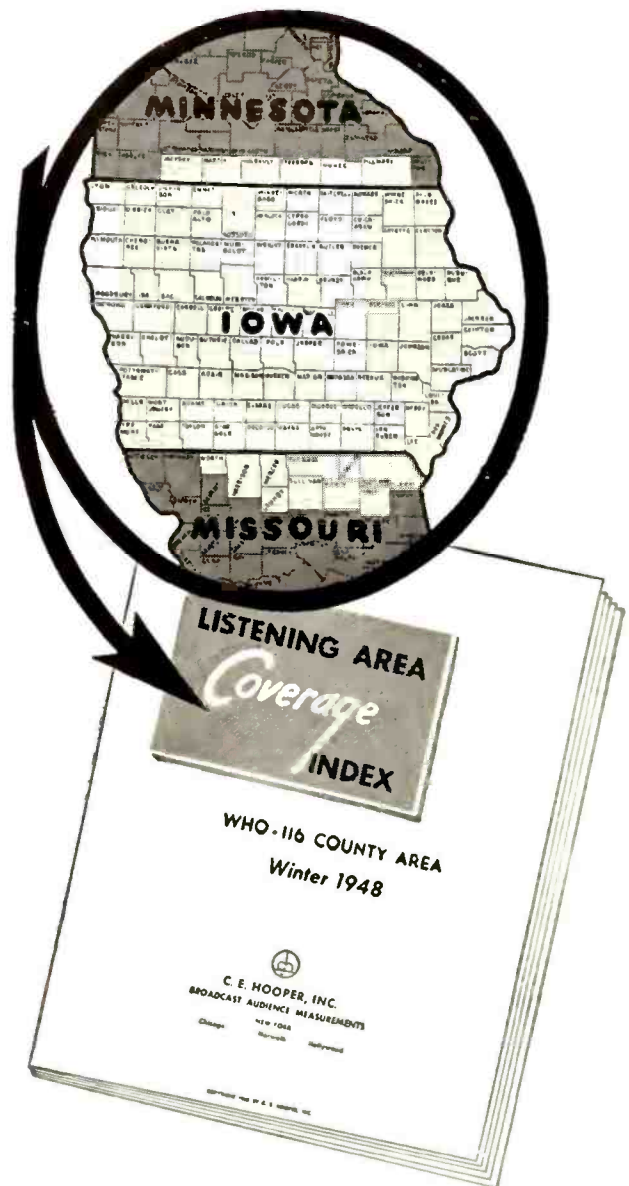
C. E. Hooper, Inc. has just released a Winter, 1948 Listening-Area Coverage Index for the 116-county area which we call "Iowa Plus."

The Index gives percentage of mentions for each station selected by more than 1% of the people polled. A scientifically-selected cross-section of listeners were asked "To what stations do you and your family listen most frequently or the most time?"

MORNINGS, WHO GET 30%  
NEXT STATION GET 9%!

For the period 6:00 AM-12:00 Noon, WHO was rated first by 30% of the respondents. Eight other Iowa commercial stations were selected by 1% or more of the people. The combined rating for all these eight stations totalled 31%.

Top-notch programming, outstanding public service means better values. Write for your copy of the 116-County Area Report—or ask Free & Peters.



# WHO

**+ for Iowa PLUS +**

DES MOINES . . . 50,000 WATTS

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

FREE & PETERS, INC., National Representatives



## Unlock Rhode Island mornings —

—and step into a warmingly profitable reception! It's a million-listener area, a rich area! And here are names to conjure with, ready-made prestige that pays off.

### MARTIN AGRONSKY—

Internationally famous commentator presents world news from Washington daily except Sunday, 8.00-8.15 A.M.

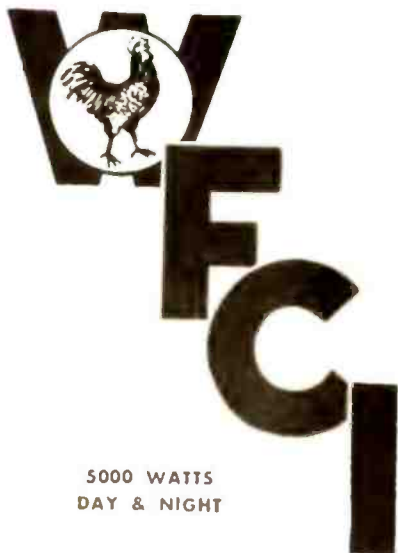
### BING CROSBY—

A fifteen-minute recorded program. Nothing more need be said. The time is 8.15-8.30 A.M. Monday thru Friday.

### BETTY GUNNING—

—started talking to women in this million-listener area five years ago. Solidly established. When Betty says "buy" they buy! Spots available now and then.

Write, wire or phone for rates



5000 WATTS  
DAY & NIGHT

WALLACE A. WALKER, Gen. Mgr.  
PROVIDENCE, The Sheraton-Biltmore  
PAWTUCKET, 450 Main St.

Representatives:  
**EVERY-KNODEL, INC.**

## New developments on SPONSOR stories

(See "Weather Is Commercial," *SPONSOR*, June 1947, page 13.) Are more advertisers sponsoring weathercasts now than last year? What new developments have there been in weather programing? How popular are weather programs with listeners and viewers?

## p.s.

Everybody talks about the weather. That's why the number of advertisers selling via the service type of weather spots and programs in radio and television has nearly doubled since the last SPONSOR report. Surveys, such as the recent one made by farm-belt station WBAA, Lafayette, Ind., show that up to two-thirds of the farm housewives listening to homemaking programs want straight, factual weather forecasting included. Their farmer-husbands want the latest weather data too, because to them weather is vital. The perfect noontime farm program, according to WBAA, would contain two weather forecasts in the hour, as well as news, farming tips, and music. To many a station located in the rich heart of America's farming centers, this is not startling. There are few sizable farm-area stations that don't have regular weathercasts several times a day, often from their own weather staffs. Advertisers have found that these farm weather forecasts sell everything from tractors to appliances, and feeds to furnishings.

The interest in weather is not confined to farming communities. The sale of Harry S. Goodman's CCNY-prize-winning weather jingles has jumped from 200 markets last year to over 400 today, with a waiting list. More than half of this 100%+ increase is concentrated in large metropolitan areas. Also, big-city stations like WLW, WFIL, WNEW, and others are not content with reporting the U. S. Weather Bureau forecasts in their newscasts or station breaks. WLW (Cincinnati) has Bill Nimmo giving three daily 15-minute platter sessions, Tuesday, Wednesday, and Thursday, in which he features the latest road information, as well as weather forecasts, news, and music. He does a similar show once daily on Monday and Sunday. The show is promoted in two-color posters by WLW and the sponsor, Buell Air Horns, in 500 all-night roadside eateries in four states, and in dealer displays. The sale of air horns to fleet owners, motorists, and truckers is said to have taken a big jump, due traceably to the show. Philadelphia's WFIL has its own weather staff, which prepares and airs several complete weather shows, featuring the latest highway data and motoring tips. New York's WNEW airs a series of spot round-ups on weather and highway information for city-dwellers, and includes the weather forecasts, as many independent stations have learned to do, in their around-the-clock newscasts. The list of stations programing their weathercasts is increasing.

The weather program holds even more promise for the visual air medium. The *Daily News* TV station, WPIX, scans a Thursday night 20-minute show called *Week-end Weather*. It is typical of many video weather shows from stations owned and operated by newspapers, which are already well aware of the readership value of weather. The *News'* own weatherman, J. Henry Weber, does a 10-minute illustrated round-up on the weather. Then, the latter half is taken over by Anne Dixon, who supplements Weber's analysis with week end tips about weather conditions, highway traffic, and so forth, at nearby beaches and resorts. WPIX also schedules weather twice daily on telecast news. TV stations, like WPTZ with its *Sunny Week-end*, WCAU-TV with its *Weather Wise* telecasts, and WNBW with its *Johnny Bradford's TV Journal*, which gives a 5-minute round-up on weather for viewers in the nation's capital, have discovered that video weathercasts have as much or more appeal than those of radio. Sponsors like Botany Woolen Mills and B.V.D. have found their telecast service spots on weather to be productive of real sales gains. Whether in programing or spots, weather is one of the least expensive types of television production, and one of the highest-rated in terms of viewership. The same holds true in radio, and advertisers and broadcasters alike are becoming increasingly conscious of these facts.

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



SOME time-buyers select KWKH because we have 50,000 watts—others because we are a “major network” station—others because our Hoopers in Shreveport are very high.

We're glad to be selected on *any* count—but we respectfully suggest that the BEST reason is just plain old *know-how*.

For 22 years we've worked and studied to learn what kind of programming the 3,975,300 people in our area *want and need*. The result is that KWKH is by long odds the *top* station in this area—one of the top-rated stations, for instance, in the entire CBS list. May we send you the really amazing facts?

# KWKH

**SHREVEPORT**

**Texas  
LOUISIANA  
Arkansas  
Mississippi**

50,000 Watts • CBS •

The Branham Company  
Representatives

Henry Clay, General Manager  
Dean Upson, Commercial Manager

**ATLANTA'S LEADING  
ADVERTISERS ARE  
SWINGING TO  
WCON  
WHY NOT YOU?**



**THE LONE RANGER...**

The Lone Ranger, star attraction of American Bakeries, now rides WCON Air! To Coca-Cola, too, in their own home town WCON is the best buy. Coca-Cola now presents the featured Major League baseball game every Saturday afternoon. The Atlantic Company of Atlanta, one of the South's largest Breweries, has also joined the parade of top notch firms who now depend on WCON for increased sales. The Atlantic Company presents Lockwood Doty with the news Monday through Saturday at 6:30 P.M.



Yes sir! You don't need a rabbit's foot to get sales volume in Atlanta, but you do need WCON!

Drawing by permission of D. Appleton-Century Co.

**ABC**

**IN ATLANTA It's  
WCON  
5000 WATTS      550 KC**

**p.s.**

(See "Oil and the Opera," SPONSOR, January 1948, page 41.) What thinking lies behind Texaco television? Will they telecast the opera?

When it comes to television, most oil companies prefer a show that can produce tangible sales results. That applies to Texaco as well. Although the Metropolitan Opera broadcasts for Texas have proved themselves from both a prestige and a sales standpoint, Texaco's initial venture into video is not on an institutional basis. Like Atlantic Oil with its sports-casts, Gulf with its *You Are An Artist*, and Esso with its telecast news, Texaco seeks a visual formula that will have the widest possible appeal. Texaco and its agency, Kudner, believe they have this formula in *The Texaco Star Theater*, an hour-long telecast variety show, aired 8-9 p.m. Tuesday on eight NBC video stations.

This does not close the gate on future telecasting of the Metropolitan Opera. The stumbling block there is chiefly a matter of performers and union TV scales. Until such time as these details can be worked out, the opera will be heard only in radio under Texaco sponsorship. The variety show affords Texaco a chance to use the visual medium without waiting.

This was one of the main reasons why Kudner landed the video slice of the Texas Company billings. It had been producing the radio version of the *Texaco Star Theater*. As a result of combined TV and radio billing, Kudner, rather than Buchanan, is now the leading agency in Texas Company advertising.

Although this is Texaco's first major TV operation, the variety-comedy program is not new to the oil firm. Many of their most successful shows have been of this type. Ed Wynn as the "Fire Chief" sold countless gallons of Texaco from 1932 to 1935 on NBC. Jimmy Durante, Eddie Cantor, and Fred Allen at various times have done a job for Texaco. All of them got their start in vaudeville, and successfully transferred the trick of pleasing live audiences at the Palace to the microphone.



**THIS  
IS THE  
NEW  
ALASKA**

No weary weeks of travel separate Alaska from the world today. The NEW Alaska is only a few brief hours away from Seattle, Chicago, New York. Hundreds of persons land and debark daily at huge airports at Anchorage and Fairbanks. Goods and military supplies pour in by sea and highway . . . are distributed by train, by truck, by plane . . . combining to make the NEW Alaska America's fastest growing market for your product!

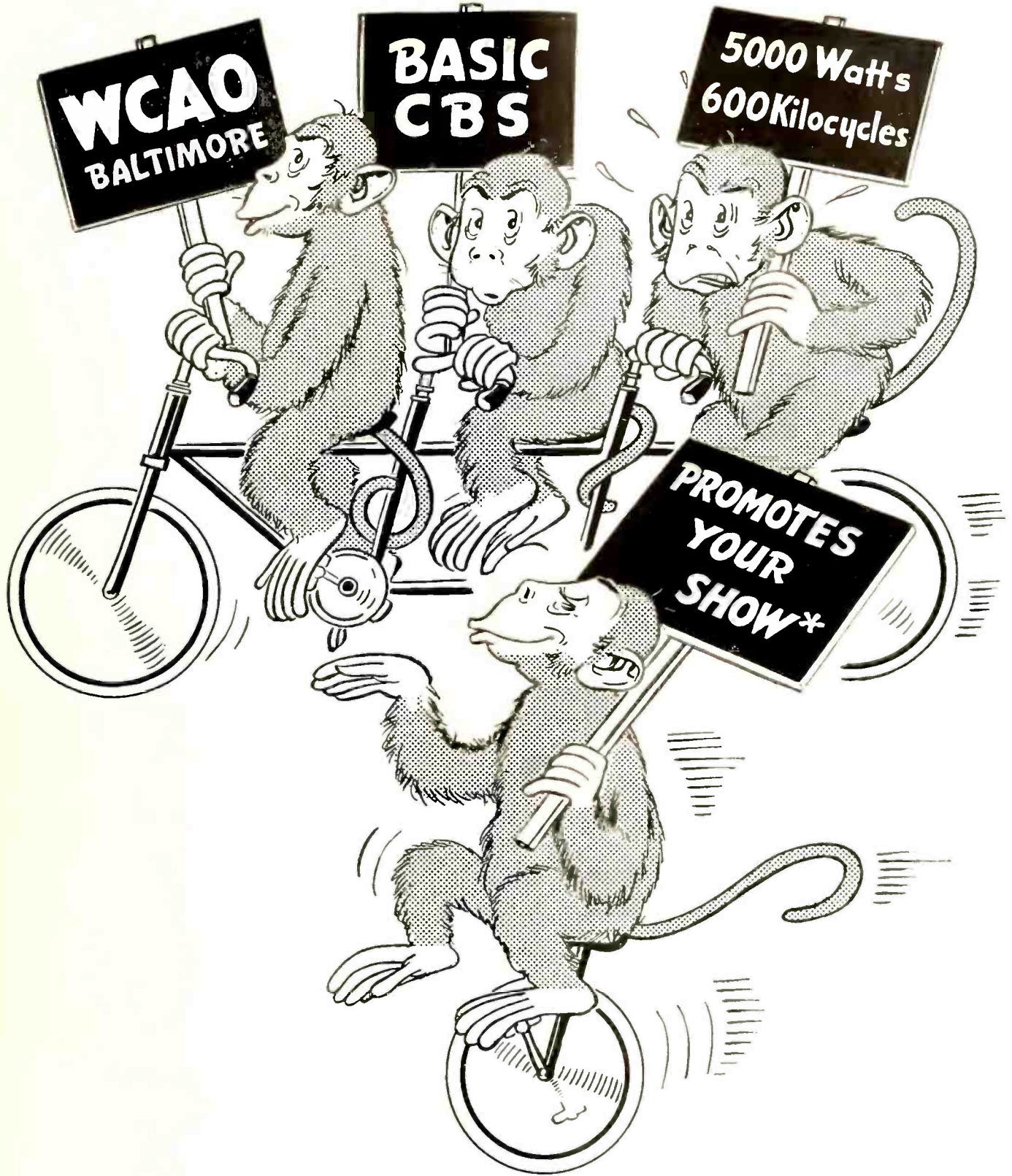
10,000 WATTS 600 KC  
5000 WATTS 550 KC.

Fairbanks - **KFAR** -  
Anchorage - **KENI** -

Sold separately . . . or in combination at 20% discount

**MIDNIGHT SUN BROADCASTING CO.**  
A. E. Lathrop Pres. Alvin O. Bromstedt Gen. Mgr.  
GILBERT A. WELLINGTON, Natl. Adv. Mgr.  
1014 American Building \* Seattle 4 Washington





*"Always giving something extra!"*

*\*Just ask your  
Raymer representative*



## There's a lot more to it than this...

Close cooperation between the salesman and his client is perhaps more important in Spot Radio than in any other form of advertising. For that's how the vital decisions of this highly profitable and highly complex medium are made . . . and made correctly.

But there's more to the story than this . . . a lot more. For instance — there are things like the skill and experience of the Spot Radio representative. Without them even the closest cooperation has no value. But if the representative has the advantage of 250 years of combined experience behind him . . . if he has the energy and persistence to learn about *your* business before he talks about his own . . . if he knows markets and market coverage as well as his own name . . . and if he can show you how to get maximum results from every penny you spend for radio advertising — he's the kind of man you'll always want to do business with.

In short, if he's a Weed and Company representative he can guarantee you the same expert service that has proved so valuable to so many successful advertisers.

**Weed** *radio station representatives*  
and company  
new york • boston • chicago • detroit  
san francisco • atlanta • hollywood

SPONSOR

# full facts digest



While the current trend of spot placement is down, plans for this fall indicate that a portion of the money being taken out of the network field will go into individual markets. "Flexibility" is the number one demand which advertisers are making of their agencies. There will be comparatively few long-term commitments.

The attempt to eliminate chain break commercials during the evening hours has been dropped by the networks for the time being, although the drive to eliminate double commercials at the end of network programs is still being pushed. The cowcatcher (extra announcement before a program starts) and the hitchhike (commercial which follows the regular program product advertising) continue in disfavor.

Regional networks are due to receive more national advertising. This is also due to their "flexibility." Most sought-after transcriptions are those which have proved sales result histories. Instead of seeking ideas advertisers are watching the programs that produce sales from the first program broadcast. Although it's too early to be certain there will be no irritant spot announcements employed next season, the recording companies report that the idea commercial is being recorded far more

often than hard-hitting unpleasant selling.

The drop in consumer buying is not nationwide, nor is it general for all products. Major appliances (washing machines, television sets, coal stokers, oil burners, etc.) are in continuing demand. Yet even manufacturers of these products have under par territories. Wherever income indices indicate that there is no shortage of money and buying resistance has developed, corporate managements are pouring on sales and advertising pressure. There is more and more the tendency to look upon the country as a collection of individual markets rather than a nation. The sales records are forcing this.

The shift to spot will be more pronounced than ever in 1948-1949. \* \* \*



Television is no longer a medium in which the advertiser has to invest in order to learn how to use it. SPONSOR has thus far reported case histories of 36 users of the medium who have been able to trace direct sales results to it. With 30 stations on the air as this issue goes to press and more scheduled almost weekly, market after market is opening up to the visual medium.

Whereas a year ago there was little available in the way of programing material, the current list of *TV Live Program Availabilities* in this issue covers

two full pages and will run almost another page in August. A full page is devoted to a list of film facilities available. The list of firms with TV departments which runs four full columns represents a cross section of all the progressive advertising agencies, big and little.

The price of receivers is coming down. The family which is willing to view a postcard-size picture will be able to buy a new set for under \$100. What is even more important is that new receivers coming off the production line are depending less and less on expensive rooftop antennas. This big problem in metropolitan centers where landlords have been refusing permission for roof antenna installations is being minimized.

The first TV acorn station (with no studios of its own) went into operation in June in New Haven and many a would-be TV station owner is watching how the operation works out. If sufficient service can be given viewers with a plant such as tiny WNHC-TV's, an entirely new vista has opened for television service.

Procter & Gamble has at last broken the ice and bought its first program. Only the week before they signed the contract P. & G. stated they were just looking, not buying. Prospective TV sponsors start looking casually and before they know it they are in the medium.

Sponsor's TV map, listings and status reports, which comprise an entire substantial section of this *Fall Facts* edition are interesting evidence of what has happened to TV since our first *Fall Facts* issue a year ago. There was no TV section then. . . .



There is a very good possibility that there won't be a single network this fall which will be 100% sold out at night as NBC was and CBS practically was during the war. On the other hand it is a certainty that both ABC and MBS will both be ahead of last year in business despite the apparent current recession in bookings. Many firms on the air are cutting their schedules but there are any number of other firms which are including radio in their schedules for the first time. This growth of radio is despite the growing importance of television. Even in the greatest TV metropolitan center, New York, the most recent radio survey figures indicate that more people listening to radio than ever before.

The networks are daily becoming more program-production minded. Agencies which in the past have wanted to control their clients' shows are buying network packages and finding that the cost per listener is lower than it was on their own productions. Thus there is a decided shift from sponsor and agency ownership of broadcast advertising vehicles. This fall is scheduled to be a \$-sign season, with practically every advertiser wanting to pay less for talent and get more for his money. Even programs with long histories of success, such as the *Aldrich Family*, have had to take cuts that run into thousands, or else find a new sponsor or go off the air.

Each of the four networks has a story to tell and is going to be telling it to prospects between July and October with much gusto. NBC will have its \$100,000 promotional motion picture. Mutual will have a nighttime listenability presentation. CBS has a program-building history that it is bound to collect on to the nth degree. ABC will continue to sign contracts with many newcomers to radio; last year it has signed more clients who have previously been beginners in network advertising than any of the other three networks. ABC will be stressing its long-held-back TV chain plans which are as far progressed as any other chain's with the exception of NBC's.

Already more sponsors have indicated shifts from one network to another than at any period since the start of World War II. This isn't necessarily because they are dissatisfied with the facilities of the network which they have been on in the past. Many of them think that a change of network scene will give them a new audience as well as an opportunity of getting a renewed hold on a goodly part of their old fans.

Come fall 1948, and sponsors as well as the listeners they want to reach are going to have to do some hunting for their favorite programs.

And some will be off the air. . . .



FM, which was once heralded as the form of radio which would succeed standard broadcasting practically overnight, has now settled down to occupying a special part of the broadcast advertising firmament. There is less talk of its being the "miracle" form of radio and more talk of what it's doing that can't be accomplished by other facets of broadcasting. In some states, such as Florida and New Hampshire, there are great sections in which during a large part of the year it is impossible to hear, let alone enjoy, radio. In other areas FM is delivering a signal into homes which have never received a clear undistorted program due to skywave interference and any number of other annoyances to which standard broadcasting is heir.

As more and more FM stations come on the air, there will be more and more special nonduplicated FM programming in addition to the network programs which are heard on the FM affiliates. Forgotten entirely is the original FM license stipulation which required a number of hours of programming which did not duplicate any AM (standard broadcast) station shows. FM is now looked upon as a facility not as a competitive form of transmission.

FM has, however, developed some entirely new forms of broadcast advertising. These forms (storecasting, transitradio, and FAX) are all made possible because FM is static-free. What they portend is outlined in a short section of this *Fall Facts* edition. FM is expanding so rapidly that it stands a fair chance of being a business all its own.

When current licensees are all on the air there will be over 300 independent FM stations. Each of these will in all likelihood offer one or more of the special broadcast advertising services as well

as the delivery of a home audience which wants something apart from the current radio fare.

If it's FM, it's going to be a different form of broadcast advertising . . . if it isn't already. . . .

### over-all

There will be few important one-medium advertisers this Fall. The merchandising trend is toward a multiplicity of ad types and vehicles. The advertiser who spends his entire \$2,000,000 budget in radio is going to be the exception rather than the rule. Even the soap merchants who can trace their present industry importance to their sponsorship of daytime serials are seriously considering diversification.

There are a few advertisers who, wanting to maintain their high-income history, are cutting back their entire advertising schedule, but for the most part the money that is leaving network radio, for instance, is going into spot or regional broadcasting and/or newspaper advertising.

The cry is for flexibility and by flexibility generally is meant an avoidance of long-term commitments. There is also the feeling that a radio program becomes a more effective advertising medium if what it has to sell is seen in magazine advertising, newspaper copy, and on billboards. This is working both ways. Advertisers who have been spending all their money on car cards or billboards or magazines are planning to take some of this cash and spend it in broadcast advertising. This new radio money is going to be spent first on a spot or regional basis. Then if diversification works, the former nonradio advertiser apparently aims to include a network program in his plans. Network advertising lends prestige to the organization which thus far spot broadcasting hasn't achieved. Some day manufacturers will realize that it doesn't matter where a program originates, the listener hears it only over an individual station. Networks are only facilities, not stations with personalities. A good network is first and foremost a collection of good broadcasting stations. Everything else comes after that.

Yet at present only a big network program makes stockholders feel that they own part of a great prestige advertiser.

Research will have to bring more concrete figures to advertisers this fall. The facts about the buying habits of listeners will be demanded as well as a Hooper or a Nielsen rating. The cash register rides high in autumn, 1948. . . .



1948-49 campaigns in the making by agency executives Jack Cohane, Ray Sullivan, Bob Colwell, Don Stauffer, Heagen Bayles (SSC!& B)

# FALL FORECAST

**Less radio to be  
used by wartime  
spenders. Drop  
balanced by new  
product gains.**

Many sponsors who have been on the networks before and right through the war will be spending less on network radio this fall than they averaged during the past seven years. This will be especially true in the food, cosmetic, and drug industries. But compensating for this, new products and new advertisers will be using network and national spot.

In a few cases the reduced web advertising will result from actual cuts in the money appropriated for broadcast advertising. In other cases it will represent a redistribution of the monies budgeted for radio, with what was previously allocated to networks being shared with spot, TV, FM, and even in a few cases FAX.

There will be new sponsors and new money for television just as there will be special provisions for transradio and

storecasting. Some of the latter will come from merchandising (sales) budgets and some will come out of market development funds. In a few cases advertising budgets will be increased to correspond to increased prices for the products advertised, although most corporations have not increased their advertising budgets despite increased dollar volume of sales. Since certain fixed costs (labor, packaging, raw materials, and selling costs) have forced the higher retail prices many managements feel it should not cost any more per unit to advertise their products than before. If advertising can increase the number of units sold then more money for advertising is justified. It doesn't make sense to these executives to add increased advertising allowances to product costs just because the retail prices have had to



Young & Rubicam's plans group (table left to right) Ruth Aikman, Mildred Fox, Everard Meade, Joe Moran, Pat Weaver, John Swayze, Sylvia Down

be increased. They point to promotional efforts of most media which maintain that the advertising cost to reach each reader, listener, viewer hasn't gone up. Why then, they ask, should an advertising budget be expanded unless the number of units sold are increased?

Advertising managers have a number of answers to this. Paramount among them is that the competition for the consumer dollar grows tougher daily. When competition is tough it costs more to sell.

Thus according to this view it's just a question of how long it will be before the buyers' market will force the expansion of budgets.

A number of advertising authorities are warning executives that merchandising habits which cut advertising when business volume starts to shrink is shortsighted. There is currently a concerted drive to keep advertising at its all-time high. A number of research projects, checking buying trends, hope to prove that advertising must create new buying habits.

Unless a coal strike curtails steel production, the automobile industry will be on the air in full swing this next winter. Even before the first frost General Motors, Chrysler, Packard, and Nash will have regional spot campaigns. Ford

is expected to have Fred Allen on NBC and at least one other web show. The DeSoto and Plymouth divisions of Chrysler, although burned last season with *Christopher Wells* and currently sponsoring a "fill-in" program, *Hit the Jackpot* (CBS), will continue on the air. Kaiser-Frazer, Tucker, Studebaker, and even Crosley have broadcast advertising figured in their budgets but their plans are nebulous as SPONSOR's *Fall Facts* edition goes on the press.

Combined broadcasting budgets of the gasoline and oil companies are up roughly 15% over 1947-1948. There will be some shifts of networks among old stand-



(Around room) Harry Rauch, Bev Smith, Bill Forbes, David Levy, Frank Telford, Lalande McCreery, Joe Scibetta, Edwin Derr, Viola Burns and Bill Whitman

bys which want to reach new audiences. It is expected that last season's oil shortages will not continue during the fall. A full supply will bring back to the air a number of the refiners who bowed out last year. At the outset individual markets will receive attention and then regional loops of major networks will be employed. There are practically no oil companies with coast-to-coast distribution.

The margin of profit in the processed food field having grown smaller during the past 12 months, there will be a tendency to cut into the food advertising dollar in an effort to keep the retail prices of the

products from spiraling. This is true of General Mills, General Foods, Standard Brands, and Swift (Derby Foods). Firms like Standard Brands are switching from big national campaigns to tight regional merchandising from which every ad dollar produces direct sales.

Sampling, which was to all intents and purposes eliminated from merchandising plans during the war, is back in the promotional pictures of most food processors. One big reason for this is the fact that an entirely new generation of buyers, many of whom have not been exposed to their products, has grown up since 1941, when shortages started. Food distributors

know that to change eating habits is not easy. More than mere exposure to new foods is required. Sampling is expensive yet it is a food merchandising essential. Generally it's sectionalized since it costs too much to sample 48 states at one time. This means spot and regional broadcast advertising and that's where some of the food advertising dollars formerly spent on the chains will go this fall.

Sugar and chocolate are becoming more plentiful and candy manufacturers will be increasing their broadcast advertising. There haven't been any real candy shortages for about six months but there like-

*(Please turn to page 141)*

## FOOD

SPONSOR: American Packing      PRODUCTS: Meat, chili, etc.

**CAPSULE CASE HISTORY:** *Budget for this account being limited, Winias-Drescher-Brandon agency decided to use live spots before sporting events. A magician is employed who is "discovered" seated among the sports spectators. Commercials are worked into magic routine, making for good show and good selling. Magician is called "Sunrise Sport," Sunrise being the American Packing trade name. Product acceptance has grown noticeably since the "Sport" was first scanned.*

KSD-TV, St. Louis

PROGRAM: "Sunrise Sport"

## DEPARTMENT STORE

SPONSOR: Boston Store      PRODUCT: Picture hangers

**CAPSULE CASE HISTORY:** *As part of this store's "how to do it" series, every Wednesday, a new kind of picture hanger was demonstrated. One minute was devoted to the product in use. A hanger was offered free to any one who would call or write the following day (Thursday). Offer was made once and 203 people responded, which was almost one in every ten TV families in Milwaukee at time offer was made (there were 2,050 TV homes). Agency was Mark-Mauntner-Berman.*

WTMJ-TV, Milwaukee      PROGRAM: "Life at The Boston Store"

## SPORTING GOODS

SPONSOR: The Hub      PRODUCTS: Fishing tackle

**CAPSULE CASE HISTORY:** *Six telecasts were underwritten by this sporting goods dealer. Vernon (Gadabout) Gaddis was scanned in a lodge-type setting demonstrating flies, rods, etc. Via an animated map, Gaddis showed his viewers good fishing grounds. Air time cost \$221.50, rehearsal time \$110.40. Directly after the first show, a man drove over 75 miles to buy \$50 worth of tackle. Incidents like this were repeated several times during the campaign.*

WRGB, Schenectady

PROGRAM: "Fishing For Fun"

## BEVERAGES

SPONSOR: Hyde Park Breweries Assn      PRODUCT: Beer

**CAPSULE CASE HISTORY:** *This brewery started in TV when KSD-TV went on the air. Due to this station's sportscasts the audience in St. Louis taverns alone are over 150,000. A spot check has indicated that Hyde Park has achieved an amazing product identification. Hyde Park dealerships are reported to have been upped over 25% and the TV budget has been increased from \$26,000 in 1917 to \$52,000 in 1918. Agency is Gardner Advertising.*

KSD-TV, St. Louis

PROGRAM: Sports

## DEPARTMENT STORE

SPONSOR: Saks Fifth Avenue      PRODUCT: Women's wear

**CAPSULE CASE HISTORY:** *As part of a revolving sponsorship, this department store presented this program for a six-week period. On one telecast two dresses were stressed. Before the week was out these two numbers, and the entire line of which they were a part, were completely sold out. The production is directed by Raymond Nelson. Stores and manufacturers share the costs.*

WABD, New York      PROGRAM: "Television Fashions on Parade"



**Television is open for  
visual advertising with  
a sense of humor and  
a good selling I. Q.**

## AUTOMOTIVE DEALER

SPONSOR: C. H. Davis      PRODUCT: Buick

**CAPSULE CASE HISTORY:** *Original decision was to do a series of institutional commercials for its baseball co-sponsorship. After their first five telecasts they checked and discovered they had 87 new accounts directly traceable to their video advertising. They switched at once to straight selling. Further to check TV's impact, they offered a reprint of "Casey at the Bat." To date requests have passed 1,000.*

WPTZ, Philadelphia      PROGRAM: Phillies' & Athletics' games



## ANTIQUES

SPONSOR: Irwin Schaffer

PRODUCT: Antiques

**CAPSULE CASE HISTORY:** *Eight months ago this dealer was sold a once-a-week 20-second spot on Sunday nights. Each week WPTZ's film unit photographs a different Schaffer antique to fill the 20-second spot. The once-a-weekly spot has brought Schaffer more than 650 new customers since the first was scanned. This is a prime instance of straight selling on video.*

WPTZ, Philadelphia

PROGRAM: Spots



Four hundred sponsors were regularly using the visual air in June. Many more were using TV on a test basis. Buffalo (WBEN-TV), New Haven, Connecticut (WNHC-TV), and Boston (WBZ-TV) were added as markets with television coverage during the month and Salt Lake City was being exposed to intensive television promotion although it had no commercial station on the air. ZCMI, large department store in Salt Lake, and KSL are presenting intrastore telecasts on a regular basis to educate future set-owners.

In Washington, where the three operating stations, WMAL-TV, WTTG, and WNBW, cooperate on checking set ownership, there were 12,000 receivers installed and operating as of June 1.

The Hotel Taft (N. Y.) started a campaign in 50 leading cities to tell prospective visitors to New York that the hotel is TV-equipped and that sets cost \$2 a day.

WPIX (N. Y. Daily News) made its debut June 15 with a marathon presentation (7:30 p.m. to 1:10 a.m.). Aggressive selling and programming of the station has already stepped up the TV tempo in television's number one town. WPIX faces the same problem as did its sister station in Chicago, WGN-TV, when it came on the air. Thousands of sets in metropolitan New York require antenna readjustments for clear reception of WPIX but the servicing is being done as rapidly as possible.

The Life-NBC presentation from the two political conventions in Philadelphia, over the NBC-TV network and via kinescope recording (from the face of a receiving tube) to many other stations, cost Life, it is reported, over \$100,000. Young & Rubicam had 15 of its radio-television staff in Philadelphia on behalf of Life, which is a Y. & R. client.

## AUTOMOTIVE

SPONSOR: Girard Chevrolet Co. PRODUCT: Autos, service

**CAPSULE CASE HISTORY:** *This sponsor approached TV with misgivings. They have a comparatively small advertising appropriation and one which must produce on a per-dollar basis. Television in Philadelphia was still a big question mark when they bought their first spot announcement, but it has paid off in direct business brought into the Girard service department. When the sponsor renewed recently for his second 26 weeks he stated that video was being used on a result basis competitive with all other media.*

WFIL-TV, Philadelphia

PROGRAM: Spots

## WOMEN'S WEAR

SPONSOR: Russeks

PRODUCT: Fashion

**CAPSULE CASE HISTORY:** *During this series, which was sponsored by eight participating retail advertisers, Russeks decided to test audience size and interest. Viewers were asked to write 25 words or less about what they liked best about the program, prize for best letters a pair of nylon stockings. Nine hundred entries were received, 9% of the N. Y. TV homes at the time the offer was made.*

WABD, New York

PROGRAM: "Television Fan Fare"

## MEN'S CLOTHING

SPONSOR: Howard Clothes PRODUCT: Men's Ready-to-wear

**CAPSULE CASE HISTORY:** *On April 6, 1948 this men's clothier took over sponsorship of the Tuesday boxing matches over WABD. Three weeks later a sponsor identification survey was made and Howard was among the first ten. While not the first New York retail clothier to use TV, Howard, via its sponsorship of an evening-long sports feature, has been able to check direct sales better than others. They report that for them sponsor identification is paying off in sales.*

WABD, New York

PROGRAM: Boxing matches

## RADIO & TELEVISION

SPONSOR: Motorola Company

PRODUCT: Receivers

**CAPSULE CASE HISTORY:** *Indicating the continuing pull of boxing on home viewers, 162 out of a 200-home-set-owner sample were looking on when Gourfain-Cobb, advertising agency for Motorola, surveyed the Tuesday evening 8:15-9 p.m. viewing habits of Chicago. Of these, 93.9% had their sets tuned to WBKB's boxing bouts. 91.8% of the boxing audience were able to identify Motorola as sponsor.*

WBKB, Chicago

PROGRAM: Boxing

## WATCHES

SPONSOR: Bulova Watch Company

PRODUCT: Watches

**CAPSULE CASE HISTORY:** *To test the impact of station breaks in TV Bulova offered a booklet, "It's Time You Knew," during its time signals on a number of video stations. The offer was seen and heard for just 14 seconds. Despite the brevity, the percentage response was comparable with radio, and 85% of the respondents named the booklet with absolute correctness.*


STATIONS: Various

PROGRAM: Time breaks

# Sponsor Check List

HOW TO USE BROADCAST ADVERTISING †

|  |   |
|--|---|
| <p>1 Determine what you expect broadcast advertising to do for your organization.*</p> <p>a. Force distribution</p> <p>b. Move product</p> <p>c. Build prestige</p> <p>d. Build brand name acceptance</p> <p>e. Improve dealer-manufacturer relations</p> <p>f. Impress stockholders</p> <p>g. Improve employee relations</p> <p>h. Supplement printed media advertising</p> <p>i. Carry organization's primary advertising burden</p> | <p>11 Make certain that talent pictures, biographies and full program information (week-by-week details) are available to everyone requiring them.</p> <p>12 Plan tie-in advertising, point-of-sale material, dealer mailings.*<br/>*Correlation of all advertising activity with broadcasting pays substantial dividends.</p> <p>13 Plan the program debut as a show, not as an opportunity for organization executives to discourage listeners through long talks.</p> <p>14 See that effective on-the-air promotion of program starts at least two weeks before the program makes its bow.*<br/>*Free network and station time is available but many advertisers are finding it productive of sales and increased audiences to buy spot announcements to supplement what the stations and networks do.</p> |
| <p>*The nine items cover general requirements of manufacturing and sales organizations but each organization has its own peculiar problems. These must be ascertained in advance or else any advertising campaign will probably fail.</p>  | <p>15 See that a complete promotion kit goes out to stations (if yours is a network program, the web's publicity department will work with your agency and your advertising manager on this).</p>   |
| <p>2 Determine territorial coverage desired.</p>   | <p>16 Design a dealer and distributor promotion kit on the program.*<br/>*Make certain that the material does not duplicate that which network stations will use for the same purpose.</p>  |
| <p>3 Centralize responsibility for broadcast advertising.</p>  | <p>17 Once the program has started to build its audience, travel it.</p>  |
| <p>4 Working with your organization's advertising agency select the broadcast form (spot radio, network radio, TV, FM) to carry the campaign.</p>  | <p>18 Formulate plans for continuing promotion. Only through week-in-week-out exploitation can a new program really be sold to its full audience.</p>   |
| <p>5 Build or buy the proper program or spot to reach the market for the product.</p>  | <p>19 Tie program in with all merchandising and advertising plans.</p>  |
| <p>6 The program and stations or network being selected, hold conferences with your staff so that the entire organization knows the broadcast campaign and its objectives.</p>   | <p>20 Make certain that everything that is done promotion wise—guest stars—special exploitation reaches the publicity departments of the stations, networks and your distributors and dealers in time for them to obtain newspaper space.</p>   |
| <p>7 Hold district meetings with your sales staff, briefing them on the broadcast advertising campaign. There should be preliminary meetings during which ideas of the sales staff in the field are obtained on the campaign.</p>  | <p>21 Plan mail-pulls (contests and give-aways) far enough in advance so that they may be merchandized at the point-of-sale as well as on the air.</p>  |
| <p>8 Set up a public relations conference with network or station publicity men, your organization's publicity department, agency's press staff, independent publicity relations' men of talent, and perhaps package owner publicity men.*<br/>Working as a team these men can increase the audience of any program. Without organization and cooperative operation waste through duplication of publicity material is inevitable.</p> | <p>22 Don't forget to write "thank you" to the stations that make promotion reports on your program.</p>  |
| <p>9 Establish a publicity plan for the campaign.</p>  | <p>23 Where possible have product packaging include reference to the program.</p> <p>24 Check newspaper reaction to the program.*<br/>*A special press clipping order is broadcast advertising life insurance.*</p>   |
| <p>10 Make certain that everyone involved knows the person in the organization who is responsible for your broadcast advertising.*<br/>*That executive must be briefed on not only what the broadcast is supposed to accomplish but the public relations aspects of the program.</p>   | <p>†Broadcast advertising is a living thing, it requires broadcast-by-broadcast watching, nursing, cultivating. It's a product that is being sold as well as one that is selling for you. Broadcasting has to be worked at and with to return full dividends. The easy way is the non-productive way.</p>   |



# spot

## Its

# Acceptance is Accelerating

### What time can be bought?

### **Sponsors can take advantage of choice station breaks and program availabilities**

Key time availabilities for chain and station breaks will not be as tight as usual this fall, and spot program time on all stations except NBC affiliates will be easier to book. On several evenings there will be a more even distribution of audiences than at present, when each evening's listening is usually dominated by one or another of the networks. There will be little change on Tuesday (comedy night) but it is expected by most research men that there will be a struggle for listening dominance on other nights.

As a result there will be more "choice" chain breaks for sale. When one network dominates listening, break announcement preferences naturally are

pretty well limited to the stations of that network. When the edge of one network over another begins to narrow, then more stations have prime time for sale.

Added to this easing of time availability is the consideration that in a number of areas independent stations are beginning to attract important segments of the audience. This further increases the good-listening time available for national spot advertisers.

Still other factors have been working toward the same result of more quality time available for advertisers. Paramount among these is the increased appreciation of marginal time. Prestige firms like the Metropolitan Life Insurance

Company are finding that between 7 and 8 a.m. throughout the United States they can reach as great an audience as at premium hours. With the increase in the number of prestige firms using marginal time has come also an increase in the number of firms using the early morning to advertise products for which sales are expected during the same day.

Most, but not all, of this same-day-sales-expectancy advertising is placed by retailers. Recent marketing surveys of a soap and a cereal company have proved that advertising placed in the before-9 a.m. period has resulted in same-day sales results. These two firms made tests with special offers which were not aired at any other time and which were not promoted via any other medium. Cost per traceable-sale for the soap company (the unit sale at retail was \$.28) was half a cent and the cost per sale of the breakfast food (then priced at \$.14) was slightly less than a penny per package.

Tests of sales impact at other hours of the day have not been made recently by either of these firms but previous direct-result media tests resulted in costs that were at least 100% higher than the early a.m. advertising.

The research men of both firms, who wish the firms and themselves to be nameless, do not suggest that their early a.m. tests are conclusive but more of their advertising budgets will be plowed into the breakfast hours as soon as they have been able to ascertain just what moves the listener to buy, after dialing in the early a.m. They stress that while they've proved that the early a.m. hours are good for selling they don't want to go off half-cocked before they're certain that it wasn't the offer rather than the time that was so attractive. The results prove that merchandise can be sold the same day a broadcast is made. The results prove that it can be sold at a very low cost per sale. They haven't proved as yet what makes for the ideal combination of program (or advertising appeal) and early a.m. hours. Research men are always reluctant to make definitive statements about an advertising medium and most other things, for that matter.

The realization that in-town stations generally have more in-town listening than transmitters which deliver roughly equal signals from out-of-town points is slowly but surely permeating advertising agency and sponsor executive thinking.

## The station break

### **This Fall everybody loves chain breaks. dissident networks and stations included**

The station break commercial, that spot between programs, is broadcasting's quickest way to produce sales for sponsors. Two research reports during the past year emphasized this fact. First there was the Petry St. Louis spot impact survey, the second project underwritten by the Ed Petry station representative organization. This was followed by the first "circulation figures" released by the Hooper organization on the Johns-Manville daily newscasts on CBS. The latter program, a five-minute news report, had the largest audience of any program on the air because "it reached audiences between two different programs five days of the week." Reaching audiences between two programs is, of course, exactly what every station-

There is still a great deal of power-thinking (selecting stations solely on the basis of wattage); but because it's frequently impossible to buy them, advertisers are finding that a combination of peanut whistle stations frequently is more resultful than their cost equivalent in powerful transmitters.

There's still too much "Hooper thinking" among timebuyers and sponsors. One station gets the bid over another because the period it has for sale has two more Hooper points than another station's availability. Coverage elements, type of audience, and a host of other non-Hooperated factors are too often forgotten in the rush to grab the time slot with plus-Hoopers. As Hooper is the first to stress, his ratings (except the new U. S. "circulation" Hoopers) are popularity ratings not coverage. Educational work done by Hooper and his competitors is gradually opening the eyes of sponsors to the fact that they have been missing great audiences because of the tendency to use Hooperatings beyond their proper scope.

Station representatives feel that if sponsors and agencies forget the old rule-of-thumb buying formulas they'll be able this fall to purchase just what they want to buy— or a reasonable facsimile thereof. With hundreds of new stations on the scene, both network and independent, it's a different broadcast advertising market than it was a year ago. \* \* \*

permitted between programs by most networks and stations. Its reason-why copy sang out this way:

"A quick and easy way has been devised  
For making real home made apple pies.  
The way you do it is new,  
Half as much to do.  
Not just the crust but the filling too,  
P - y - e - q - u - i - c - k  
Yes, Pyequick does the trick."

Whereas a year ago there was a concerted drive by NBC officials to discourage the use of chain-break time for commercials, this is no longer the case. In the daylight hours even WNBC, NBC key station, will accept a number of 15-second commercials in the form of time and weather signal sponsorship. The CBS flagship, WCBS, this fall will accept station break commercials at any time. WCBS, however, will not sell particular availabilities but insists on scheduling the commercials between periods where they will not jar the listener. Irritant commercials are seldom accepted by the station, which contends that station breaks as an air-advertising form are not objectionable. It is the belief of Arthur Hull Hayes, WCBS manager, that it's the misuse of break time that is pernicious.

The cigarette companies will be using more station breaks than ever before. This is due in part to the belief in them on the part of the new Lucky Strike agency (BBD&O) and the increasing competition for the smoking dollar. A number of new brands, such as Life and Alligator (introduced this spring), will bow between September and November using the station break form for their radio advertising. It is believed that by midspring 1949 all the major and a number of the minor tobacco companies will have new brands. To counteract this new competition the majors will use break time to sell Camels, Chesterfields, Lucky Strikes, Philip Morris, and Old Golds.

Chain break formulas which will be used with increasing regularity will include guest stars (like Bonnie Baker for Chiclets), spots that tie into national network programs (like Jack Benny's Sportsmen Quartet), and contest commercials. The last have not been used widely by any national spot advertiser as yet; their idea is to collect upon the jumping audience trend in audience participation programs.

The station break commercial is already a vital part of TV. What has been done with this advertising form and what is contemplated for this fall are reported in detail in the TV section of this *Fall Facts* edition. \* \* \*

# KEEPING DOWN the HIGH COST OF SELLING

*in the* **DETROIT** *Area*



*You get results at* **Low Cost** *fast, by using*

# CKLW

If your product needs more sales and more dealers . . . if you want to look at a climbing sales chart in the productive Greater Detroit Market, use CKLW. ☆☆☆ Your sales message will get the power of 5,000 watts day and night . . . a middle-of-the-dial frequency of 800 kc . . . and a clear channel signal to an eight million population primary area. ☆☆☆ You'll be on a station with alert, around-the-clock programming keyed to this area's listening habits. And, since we're constantly *against* the high cost of selling, you get this complete coverage at the lowest rate of any *major* station in the market!

*Guardian Bldg., Detroit 26  
J. E. Campeau, President*

*Adam J. Young, Jr., Inc., Nat'l Rep.  
H. N. Stovin & Co., Canadian Rep.*

.....  
**5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System**

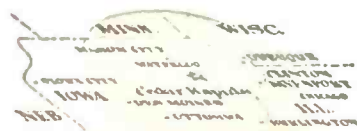


## WMT rocks 'em to their foundations in Stone City (IOWA)

It's just a wide place in the road . . . and if you miss the 6:10 you're stuck until tomorrow . . . but pile a lot of little Stone Cities together and you get a rock-ribbed market worth talking to.\* Out on the rolling prairies where ground conductivity is just what the boys pray for back East, WMT does a terrific job of covering thousands of these small communities.

The way to wear away the sales resistance of Stone City, *et al*, is clear: use WMT—Eastern Iowa's only CBS outlet. Ask the Katz man for details.

\*1059 towns and cities dot the WMT (BMB) map. 1,131,782 people live within WMT's 2.5 MV line.



**WMT**  
**CEDAR RAPIDS**  
 5000 Watts 600 K.C. Day & Night  
 BASIC COLUMBIA NETWORK

## The minute commercial

### Independent stations offer ready-made audiences for 60-second announcements

With the tremendous expansion of independent stations, the one-minute commercial announcement is no longer restricted generally to women's participation and a few other vehicles. The non-network stations usually carry one-minute announcements between programs, instead of the 15-20-second spots permitted by network affiliates. Besides this, practically every independent station has morning, afternoon, and evening programs especially designed to carry one-minute commercials. The music-news-and-sports formula which is the basis of most successful independent station operation is adapted to the insertion of one-minute (or even longer) spot announcements. Since this type of programming acquires its audience because of block scheduling rather than because of specific audience-gathering vehicles, minute commercials can be placed in spots with known audiences.

Minute commercials are not necessarily the product of verbose copywriting. Naturally some 100-150-word air-ads could be cut down to the 30-40 which are used in station break periods but according to a recent agency survey of 200 commercials these represent less than 30% of the copy being aired. Real reason-why copy seldom can be cramped into fewer than 100 words. This is true especially of products which require disclaimers by order of the Federal Trade Commission or the Food and Drugs Act. If required verbiage alone consumes 20-30 words it's practically impossible to do sell-copy in less than a minute over-all.

### The program picture

### Ugly duckling of national spot now is beginning to prove its advertising worth

For the long pull, spot programs do a better job than station breaks or one-minute spot announcements. It is regrettable that more advertisers haven't been sold on the value of spot programming. The identification of a program with a sponsor and his product is something over and above the direct selling impact of broadcast advertising. *Fibber McGee and Molly* means Johnson Wax to millions, *Lum 'n' Abner* means Miles Labora-

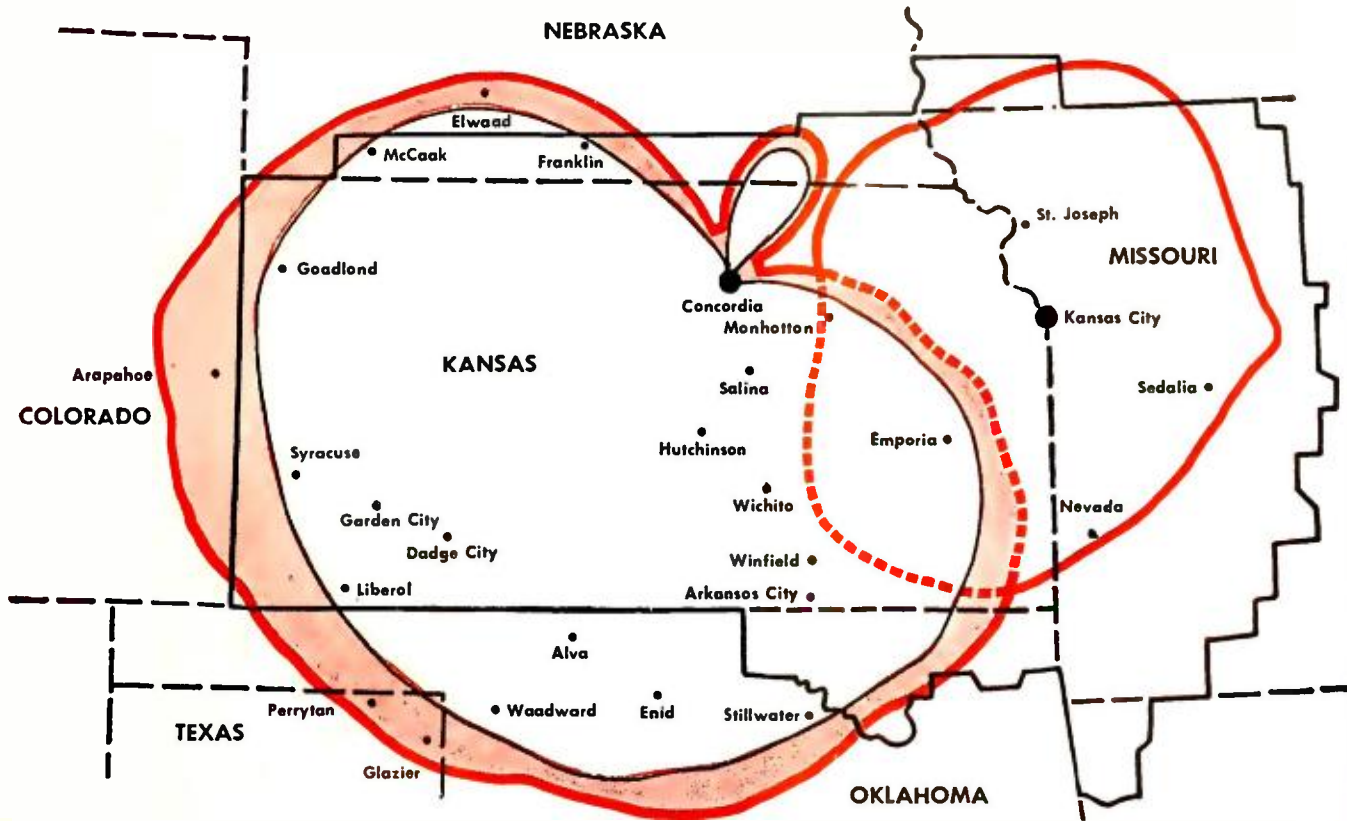
On network stations there are very few one-minute spot announcement availabilities at night. Less than 10% of network affiliates use spot announcement carriers after 6 p.m. During those hours would-be one-minute-spot users must turn to the independent stations. This does not mean that these advertisers have to use low-audience broadcasters. The independents carry practically all the night baseball games, and in many localities also fights, basketball, hockey, track, football, and practically all sports events. While many of these are sponsored there are often some which aren't and which provide fine audiences for commercials. There are usually minute spot availabilities before and after sportscasts. It doesn't matter whether or not the independent station carrying sports is highly rated by Broadcast Measurement Bureau or Hooper. Every sporting event worthy of being aired has an audience available to be sold an advertiser's product.

Some programs carrying one-minute commercials require that the announcer or mc be permitted to handle the sales talk in his own way, but most stations continue to accept recorded spots. Some stations refuse spots that irritate but even these are comparatively few. Irritant stunt-spots are not in the ascendancy in advertisers' fall plans. A check of recording studios and other production sources indicates that although there'll be a considerable number of novelty commercials aired, the novelty will be of the BBD&O *Chiquita Banana* variety rather than plug-uglies. . . .

# WE APOLOGIZE

(Publicly For The First Time!)

WE SOLD THE KMBC-KFRM TEAM SHORT  
by **35%**



Kansas City's primary trade area as determined by Dr. W.D. Bryant, researchist.  
 KFRM's estimated .5 millivolt contours.

The KMBC-KFRM Team's proved .5 millivolt contours.  
 Area gained.

## THE KMBC-KFRM TEAM SERVES 3,659,828 PEOPLE

Our recent third consecutive award for outstanding promotion from The City College of New York and the 1947 Billboard award prove that it is not our policy to "hide our light under a bushel." Nevertheless, our KFRM promotion has been all too modest. According to field measurements just completed, our engineers underestimated KFRM coverage by one-third of its actual area. Yes, that's right. KFRM's proved 0.5 mv/m contour shows a 35% greater coverage area than we have advertised.

And that area boosts the potential audience of

The KMBC-KFRM Team to a total of 3,659,828 people! (Even this new figure is ultra conservative because it is conceded that in rural areas a signal of 0.25 mv/m provides good reception.) A study of the map shows how KMBC and KFRM, its daytime associate on the 550 dial position and with an effective radiated power of 12,500 watts, completely cover the enormous Kansas City trade area. That coverage marks The KMBC-KFRM Team as the only economical buy for advertisers who want to reach their huge, rich market in the Heart of America.

Free & Peters, Inc.  
National Representatives

# KFRM



*Arthur Church*  
President

THE KANSAS FARM STATION  
IN THE HEART OF THE NATION

Programmed by KMBC from Kansas City

## 7 KEYS TO RHODE ISLAND TIME BUYING

1. PROVIDENCE — Capital City of Rhode Island — is New England's **SECOND LARGEST MARKET.**
2. Providence Metropolitan Area retail sales during 1947 reached an all-time high of \$672,000,000 — \$935 per capita.
3. Besides primary coverage of the Providence Metropolitan Area, WPRO blankets Fall River and New Bedford, Massachusetts, (New England's 8th and 10th largest cities) with a two millivolt signal.
4. BMB shows that WPRO is listened to (both day and night) by more families than any other Rhode Island station.
5. WPRO has the largest Share of Audience in Hooper-measured Providence in four out of five time periods. (Oct., 1947 thru Feb., 1948)
6. WPRO offers:  
POWER—5000 WATTS  
FREQUENCY — 630 KC.  
AFFILIATION — BASIC CBS
7. WPRO programs also are broadcast over WPRO-FM from 12 noon to 11:30 p.m. daily.

# WPRO

## WPRO-FM

(92.3 Megacycles)

### PROVIDENCE

Represented by

### PAUL H. RAYMER CO.

sales impact has increased Stanback sales against the market trends for pharmaceuticals which throughout 1948 have been downward. In some markets the *Peter Donald Show* has reversed sales trends for Stanback and thus far in no market has the program produced less than the spot Stanback campaigns.

But Stanback is the exception in the national spot advertising field. There is very little long-term thinking with respect to spot programing. An indication of this is the fact that there are very, very few transcribed programs available for a long-term advertiser. Only Harry Goodman, Lou Cowan, Frederic Ziv, World Broadcasting, NBC-Recording, Charles Michelson, Kasper-Gordon, and a very few other producers have more than 26 weeks of any series available. (Full details of the current temperature of the transcription field reported elsewhere in this issue.)

There are comparatively few stations that have established audience programs available which have been on the air for any length of time. The fault in this case is not with the stations, producers, or advertising agencies. It's fundamentally with the advertisers who, despite the millions they have spent in, and made from, spot advertising, don't look upon localized radio advertising as a medium to be employed on a continuing basis.

### Growth of the regionals

## Flexibility and area-wide productiveness available via numerous sectional chains

This fall will be a regional network season. Not only will there be more networks than ever before in operation regionally as September 1948 approaches, but also there is a growing demand for "flexible" advertising media.

Regional networks are spot broadcasting on a broad area base. Where the chains are adequately staffed and composed of stations which are close to the heart of the country they cover, they perform a service which no other form of broadcasting, or advertising for that matter, can offer.

At a minimum they permit intensive sectional broadcast advertising to selected parts of the United States with a single billing and a single program. At the ultimate they are a selling force which works tightly with regional distributors or jobbers in obtaining distribution, point-of-sale display, and consumer acceptance.

Most regional networks deliver part of the ultimate in service. Because very

Because competition generally will be stiffer this fall there'll be more and better programing on a local level than ever before. The start of the survival of the fittest in broadcasting will be noted between September and December of this year. In a town like Washington, D. C., which has some 22 stations serving it and this fall will have four TV outlets in operation, some broadcasters will have to fall by the wayside. The aggressive station manager will be watching his programing structure with great care. That means more and better service to the listener. It also means better spot programs available for advertisers.

A number of the automotive firms are committed to spotting programs this fall. One will have its own series on record, while another is at the present time buying top local programs. The latter will be using video on a program basis in markets where stations are on the air—and radio where there's no TV. There are more details on this in the TV section of this *Fall Facts* edition.

More commercial time per dollar can be had in national spot programing than in either station breaks or one-minute announcements. But it takes more broadcast advertising know-how to use programs effectively than it does to sell via announcements. \* \* \*

few of them have big promotion staffs (they depend for the most part on the staffs of the individual stations which are linked to form the web) the story of what they are doing for advertisers is difficult to discover and has never been told, although there are some exceptions. The Yankee Network and the Don Lee chain have consistently told their tales of how they blanket their areas—Yankee in New England and Don Lee on the West Coast.

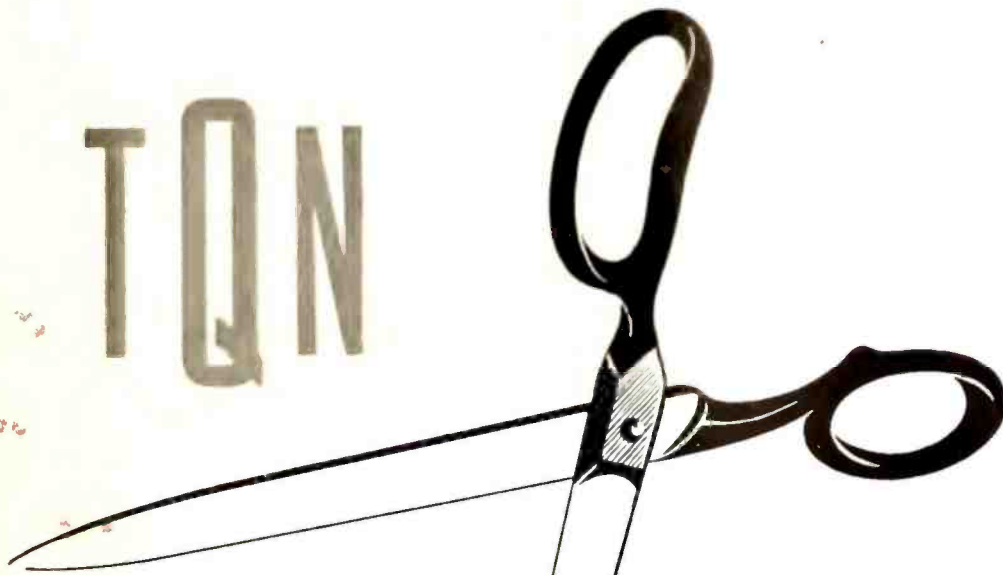
Yankee, from its founding by John Shepard, III, through its purchase by William O'Neil (General Tire & Rubber), has been an aggressive spokesman for the New England area it serves. The area is also served by a combination of NBC stations under the name New England Network, with WTIC, Hartford, Conn., acting as key station for the chain.

Don Lee calls itself "the nation's greatest regional network," and is spending millions on its new Mutual-Don Lee head-

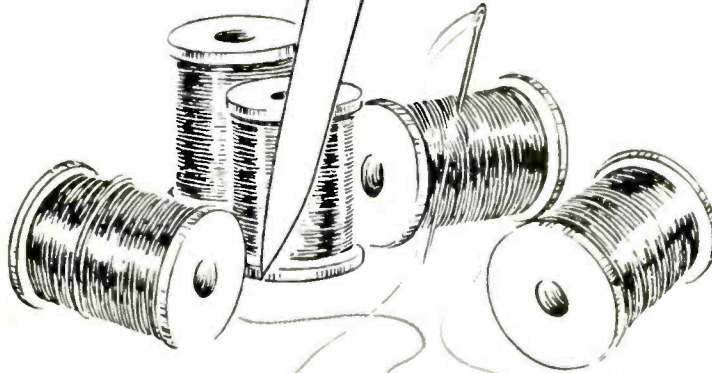
(Please turn to page 42)



# TQN



**A NETWORK TAILORED TO SELL TEXAS**



The "Quality" Network, threading through sixteen years of continuous programming for the people of the Southwest, offers to its hundreds of thousands of regular listeners top quality stations in the Southwest's top quality markets. The prestige of these old established leaders, reaching 78% of all radio homes in Texas, makes TQN synonymous with QUALITY.

**TEXAS QUALITY NETWORK**

**WOAI**  
(San Antonio)

**KPRC**  
(Houston)

**WFAA**  
(Dallas-Ft. Worth)

**KRIS**  
(Corpus Christi)

**KVAL**  
(Brownsville)

# A ONE STATION AUDIENCE in

Central New England Listen  
rounding cities and towns, ex  
hours, sign-on to sign-off, S

**WTAG**



ALL OTHERS



95 QUARTER HOURS  
19%

Above data from just-released  
Benson & Benson Diary Study.  
Your nearest Raymer man will  
gladly show you the complete  
study. It's amazing!

 000 WATTS • BASIC CBS **WTAG**

# *a MANY-STATION MARKET!*

ers, in Worcester and fifty-four sur-  
press their preference by quarter-  
nday through Saturday as follows:



401 QUARTER HOURS  
81%

**Double Barrelled! . . . The lat-  
est Hooper figures, Worcester  
city only, show the same, con-  
sistent WTAG domination of  
audience—morning, afternoon  
and night!**

**WORCESTER • REPRESENTED BY RAYMER**

Affiliated With the Worcester Telegram-Gazette



**SWEET MUSIC FILLS THE AIR** From early morn till late at night . . . sweet music fills the air for over half a million loyal WQXR and WQXR-FM families . . . families that keep tuned to their favorite station so constantly, no other station can reach them so compellingly. Here is a pre-selected audience . . . above-average in income . . . discriminating in taste . . . responsive to advertising that accompanies the music it loves. That's why more and more advertisers are finding these families their most valuable and profitable customers. For greater sales . . . more easily made . . . in the world's greatest market . . . use WQXR and WQXR-FM . . . the stations distinguished for good music and the news bulletins of The New York Times.

**WQXR**

. . . and WQXR-FM  
Radio Stations of The New York Times

quarters to prove it. With 44 stations, it delivers what it calls "the outside" as well as "the inside" markets, the big population areas. Because of the time differential across the nation all four transcontinental chains have West Coast links which operate practically autonomously and for the most part effectively. They all energetically promote and program for their listeners.

Besides the four great regional chains there are other networks, for example the Beeline (McClatchy) and the California Rural Network, which reach individual sections of the great Pacific area.

Texas, like the Pacific Coast, is a large section of the U. S. with its own living habits and mores. It's an expansive state with population concentration in a few big cities. It naturally therefore has a number of tight regional networks which link important individual centers—the Lone Star, Texas State, and Texas Quality networks and the Texas Broadcasting System. Newest of the regional chains is the last-named, which links three important individual markets, Dallas-Ft. Worth, Houston, and San Antonio.

Throughout the nation, wherever there are population areas which have a common bond in thinking or customs somewhat apart from the nation as a whole, there are, or there are plans for, regional linkings of stations. They're like Ed Craney's network. Even in a regional grouping such as that brought together by Craney there are various differences of living conditions. To better serve their areas the Craney Pacific Northwest Broadcasters is split into individual segments which although they can be purchased as one group (not linked by land lines) are frequently programed as little networks of their own. Back of the PNB group's thinking is a vital consideration—a reduction of paper work for the advertiser and agency. They can be billed as a unit and they have a joint promotional approach. It's PNB thinking that a product can be promoted like a program.

As regional networks grow in power, identity, and effectiveness, they will speak for markets rather than cities and will give the advertiser the flexibility that so many seem to be demanding at present. They will serve as testing grounds for new products and new campaigns, for talent and programs. As more money is spent with them, they'll expand in program production and promotion and more will be linked with permanent lines.

The firm establishment of the regional networks throughout the U. S. A. is the next great step in the development of broadcast advertising. . . .

# the ears of Texas...

At political conventions and football rallies it's the "Eyes of Texas" you'll hear about. But if you want *real* radio coverage of the multi-billion dollar combination of Texas markets — it's the *ears of Texas* that really interest you.

You can *best* reach those Texas ears with the Texas State Network. Here's the TSN lineup for the most complete coverage of the Lone Star State that a reasonable amount of your money can buy:

## 19 Stations...in 18 Markets

|      |            |      |             |
|------|------------|------|-------------|
| KFJZ | Fort Worth | KBST | Big Springs |
| WRR  | Dallas     | KGKL | San Angelo  |
| KRRV | Sherman    | KCRS | Midland     |
| KPLT | Paris      | KBWD | Brownwood   |
| KCMC | Texarkana  | WACO | Waco        |
| KFRO | Longview   | KTEM | Temple      |
| KGVL | Greenville | KNOW | Austin      |
| KMHT | Marshall   | KMAC | San Antonio |
| KRBC | Abilene    | KABC |             |
|      |            | KTHT | Houston     |

...Each city is served under contract by a regular affiliate.

...Each station is served 24 hours a day by TSN's full-time lines.

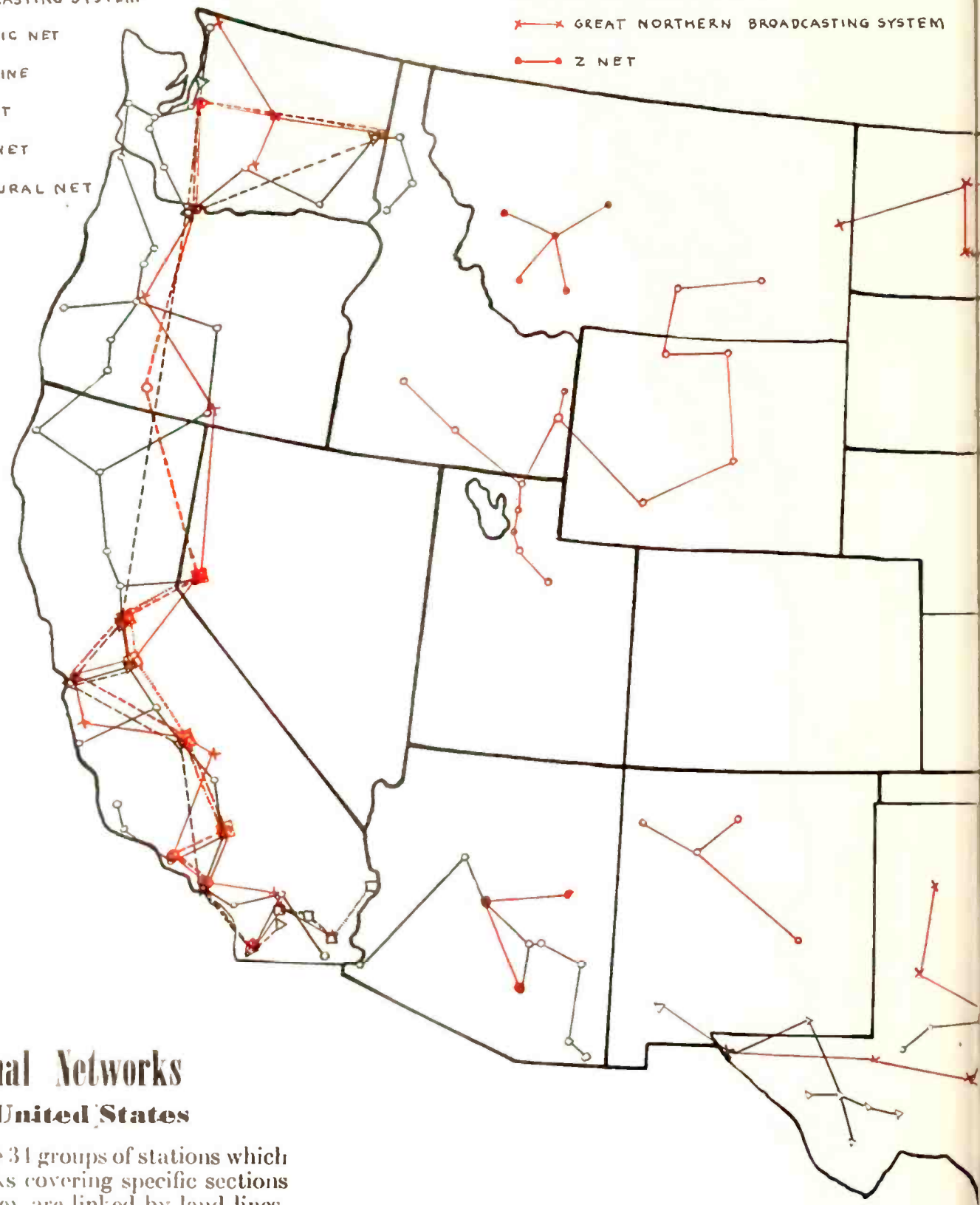
For more information on how to guarantee yourself the kind of a hearing in Texas that your Texas business needs — write us direct or get in touch with Weed and Company, our national representatives.

## TEXAS STATE NETWORK

*Represented Nationally by*  
**Weed**  
and Company

- DON LEE BROADCASTING SYSTEM
- △---△ COLUMBIA PACIFIC NET
- MCCLATCHY BEELINE
- ×—× ABC PACIFIC NET
- - ○ NBC WESTERN NET
- - □ CALIFORNIA RURAL NET

- INTERMOUNTAIN NET
- ×—× GREAT NORTHERN BROADCASTING SYSTEM
- Z NET



## Regional Networks of the United States

Included herein are 31 groups of stations which operate as networks covering specific sections of the nation. They are linked by land lines, microwave relays, or by transcriptions. The complete map of this "flexible" side of radio has never been presented before and is largely unknown by advertisers.

as of 1 June 1958

- ARIZONA BROADCASTING SYSTEM
- △—△ SOUTHWEST NET
- ARIZONA NET
- ZIA NET

○—○ NORTHWEST NET

△—△ WOLVERINE NET

○—○ IOWA TALL CORN NET

×—× MICHIGAN RADIO NET

●—● ARROWHEAD NET

●—● BUNYAN NET

○—○ YANKEE NET

×—× NEW ENGLAND REGIONAL NET

○—○ CONNECTICUT STATE NET

○—○ PENNSYLVAN NET

×—× QUAKER NET

○—○ NORTH CAROLINA STATE NET

×—× TOBACCO NET

○—○ GEORGIA ASSOCIATION OF LOCAL STATIONS

×—× GEORGIA MAJOR MARKET TRIO

○—○ MIDSOUTH NET

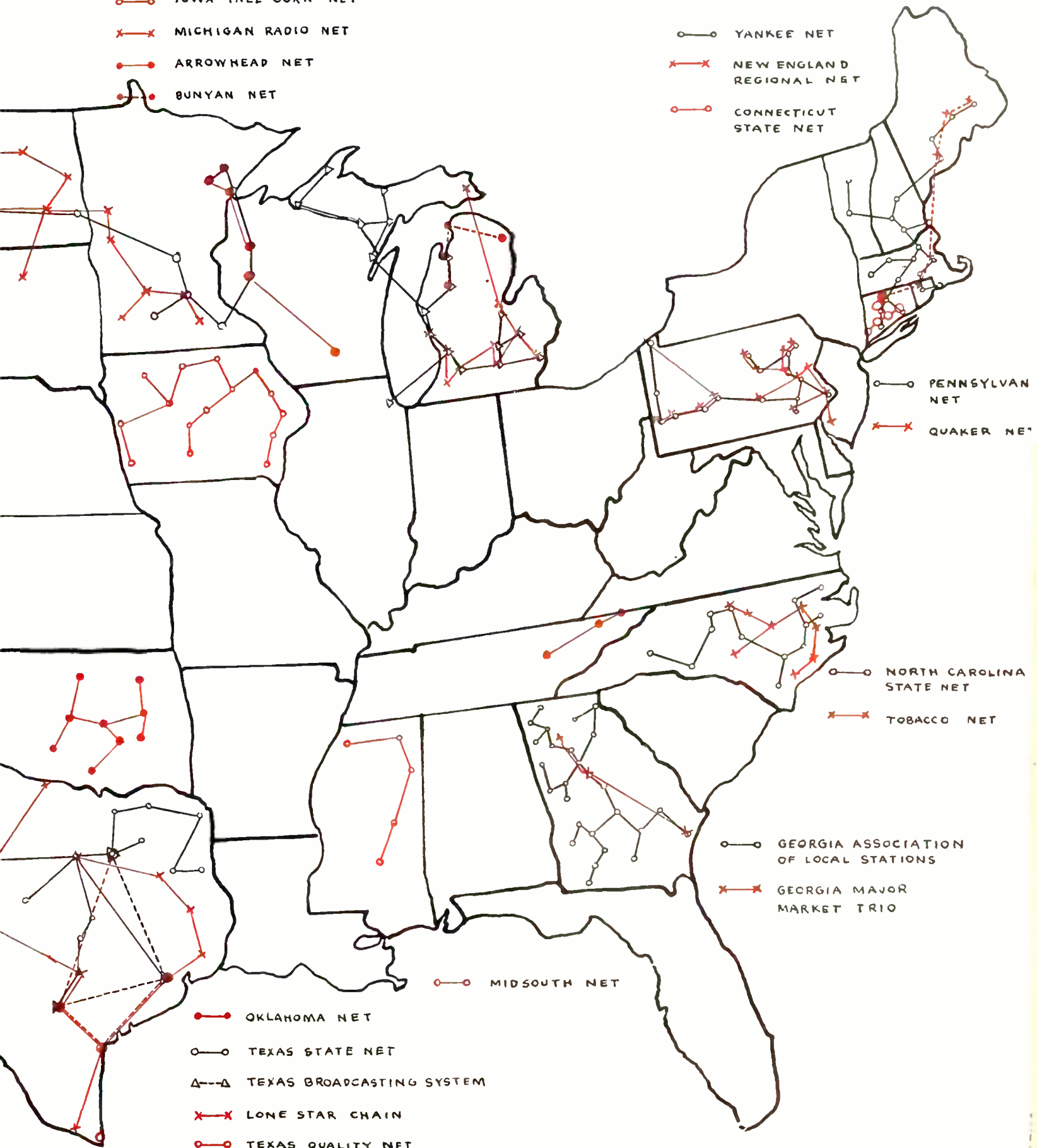
●—● OKLAHOMA NET

○—○ TEXAS STATE NET

△—△ TEXAS BROADCASTING SYSTEM

×—× LONE STAR CHAIN

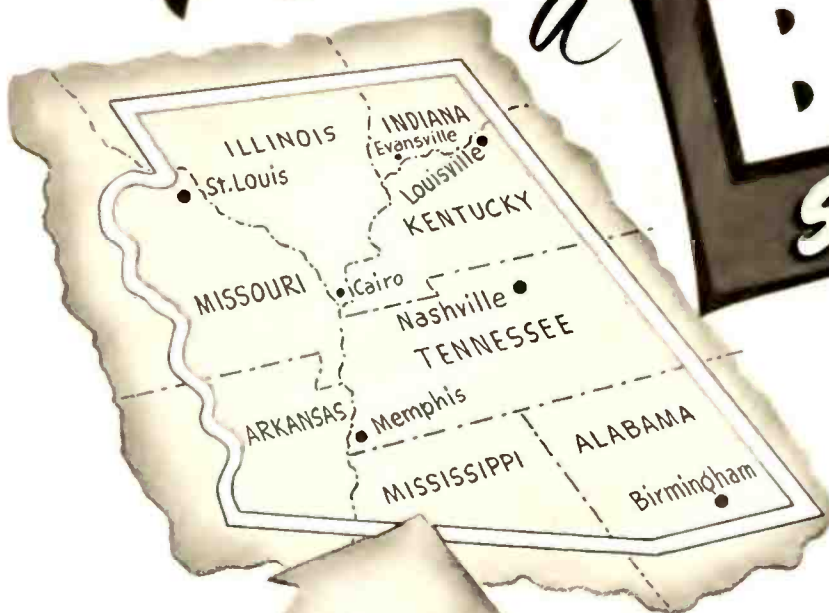
○—○ TEXAS QUALITY NET



# ARIZONA

a

# BIG STATE



## ... A RICH MARKET!

Per capita sales are now in excess of \$830.00 against a national average of \$685.00. In 1947 more than \$1,000,000,000 were spent for goods and services. The 1948 totals are now 20% ahead of last year. Arizona's largest network, the seven line-connected NBC stations of the Arizona Broadcasting System, is your surest approach to this buying power.

- KTAR**  
PHOENIX  
5000 Watts - 620 KC ☆
- KVOA**  
TUCSON  
1000 Watts - 1290 KC ☆
- KYUM**  
YUMA  
250 Watts - 1240 KC ☆
- KYCA**  
PRESCOTT  
250 Watts - 1490 KC ☆
- KGLU**  
SAFFORD  
1000 Watts - 1480 KC ☆
- KWJB**  
GLOBE - MIAMI  
250 Watts - 1240 KC ☆
- KAWT**  
DOUGLAS - BISBEE  
250 Watts - 1450 KC ☆



National Representative  
Paul H. Raymer Company NEW YORK • CHICAGO • BOSTON • ATLANTA • DETROIT • SAN FRANCISCO • LOS ANGELES



They're buying transcriptions

**Sponsors intrigued with disk possibilities but request case histories before buying**

There is very little that's really new available in the transcription field. The trend is towards proved vehicles. Even NBC-Radio Recording is buying rights to serials like *Aunt Mary*, which have years of successful selling behind them. The Broadcasters' Guild has employed the C. E. Hooper organization to keep a constant check on towns throughout the U. S. A. to uncover programs that deliver bonus audiences. In the field of music, the transcription companies went all out right before the Petrillo ban against recorded music, investing hundreds of thousands of dollars to build up a backlog of musical recordings.

Where a new tune has unexpectedly become a hit, the transcription firms are recording the number with vocalists a cappella (sans instrumental accompaniment) and adding them to their backlogs. The ban has prevented achievement of a nationwide reputation by any new name bands. Consumer disks and transcriptions are prerequisites to widespread recognition.

Total volume of e.t. programs on the air surpasses a year ago by about 40%. Increases reported by Cowan, Goodman, and Ziv range from 75 to 90% and the old-line organizations like NBC-Radio Recording and World report a 10 to 25% upswing.

The sales increases are not restricted to any one type of transcription. For instance Dolcin is starting Goodman's *Gospel Singer* this fall on the Don Lee network, while a number of banks, insurance companies, and public utilities have contracted for prestige items like *Favorite Story*, *Playhouse of Favorites*, and *World's Greatest Novels*.

Advertising agencies, which in the past haven't been enthusiastic about transcriptions, are now checking busily on availabilities. They explain that tight budgets, individual markets and lines which are falling behind national buying trends, as well as the new high standard of recordings, make syndicated e.t.'s important in their plans.

Sponsors who in the past have restricted their radio efforts to network programs or spot announcements are using syndicated e.t.'s in special markets. Lever Brothers (Lifebuoy and Rinso), Nestle (Nescafe), Grove Laboratories (4-Way Cold Tablets), Plough (St. Joseph Aspirin), and Procter & Gamble (Camay)

are among the big users of national spot advertising who are buying library transcriptions rather than record their own special shows.

This does not mean that custom-built transcriptions of spot announcements have fallen behind last season. Many firms, such as General Foods, recorded a two-year supply of musical jingles before

the ban. Others decided at that time that they'd use trick stuff—musical instrument impersonators, harmonicas, choirs, and sound effects—for their commercial spots. For bridges on custom-built transcribed variety and dramatic programs, advertisers are using short recorded mood selections, sound effects, and telescoped action. The last requires better writing but eliminates breaks between scenes.

The use of transcriptions for network delayed broadcasts (d.b.'s), which Petrillo originally prohibited along with all other recording, was okayed later last fall.

*(Please turn to page 57)*

**Don't say "Hello,"  
say "Ham!"**

**—the "gimmick" that's got Cleveland crazy**

YES, that's the "Gimmick" that's got Cleveland crazy—that got "Dinner-Winner" its current 18.6 Hooper on WHK—and that will get Y-O-U a fast five-across sale. "Dinner-Winner" is a "live," local, ONE-MAN show you can offer at a PRICE a Local Advertiser can afford to pay—as little as \$10 a week in some markets. Look over the Sales Plans we send you, follow the one that fits your market, and you'll have "Dinner-Winner" sponsored on your station in record time.

*Fast action means a fast sale. Write, wire, or phone for FREE Aircheck and sure-fire Sales Plans*

**LOCAL Radio Sales, 64 E. Lake St., Chicago**

**DID YOU READ "Telephonitis"**  
in the June issue of *Sponsor*? Don't miss it. See for yourself how "Dinner-Winner" can become the most sensational, One-Man, LOCAL show on your station.

**"DINNER-WINNER"  
NOW 18.6**



ZIV'S  
NEW, EXCITINGLY  
DIFFERENT  
MUSICAL—  
VARIETY SHOW

“ IT'S

# SHOWTIME

FROM

# HOLLYWOOD”

WITH A GREAT GALAXY OF STARS . . .

From the opening curtain to the final spotlight, IT'S SHOWTIME FROM HOLLYWOOD sparkles with musical thrills. Starring Freddy Martin...whom The Saturday Evening Post features as "The Man Who

Helped Kill Swing"...and a terrific cast of outstanding performers. A colorful, quarter-hour musical-variety show...set to quick-paced tempo...that means pulling power and prestige for sponsors and stations.

STUART  
WADE  
BARITONE  
STAR



BARCLAY  
ALLEN  
PIANO  
HIGHLIGHTS



GENE  
CONKLIN  
WHISTLING  
VIRTUOSO



STARRING  
**FREDDY MARTIN**

And His  
**ORCHESTRA**



GLENN  
 HUGHES  
 VOCALS

CLYDE  
 ROGERS  
 TENOR

THE  
**MARTIN  
 MEN**  
 GLEE CLUB

OWEN  
 JAMES  
 MASTER OF  
 CEREMONIES



The quarter-hour musical-variety show is today's *proved* high-Hooper technique. Look at these ratings: \* Chesterfield's "Supper Club" (8.3) — Oxydol's Jack Smith (9.8) — Campbell Soup's "Club 15" (9.1). Let us show you why IT'S SHOWTIME FROM HOLLYWOOD is radio's greatest buy!

\*C. E. HOOPER, April 1-7, 1948

NOW  
 OFFERED  
 FOR LOCAL  
 AND  
 REGIONAL  
 SPONSORSHIP

FREDERIC W. **ZIV** COMPANY  
*Radio Productions*  
 1529 MADISON ROAD • CINCINNATI 6, OHIO  
 NEW YORK CHICAGO HOLLYWOOD

ONCE AGAIN — "TRANSCRIBED BY ZIV" MEANS:  
 THE GREATEST IN RADIO SHOWS!

# Syndicated Transcription Availabilities \*

First 22 programs received too late for alphabetical listing.

| NAME                            | TYPE       | APPEAL   | TIME               | PRICE PER EPISODE    | PRODUCERS' EXPLANATION                               | PRODUCER                    |
|---------------------------------|------------|----------|--------------------|----------------------|--|-----------------------------|
| ADVENTURES IN XMAS TREE GROVE   | Drama      | Juvenile | 15-min, 2 5/wk     | On request           | Santa, Jr. and story-book friends                    | Kasper-Gordon               |
| ADVENTURES OF BUDDY BEAR        | Drama      | Juvenile | 15-min, 2-5, wk    | On request           | Continued stories for kiddie strip                   | Kasper-Gordon               |
| EDDY ARNOLD SHOW                | Musical    | Family   | 15-min, 5, wk      | \$3.60-\$67.50       | Hillbilly songs by Eddy Arnold                       | Monogram                    |
| BARNYARD JAMBOREE               | Variety    | Family   | 30-min, 1/wk       | \$7.50 up on request | Rural-appeal show. Songs and frolics                 | Teleways-TSI                |
| BREAKFAST IN THE BLUE RIDGE     | Musical    | Family   | 15-min, 5/wk       | \$3.60-\$67.50       | Lulu Belle and Scotty, folk songs                    | Monogram                    |
| JACK BRICKHOUSE                 | Narrative  | Family   | 5-min, 5/wk        | \$1.80-\$33.75       | Little-known tales of personalities                  | Monogram                    |
| JOSEPH COTTON & CO              | Drama      | Family   | 30-min, 1/wk       | On request           | Cotton stars in new radio plays                      | Broadcaster's Guild         |
| OANER, OR, OANFIELD             | Drama      | Family   | 30-min, 1/wk       | \$7.50-1/2 30-min A  | Psychological mysteries                              | Teleways-TSI                |
| CLIFF EDWARDS SHOW              | Musical    | Family   | 15-min, 5/wk       | On request           | Minstrel-man Edwards' famous songs                   | Broadcaster's Guild         |
| HOSPITALITY TIME                | Musical    | Family   | 15-min, 5, wk      | \$3.60-\$67.50       | Carnival of southern songs                           | Monogram                    |
| LASTING IMPRESSIONS             | Drama      | Family   | 5-min, 5/wk        | \$1.80-\$33.75       | The crucial events in famous lives                   | Monogram                    |
| MR ACE                          | Drama      | Family   | 30-min, 1/wk       | \$7.50-1/2 30-min A  | Mystery whodunit with George Raft                    | Teleways-TSI                |
| MOON DREAMS                     | Musical    | Family   | 15-min, 2-5, wk    | \$5 up on request    | Soothing songs, music, poetry                        | Teleways-TSI                |
| MUSIC BY MUIR                   | Musical    | Family   | 15-min, 5/wk       | On request           | Wayne Muir's piano stylings                          | Broadcaster's Guild         |
| FRANK PARKER SHOW               | Musical    | Family   | 15-min, 2-5/wk     | \$5 up on request    | Frank Parker's songs, Bea Wain, others               | Teleways-TSI                |
| PLANTATION HOUSE PARTY          | Variety    | Family   | 15-min, 5/wk       | \$3.60-\$67.50       | The Duke of Paducah, songs, frolics                  | Monogram                    |
| ROAD TO GOLD                    | Drama      | Family   | 15-min, 2-5, wk    | 30% 1/4 hr class A   | Marvin Miller tells of lost treasures                | Broadcaster's Guild         |
| SANTA'S MAGIC CHRISTMAS TREE    | Drama      | Juvenile | 15-min, 2-5/wk     | On request           | Adventures in Santa's domain                         | Kasper-Gordon               |
| MICHAEL SHAYNE                  | Drama      | Family   | 30-min, 1/wk       | 30% 30-min class A   | Private-eye whodunit. Based on books                 | Broadcaster's Guild         |
| SONS OF THE PIONEERS            | Musical    | Family   | 15-min, 2-5/wk     | \$5 up on request    | Western songs, ballads, old favorites                | Teleways-TSI                |
| STRANGE ADVENTURE               | Drama      | Family   | 5-min, 2-5/wk      | \$1.50 up on request | Pat McGeehan in capsule thrillers                    | Teleways-TSI                |
| STRANGE WILLS                   | Drama      | Family   | 30-min, 1/wk       | \$7.50-1/2 30-min A  | Unusual bequests, stars Warren William               | Teleways-TSI                |
| THIS AMAZING WORLD              | Drama      | Family   | 5-min, 2-5/wk      | \$1.50 up on request | Odd stories, strange customs, places                 | Teleways-TSI                |
| ADVENTURES OF PINOCCHIO         | Fantasy    | Juvenile | 15-min, 5, wk      | Based on mkt         | From the famous book                                 | Edward Sloman Prod          |
| ADVENTURES OF SIR KIMMOR KINIK  | Comedy     | Family   | 15-min, 2, wk      | \$12.50-\$20         | Artist works as big city reporter                    | Witte Radio Prodn           |
| ADVENTURES OF SONNY AND BUDDY   | Variety    | Juvenile | 15-min, 5, wk      | \$10 up on request   | Singing brothers, 13 and 15, with a traveling show   | Walter Biddick              |
| ALBUM OF COURAGEOUS WOMEN       | Drama      | Women    | 15-min, 7, wk      | Based on mkt         | Careers of great women of the past                   | Radio Providence Prodn      |
| ALL STAR WESTERN THEATRE        | Variety    | Family   | 30-min, 1-2, wk    | \$12-\$350           | Stories of the modern West, cowboy ballads           | Harry S. Goodman            |
| AMERICA'S FAVORITE MUSIC        | Musical    | Family   | 15-30-min, 1-2, wk | \$10-\$70            | Semi-classical, popular musical show                 | Richard A. Strout Prodn     |
| AND GLADLY TEACH                | Drama      | Family   | 15-min, 1, wk      | Based on mkt         | Lively stories of a modern American school           | Radio Providence Prodn      |
| ANDERSON FAMILY                 | Comedy     | Family   | 30-min, 1/wk       | \$11.50-\$22.50      | Family situation comedy                              | Hollywood Broadcasters      |
| ANDERSON FAMILY                 | Comedy     | Family   | 30-min, 1, wk      | \$11.50-\$220        | Typical American family, situation comedy            | Finley Transcriptions       |
| AUNT MARY                       | Drama      | Women    | 15-min, 5, wk      | \$5-\$50             | A modern small-town woman crusading against bigotry  | NBC Radio Recording         |
| BABY DAYS                       | Talk       | Adult    | 15-min, 1-2, wk    | \$4-\$40             | Dr. D. S. DeLoya discusses child care. Mdsq tie-ins  | Harry S. Goodman            |
| ART BAKER'S NOTEBOOK            | Variety    | Women    | 15-30-min, 5, wk   | \$3-\$6-\$75-\$150   | Honey philosopher comments on human-interest items   | Cardinal                    |
| BARBERSHOP HARMONIES            | Musical    | Family   | 15-min, 3, wk      | \$4-\$40             | The old songs, sung by a barbershop quartette        | Robert P. Mendelson         |
| BETTY AND BOB                   | Drama      | Women    | 15-min, 5, wk      | \$3.50-\$20          | Human-interest serial drama                          | NBC Radio Recording         |
| BIRTHDAY SPOTS                  | Musical    | Family   | 1-min, unlim       | \$6-\$125            | Tuneful birthday greetings for every day of the year | Harry S. Goodman            |
| BLAIR OF THE MOUNTIES           | Drama      | Juvenile | 15-min, 3, wk      | \$2-\$15             | Adventures of Sergeant Blair. Wild West stuff        | Walter Biddick              |
| BOSTON BLACKIE                  | Drama      | Family   | 30-min, 1, wk      | OR                   | Mystery-adventure whodunit; stars Dick Kollmar       | Frederic W. Ziv             |
| THE BOWMANS                     | Musical    | Family   | 15-min 1-3-5, wk   | \$2.90-\$22          | Lynne and Larry (husband-wife) sing familiar songs   | Finley Transcriptions       |
| JEFF BRYANT SHOW                | Variety    | Adult    | 5-min, 3-5, wk     | \$2.50-\$15          | Delightful outdoor yarns told by Jeff Bryant         | Gordon M. Day               |
| SMILEY BURNETT SHOW             | Musical    | Family   | 5-15-min, 5-6, wk  | \$10 up on request   | Western and hillbilly disk jockey show               | Universal Recording         |
| CALLING ALL DETECTIVES          | Drama      | Family   | 15-min, 5, wk      | Based on mkt         | Mystery-adventure; listener phone quiz. Tested WGN   | Feature Prodn               |
| CALLING ALL GIRLS               | Variety    | Teen-age | 15-min, 1, wk      | Based on mkt         | Feminine chatter, fashions                           | Frederic W. Ziv             |
| CAPT STUBBY AND THE BUCCANEERS  | Musical    | Family   | 15-min, 1-3-5, wk  | \$8.65-\$166.65      | Crazy antics and novelty tunes                       | Finley Transcriptions       |
| CASA CUGAT                      | Musical    | Family   | 15-min, 3, wk      | Based on mkt         | Sparkling show with Xavier Cugat and his orchestra   | World Bestg System          |
| THE CATHEDRAL HOUR              | Drama      | Family   | 15-min, 1, wk      | \$6.90-\$71.50       | John Metcalf sings hymns with organ music            | Finley Transcriptions       |
| CAVALCADE OF HISTORY            | Drama      | Family   | 15-min, 1-3, wk    | \$7.50-\$50          | Dramatization of important historical events         | Transcribed Radio Shows     |
| CHRISTMAS SPOT COMMERCIALS      | Musical    | Family   | 1-min, unlim       | OR                   | Open-end Christmas spots                             | Guild Radio Features        |
| THE CINNAMON BEAR               | Drama      | Juvenile | 15-min, 1-3-5, wk  | \$3-\$50             | Famous children's fantasy                            | Hollywood Recorded Features |
| COME AND GET IT                 | Aud partie | Women    | 15-min, 3/wk       | \$3.50-\$50          | Radio's original food quiz                           | NBC Radio Recording         |
| COWAN'S MOVIELAND NEWS & GOSSIP | Screen     | Women    | 15-min, 1, wk      | \$10-\$50            | Gossip and stories from the film capital             | Federal Artists             |
| DAREDEVILS OF HOLLYWOOD         | Screen     | Family   | 15-min, 2, wk      | \$2-\$15             | Thrilling stories of movie stunt men                 | Walter Biddick              |

# "ALL-STAR WESTERN THEATER"

94—30 MINUTE TRANSCRIBED PROGRAMS

*Howdy Pardner!*

Check your cow-pony at the hitching post  
and get the low-down on some of the ratings we've lassoed.

WMBD Peoria, Ill. 15.1  
WSBT South Bend, Ind. 13.9  
WHO Des Moines, Ia. 14.1

WKBZ Muskegon, Mich. 14.3  
KMBC Kansas City, Mo. 13.5  
WOW Omaha, Nebr. 16.6

*WOW!*

TOP  
WESTERN DRAMA

TOP  
WESTERN MUSIC



## ALL STAR WESTERN THEATER

is a sure fire Radio Program, combining  
double-barreled entertainment featuring  
Republic Picture Stars.

### FOY WILLING

and his

### RIDERS OF THE PURPLE SAGE

and Special Guest Stars



JERRY COLONNA  
JACK HOLT  
NICK LUCAS  
MONTE HALE  
JOHNNY MACK BROWN  
JACKIE COOPER  
VIRGINIA MAYO  
and many, many, others

#### AGENCIES SPONSORS STATIONS

Here's  
the show  
for you!  
Write for  
informa-  
tion and  
we'll shoot  
the works—  
Audition  
Discs  
and all.



© JUMP-JUMP

*Harry S. Goodman*

19 EAST 53rd STREET

RADIO PRODUCTIONS

NEW YORK, N. Y.

| NAME                             | TYPE          | APPEAL   | TIME              | PRICE PER EPISODE  | PRODUCER'S EXPLANATION                                  | PRODUCER                    |
|----------------------------------|---------------|----------|-------------------|--------------------|---|-----------------------------|
| THE DEERSLAYER                   | Drama         | Juvenile | 15-min, 1-3-5/wk  | \$3 \$50           | Cooper's virile tales of Colonial wars                  | Hollywood Recorded Features |
| DESTINY TRAILS                   | Drama         | Juvenile | 15-min, 3/wk      | \$3.50 \$50        | Authentic adaptations of James Fenimore Cooper's tales  | NBC Radio Recording         |
| DIARY OF FATE                    | Drama         | Family   | 30-min, 1/wk      | \$11.50-\$220      | Mystery show. How fate intervenes                       | Finley Transcriptions       |
| DOCTOR'S ORDERS                  | Drama         | Family   | 15-min, 7/wk      | Based on mkt       | Dramatized health situation stories, live interviews    | Radio Providence Prodn      |
| TOMMY DORSEY SHOW                | Musical       | Family   | 60-min, 5, wk     | \$10 up on request | Transcribed disk-jockey program; Tommy Dorsey           | Louis G. Cowan              |
| DRAMA OF MEDICINE                | Drama         | Adult    | 15-min, 1-3-5, wk | \$5 up on request  | Heroic achievements and great discoveries               | Grace Gibson Radio Prodn    |
| EASY ACES                        | Comedy        | Family   | 15-min, 3-5/wk    | OR                 | Jane and Goodman Ace. Longstanding hit                  | Frederic W. Ziv             |
| DUKE ELLINGTON DISK JOCKEY SHOW  | Musical       | Family   | 60-min, 5/wk      | Sta 1-time hr rate | The Duke spins the platters; guest stars                | Harry S. Goodman            |
| JOE EMERSON'S HYMN TIME          | Religious     | Family   | 15-min, 1-6/wk    | \$3.25 \$90        | Featuring Joe Emerson, star of Hymns of All Churches    | Morton Radio Prodn          |
| EXCLUSIVE STORY                  | Drama         | Family   | 15-min, 1/wk      | \$6.90-\$71.50     | Each story complete; newspaper drama                    | Finley Transcriptions       |
| FACT & FALLACY                   | Variety       | Adult    | 15-min, 3-5, wk   | 1/4 class A-time   | Unusual facts, strange stories, in narrative            | Gordon M. Day               |
| FACT OR FANTASY                  | Drama         | Adult    | 5-min, 1-3-5-6 wk | OR                 | Attested stories of psychic phenomena                   | Charlie Basch               |
| FAIRYTALES                       | Drama         | Juvenile | 15-min, 5, wk     | 25% 1/4 hr class A | Dramatizations of famous fairytales                     | C. P. MacGregor             |
| FAMILY DOCTOR                    | Drama         | Adult    | 15-min, 1-3-5, wk | \$3 \$50           | Intimate glimpses into human behavior                   | Hollywood Recorded Features |
| FAMOUS ROMANCES                  | Drama         | Women    | 30-min, 1, wk     | OR                 | Great love stories in history                           | Hollywood Recorded Features |
| FARMING TOMORROW                 | Farm          | Adult    | 5-min, 5, wk      | 1/2 5-min class-A  | Latest scientific developments in agriculture           | Howard House Radio Prodn    |
| FAVORITE STORY                   | Drama         | Family   | 30-min, 1, wk     | \$12-\$1000        | Ronald Colman mc's; name guests; famous dramas          | Frederic W. Ziv             |
| FEDERAL AGENT                    | Drama         | Family   | 15-min, 1/wk      | \$6.90 \$71.50     | Crime doesn't pay acent                                 | Finley Transcriptions       |
| FEDL SAVINGS & LOAN JINGLES      | Spots         | Family   | 1/2 min           | OR                 | Open-end spots; FS&L firms only                         | Charles Stark               |
| FIREFIGHTERS                     | Drama         | Family   | 15-min, 5/wk      | \$16-\$350         | True adventures of a big city's fire dept               | William F. Holland          |
| FIRESIDE TALES                   | Drama         | Family   | 5-min, 1-2, wk    | Based on mkt       | Stories of adventure presented by Frank Graham          | World Bcastg System         |
| FIVE MINUTE MYSTERIES            | Drama         | Family   | 5-min, 3, wk      | \$1.40-\$20        | Complete mysteries in 5-min packages                    | NBC Radio Recording         |
| FLIGHT WITH MUSIC                | Musical       | Family   | 15-min, 1-3, wk   | \$11.50-\$220      | Marion Hutton with guest stars                          | Finley Transcriptions       |
| FOOTPRINTS ON THE SANDS OF TIME  | Drama         | Family   | 5-min, 5, wk      | Based on mkt       | Little biographies of outstanding people                | World Bcastg System         |
| FORBIDDEN DIARY                  | Drama         | Women    | 15-min, 5/wk      | Based on mkt       | Soap opera. Small-town family                           | Frederic W. Ziv             |
| FYI FOR YOUR INFORMATION         | Variety       | Family   | 15-min, 3/wk      | OR                 | Radio adaptation of a news feature page                 | Ed Hart & Assocs            |
| MARY FOSTER, EDITOR'S DAUGHTER   | Drama         | Women    | 15-min, 3-5/wk    | \$5-\$50           | Soap opera, 10-year favorite                            | Harry S. Goodman            |
| FRONTIER FIGHTERS                | Drama         | Juvenile | 15-min, 1-3-5, wk | \$3-\$50           | Daring exploits of American pioneers                    | Hollywood Recorded Features |
| FUN AT BREAKFAST                 | Comedy        | Family   | 5-min, 5/wk       | \$1.40-\$14        | Comedy for breakfast audiences; Howard & Shelton        | Ford Bond Radio Prodn       |
| FUNFEST                          | Variety       | Family   | 15-min, 1-3-5/wk  | \$3-\$50           | John Murray, Clif Arquette, King's Men                  | Hollywood Recorded Features |
| EDDIE GALLAGHER'S SPORTS GALLERY | Sports        | Family   | 5-min, 1/wk       | On request         | Human interest sports stories                           | Thomas H. Ahrens            |
| EDDIE GALLAGHER'S STARWHEEL      | Musical       | Family   | 60-min, 5/wk      | On request         | Disk jockey session on wax                              | Thomas H. Ahrens            |
| GENERAL STORE                    | Comedy        | Family   | 5-min, 1-3-5/wk   | On request         | Rural comedy  | Hollywood Recorded Features |
| GETTING MOST OUT OF LIFE TODAY   | Inspirational | Adult    | 5-min, 3, wk      | \$1.20-\$16        | Down-to-earth inspirational talks                       | NBC Radio Recording         |
| GHOST CORPS                      | Drama         | Family   | 15-min, 1-3-5/wk  | \$3-\$50           | Oriental mystery  | Hollywood Recorded Features |
| THE GREATEST OF THESE            | Drama         | Family   | 30-min, 1/wk      | On request         | A young attorney's crusade against evil                 | All-Canada Program Div      |
| GREEN JOKER                      | Drama         | Family   | 15-min, 1-3-5/wk  | \$3-\$50           | The master detective's calling card                     | Hollywood Recorded Features |
| GREEN VALLEY LINES               | Drama         | Family   | 15-min, 2, wk     | \$2-\$15           | Railroad story thriller. Romance                        | Walter Biddick              |
| GUESS WHAT                       | Aud partie    | Family   | 15-min, 1-3-5, wk | \$3-\$50           | Brain teasers and answers                               | Hollywood Recorded Features |
| GUILTY OR NOT GUILTY             | Aud partie    | Family   | 15-min, 1-3-5, wk | \$3-\$50           | Court trial with audience the jury                      | Hollywood Recorded Features |
| HAPPY THE HUMBUG                 | Drama         | Juvenile | 15-min, 2-3/wk    | \$4.90-\$70        | Adventures of a hybrid and his animal pals              | NBC Radio Recording         |
| HAPPY VALLEY FOLKS               | Musical       | Family   | 15-min, 1-3-5/wk  | \$3-\$50           | Real hillbillies sing favorite ballads                  | Hollywood Recorded Features |
| HARMONY ISLE                     | Musical       | Family   | 15-min, 2, wk     | \$6 up on request  | Hawaiian music and singing                              | Walter Biddick              |
| HAUNTING HOUR                    | Drama         | Adult    | 30-min, 1/wk      | \$7-\$100          | Original psychological mysteries, thrillers             | NBC Radio Recording         |
| HAWAIIAN FANTASIES               | Musical       | Family   | 15-min, 1-3-5, wk | \$3 \$50           | Native music and legends                                | Hollywood Recorded Features |
| HE HAD HIS NERVE                 | Drama         | Men      | 5-min, 7, wk      | Based on mkt       | Surprise twists in real life                            | Radio Providence Prodn      |
| HEART SONGS                      | Musical       | Adult    | 15-min, 1-3-5/wk  | \$3-\$50           | Nadine Connor, Kenny Baker, quartette                   | Hollywood Recorded Features |
| HELPFUL HARRY                    | Musical       | Women    | 1-min, unlim      | \$5-\$100          | Household hints in jingle form                          | Harry S. Goodman            |
| HOLLYWOOD CASTING OFFICE         | Variety       | Family   | 15-min, 1-3-5, wk | \$3-\$50           | Bud Jamison, hilarious Hollywood comedy                 | Hollywood Recorded Features |
| HOLLYWOOD SOUND STAGE            | Drama         | Family   | 30-min, 1, wk     | 25% class-A 1/4-hr | Love, romance, adventure                                | C. P. MacGregor             |
| HOLLYWOOD SPOTLIGHT              | Variety       | Family   | 15-min, 1-3-5, wk | \$3-\$50           | Bob Burns, Martha Raye, Phil Harris                     | Hollywood Recorded Features |
| HOLLYWOOD THEATRE OF STARS       | Drama         | Family   | 30-min, 1, wk     | 50% class-A 1/2-hr | Dramas  | C. P. MacGregor             |
| HOME SWEET HOME                  | Drama         | Women    | 5-min, 1-3-5, wk  | On request         | Family situation comedies                               | Hollywood Recorded Features |
| HOMETOWNERS                      | Musical       | Family   | 15-min, 1-7, wk   | \$4 \$94.50        | Cast formerly NBC's "Reveille Roundup"                  | Morton Radio Prodn          |
| HOUSE IN THE COUNTRY             | Drama         | Family   | 30-min, 1, wk     | \$12.50-\$275      | Situation comedy about a young couple                   | NBC Radio Recording         |
| HOUSE OF DREAMS                  | Drama         | Adult    | 15-min, 1-3-5, wk | \$3 \$50           | Favorite poems and songs                                | Hollywood Recorded Features |
| IMMORTAL LOVE SONGS              | Musical       | Women    | 5-min, 5/wk       | \$2 up on request  | Irene Verner, Lawrence Salerno sing immortal love songs | Transcription Sales         |
| IN HIS STEPS                     | Drama         | Family   | 30-min, 1, wk     | Based on mkt       | Story of tolerant, kindly preacher                      | Edward Sloman Prodn         |

# TRANSCRIBED FEATURES THAT SELL!

## Ed Hart Productions Have SPONSOR APPEAL

### ADMIRAL ZACHARIAS' WORLD INTELLIGENCE REPORT

Admiral Ellis M. Zacharias, war-time Deputy Chief of Naval Intelligence and well-known lecturer and author, analyzes world events not as a commentator but as an experienced Intelligence Officer. WORLD INTELLIGENCE REPORT is dramatic, timely and authoritative. Admiral Zacharias and his WORLD INTELLIGENCE REPORT build prestige for station and sponsor. Transcribed, quarter-hour, open both ends, with middle commercial. 52 weeks a year, for local and regional sponsorship.

### "IS CONGRESS DOING ITS JOB?"

SOMETIMES AN INTERVIEW, SOMETIMES A DEBATE, ALWAYS INFORMATIVE

BILLBOARD Magazine's First Award Winner for Public Service. Now in its third year, broadcast from coast to coast. Most influential quarter-hour Washington discussion feature on the air. A saleable public service program with guests who make American and world history. Quarter-hour, open both ends, 52 weeks a year.

### *Coming Soon!*

**FYI** An Agency natural

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**FYI** The Sponsor's Delight

**FYI** It's Dramatic! It's Informative! It's Terrific!

**FYI** 3 one-quarter hour Shows a Week

**FYI** For the Whole Family

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**NBC Recorded Program**  
 for every advertiser  
 ... every listener

**NOW 25 BETTER SHOWS  
 TAILORED FOR  
 BETTER PROGRAMMING  
 AT LOWER COST**



**The Haunting Hour ▶**

Original psychological mysteries, "whod nit" thrillers, crime crusade themes and tales of excitement by ace radio writers—with radio-stage-screen stars including Betty Furness, Jed Prouty and Berry Kroeger. 62 hr f-hr. for 1-a-week broadcast.

**Other NBC Recorded Spine Chillers:**  
 THE WEIRD CIRCLE—78 hr f-hr. for 1-or-more-weekly broadcasts.  
 MERCER M'LEOD... THE MAN WITH THE STORY—52 quarter-hours for 1-a-week broadcast.  
 FIVE-MINUTE MYSTERY—260 5-minute program for 3-a-week broadcast.



**▲ The Playhouse of Favorites**

The world's greatest novels and plays in brilliant dramatized editions—with all-star casts including Wendy Barrie, Les Tremayne, John Carridine, Signe Hasso and Elissa Landi. Typical programs: *A Tale Of Two Cities*; *Kidnapped*; *Ivanhoe*; *A Doll's House*; *She Stoops To Conquer* and *Anna Karenina*.

**Other NBC Recorded Dramatic Headliners:**  
 Comedy—A HOUSE IN THE COUNTRY—52 half-hours for 1-a-week broadcast. ▶  
 Adventure—STAND BY FOR ADVENTURE—78 quarter-hours for 2-a-week broadcast.  
 Romance—MODERN ROMANCES—156 quarter-hours for 3-a-week broadcast.



**Aunt Mary**

One of radio's most successful daytime serial programs, it's the heartwarming story of a woman's fight for human dignity and understanding. Sponsored "live" over NBC Western Network by national advertiser.

*Here's Hooper History:* El Paso—10.5... Spokane—8.3... Omaha—11.4... Fresno—8.9. 605 quarter-hours for 5-a-week broadcast.

**Another Top-Rated NBC Recorded Serial:**  
 BETTY AND BOB—390 quarter-hours for 5-a-week broadcast.



**SEASONAL SPECIAL**

**Touchdown Tips with Sam Hayes**

Available Now For Fall, 1948  
 Now in its seventh great year—this pioneer recorded football forecasts-and-facts show is a complete Fall merchandising package. Week-by-week forecasts of the season's top games. 13 quarter-hour programs for weekly broadcast throughout the coming football season.

**For Year-'Round Sports Appeal:**

**THROUGH THE SPORT GLASS**—A parade of sports highlights covering the entire field. 52 quarter-hours for 1 or 2-a-week broadcast.



**THREE GREAT JUVENILE SHOWS**

*At Christmas-Time*

**HAPPY THE HUMBUG**—Whimsical comedy adventures of a fanciful animal hybrid and his animal pals.

54 quarter-hours; 15 pre-Christmas; 39 post-Christmas for 2-or-3-a-week broadcast.

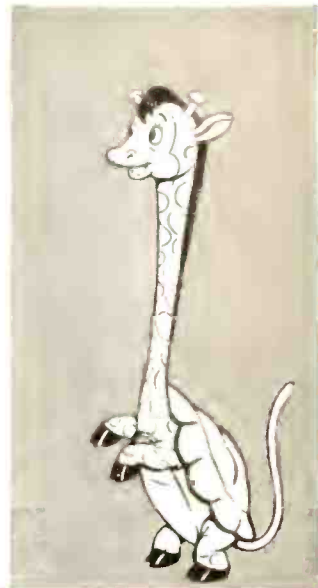
**MAGIC CHRISTMAS WINDOW**—

Favorite fairy tales dramatized as two youngsters find themselves behind the glass of a store window with the toys come-to-life. 25 quarter-hours for 3-or-more-weekly broadcasts.

*Anytime*

**DESTINY TRAILS**—Authentic adaptations of famed James Fenimore Cooper tales

including *The Deerslayer*; and *The Last Of The Mohicans*. 156 quarter-hours for 3-a-week broadcast.



**◀ The Three Suns and a Starlet**

America's favorite instrumental trio—with popular guest songstresses Nan Wynn, Kay Armen, Irene Daye, Dorothy Claire—in a musical program styled of sunlight and stardust.

78 quarter-hours for 3-a-week broadcast.

**Other Delightful NBC Recorded Musicals:**

**TIME TO SING** with Lanny and Ginger Grey—156 5-minute programs for 3-a-week broadcast.

**CARSON ROBISON AND HIS BUCKAROO**—117 quarter-hours—frequency optional.

**ART VAN DAMME QUINTET WITH LOUISE CARLYLE**—117 quarter-hours for 3-a-week broadcast.

**TIME OUT FOR FUN AND MUSIC**—With Allen Prescott and Ted Steele. 65 quarter-hours for 1-or-more-weekly broadcasts.

**REFLECTIONS**—104 quarter-hours for 2-a-week broadcast.



**Allen Prescott... The Wife Saver**

Featuring one of radio and television's cleverest performers, originator of the "Wife Saver" and the "Didja Know"—

Allen Prescott... with laugh-flavored household hints and the same light-hearted, sharp-witted repartee that has brought fan mail by the carload to a score of nationally-known advertisers. Music and songs by Rosa Rio and Brad Reynolds. 156 quarter-hours for 3-a-week broadcast.

**Also NBC Recorded Especially For The Girls:**

**COME AND GET IT**—Sparkling audience participation show with m.c. Bob Russell, Alma Kitchell and Gaynor Maddox. A banquet of information and laughs... ideal for food advertisers. 156 quarter-hours for 3-a-week broadcast.



**FIVE-MINUTE SPECIALTIES**

**THE NAME YOU WILL REMEMBER**—Engaging personality show about notables in the news with William Lang. 260 5-minute programs for 3-or-5-a-week broadcast.

**GETTING THE MOST OUT OF LIFE TODAY**—Down-to-earth inspirational talks tuned to the times by Dr. William R. Stidger. 117 5-minute programs for 3-a-week broadcast.

**PROGRAMMED AND PROVEN OVER 1000 RADIO STATIONS**



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 30 Rockefeller Plaza, New York 20, New York

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 PROGRAM TITLE(S)

All 25 NBC Syndicated Programs

NAME ..... TITLE

COMPANY.....

ADDRESS .....

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

| NAME                               | TYPE      | APPEAL   | TIME              | PRICE PER EPISODE    | PRODUCER'S EXPLANATION                                   | PRODUCER                    |
|------------------------------------|-----------|----------|-------------------|----------------------|--|-----------------------------|
| INCREDIBLE, BUT TRUE               | Drama     | Family   | 15-min, 1-5 wk    | \$3-\$50             | Unusual phenomena which cannot be explained              | Unusual Features Syndicate  |
| INTERLUDE                          | Musical   | Adult    | 15-min, 3 wk      | \$194-50 complete    | Organ, vocals, with poetry                               | C. P. MacGregor             |
| IS CONGRESS DOING ITS JOB          | Forum     | Adult    | 15-min, 1 wk      | On request           | Influential show, Washington discussion                  | Ed Hart & Assocs            |
| IT REALLY HAPPENED                 | Narrative | Family   | 15-min, 3-5 wk    | Based on mkt         | Jim Amiche reveals little-known facts re celebrities     | Tele-Radio Creations        |
| IT REALLY HAPPENED                 | Drama     | Family   | 5-min, 5 wk       | On request           | Narrated human interest stories                          | Thomas H. Ahrens            |
| IT'S SHOWTIME FROM HOLLYWOOD       | Variety   | Family   | 15-30-min, 3-5 wk | Based on mkt         | Freddy Martin's band, Guests                             | Fredene W. Ziv              |
| IT TAKES A WOMAN                   | Drama     | Women    | 5-min, 1-3-5-6 wk | On request           | Capsule soap operas, each episode complete               | Charlie Basch               |
| IT TAKES ALL KINDS                 | Drama     | Family   | 15-min, 1 wk      | Based on mkt         | Universal tolerance theme                                | Radio Providence Prodn      |
| JERRY AT FAIROAKS                  | Drama     | Juvenile | 15-min, 1-3-5 wk  | \$3-\$50             | Jerry goes to military school                            | Hollywood Recorded Features |
| JERRY OF THE CIRCUS                | Drama     | Juvenile | 15-min, 1-3-5 wk  | \$3-\$50             | A boy's life in a circus                                 | Hollywood Recorded Features |
| JOE AND CYNTHIA                    | Comedy    | Family   | 5-min, 1-3-5 wk   | On request           | Situation comedy skits                                   | Hollywood Recorded Features |
| ISHAM JONES & HIS ORCHESTRA        | Musical   | Adult    | 15-min, 1 wk      | \$10-\$50            | Jones orchestra plays old favorites                      | Federal Artists             |
| KEEPING UP WITH WIGGLESWORTHS      | Comedy    | Family   | 15-min, 1-3, wk   | \$4-\$35             | Educational and entertaining. Family situation comedy    | Harry S. Goodman            |
| KING COLE COURT                    | Musical   | Family   | 15-min, 2 wk      | 25% 1-1/2-hr class-A | King Cole Trio, guest stars                              | C. P. MacGregor             |
| HENRY KING SHOW                    | Musical   | Family   | 30-min, 1 wk      | 25% 1/2-hr class-A   | Henry King, guest stars                                  | C. P. MacGregor             |
| WAYNE KING SHOW                    | Musical   | Family   | 30-min, 1 wk      | On request           | Smooth melodies, guest stars                             | Frederic W. Ziv             |
| KOMEDY KINGDOM                     | Variety   | Family   | 15-min, 1-3-5 wk  | \$3-\$50             | Fast comedy, headline artists                            | Hollywood Recorded Features |
| KORN KOBBLERS                      | Musical   | Family   | 15-min, 3-5 wk    | Based on mkt         | Novelty musical show, slapstick gags                     | Frederic W. Ziv             |
| LAFF PARADE                        | Variety   | Family   | 15-min, 1-3-5 wk  | \$3-\$50             | Ken Niles, fast comedy review                            | Hollywood Recorded Features |
| LAST OF THE MOHICANS               | Drama     | Juvenile | 15-min, 1-3-5 wk  | \$3-\$50             | Cooper's virile tales of Colonial wars                   | Hollywood Recorded Features |
| LEAHY OF NOTRE DAME                | Sports    | Family   | 15-min, 1 wk      | \$9.65 up on request | Frank Leahy gives inside sports stories                  | Green Assocs                |
| LEISURE HOUSE                      | Drama     | Women    | 15-min, 1-2, wk   | \$200-\$1000         | Daytime domestic drama, Hollywood cast                   | George Logan Price          |
| LIGHTNING JIM                      | Drama     | Family   | 30-min, 1 wk      | On request           | Human character dramas, adventure                        | Frederic W. Ziv             |
| LINDA'S FIRST LOVE                 | Drama     | Women    | 15-min, 3-5 wk    | \$5-\$50             | Soap opera, radio hit over 11 years                      | Harry S. Goodman            |
| LIVING PAGES FROM THE BOOK OF LIFE | Drama     | Family   | 30-min, 1 wk      | \$5 up on request    | Immortal Bible stories                                   | George Logan Price          |
| GUY LOMBARDO SHOW                  | Musical   | Family   | 30-min, 1, wk     | On request           | Music in the Lombardo manner                             | Frederic W. Ziv             |
| LOOK & LISTEN                      | Screen    | Women    | 15-min, 3-5 wk    | 25% 1-1/2-hr class-A | Hollywood commentary, featuring name guests              | Gordon M. Day               |
| KAY LORRAINE SHOW                  | Musical   | Family   | 15-min, 1-2 wk    | \$7-\$100            | Radio's versatile songstress, and Frank Gallup           | Harry S. Goodman            |
| LOVE MAKING INC                    | Variety   | Women    | 15-min, 3 wk      | \$20 up on request   | Romance and personal problems                            | Transcribed Radio Shows     |
| LOVE TALES                         | Drama     | Women    | 15-min, 1-3-5 wk  | \$3-\$50             | Modern romances  | Hollywood Recorded Features |
| MAGIC CHRISTMAS WINDOW             | Drama     | Juvenile | 13-min, 2-3 wk    | \$4-90-\$70          | Favorite fairy tales come to life                        | NBC Radio Recording         |
| MAGIC ISLAND                       | Drama     | Juvenile | 15-min, 1-3-5 wk  | \$3-\$50             | People living under water on a disappearing island       | Hollywood Recorded Features |
| MAMA BLOOM'S BROOD                 | Drama     | Women    | 15-min, 1-3-5 wk  | \$3-\$50             | Witty family series                                      | Hollywood Recorded Features |
| MAN WITH THE STORY                 | Drama     | Family   | 15-min, 1 wk      | \$3-50-\$50          | Mercer McLeod, world traveler, actor, & writer, narrates | NBC Radio Recording         |
| MANHUNT                            | Drama     | Family   | 15-min, 1 wk      | Based on mkt         | Mystery thriller of whodunit type                        | Frederic W. Ziv             |
| MANPOWER                           | Drama     | Adult    | 15-min, 1 wk      | \$25-\$150           | Labor's contribution to a greater America                | Lowe Radio Features         |
| MARION AND REGIE                   | Comedy    | Family   | 5-min, 1-3-5/wk   | On request           | Vaudeville comedy act                                    | Hollywood Recorded Features |
| LOUISE MASSEY & THE WESTERNERS     | Musical   | Family   | 15-min, 1-7, wk   | \$4-\$90             | Popular western musical. Great rural favorite            | Morton Radio Prodn          |
| MASTER'S MUSIC ROOM                | Musical   | Family   | 15-min, 1-3-5, wk | \$3-\$50             | Symphony, familiar semi-classics                         | Hollywood Recorded Features |
| JOE MCCARTHY SPEAKS                | Sports    | Men      | 5-min, 5 wk       | \$2-\$30             | Inside stories of baseball                               | Robert P. Mendelson         |
| MELODIES THAT ENOURE               | Musical   | Women    | 15-min, 3 wk      | \$4.60-\$75          | Tenor and organ, memory music and narration              | Hal Wilson                  |
| MELODY LANE                        | Musical   | Family   | 5-min, 1-3-5 wk   | On request           | Larry Burke, the troubador, soft rhythm orchestra        | Hollywood Recorded Features |
| MEMORIES OF HAWAII                 | Musical   | Family   | 15-min, 1-3-5 wk  | \$3-\$50             | Songs of the islands                                     | Hollywood Recorded Features |
| METROPOLIS                         | Drama     | Adult    | 15-min, 1-3-5 wk  | \$3-\$50             | Dramatic tales from city life                            | Hollywood Recorded Features |
| MIRACLES OF FAITH                  | Narrative | Family   | 5-min, 3 wk       | \$450-\$1250         | Robert Swan narrates stories of great faith              | Fred C. Mertens             |
| BIRTH PARADE                       | Variety   | Family   | 15-min, 1-3-5 wk  | \$3-\$50             | Don Wilson, Bob Burns, Tizzie Lish                       | Hollywood Recorded Features |
| MR. HILL AND MR. NULL              | Comedy    | Family   | 5-min, 1-3-5 wk   | On request           | A dumb comedy skit                                       | Hollywood Recorded Features |
| MODERN ROMANCES                    | Drama     | Women    | 15-min, 3-5 wk    | \$3-50-\$50          | Stories from <i>Modern Romances</i> magazine             | NBC Radio Recording         |
| MOON OVER AFRICA                   | Drama     | Family   | 15-min, 1-3-5 wk  | \$3-\$50             | African jungle mystery, black magic                      | Hollywood Recorded Features |
| MURDER AT MIDNIGHT                 | Drama     | Adult    | 30-min, 1 wk      | \$7.50 up on request | Mystery program of top network calibre                   | Louis G. Cowan              |
| MUSIC FROM HOLLYWOOD AND VINE      | Musical   | Family   | 15-min, 1-5 wk    | \$7-50-1 class-A     | Roy Bargy's orchestra, song stylist Jeanne McKeon        | Selected Radio Features     |
| MUSIC HALL OF FAME                 | Musical   | Family   | 15-min, 1 wk      | \$6-\$145            | The musical great in accounts of their careers           | Ford Bond Radio Prodn       |
| MUSICAL COMEDY THEATRE             | Musical   | Family   | 30-min, 1 wk      | \$10-\$245           | 16-piece orchestra with choir                            | Charles Michelson           |
| MUSICAL THERMOMETER                | Jingles   | Family   | 1-min, unlim      | \$5-\$35             | 160 different temperatures                               | Bloch-Joseph                |
| MY PRAYER WAS ANSWERED             | Drama     | Family   | 15-min, 1-3 wk    | \$5-\$35             | True stories of how prayer helps people                  | Charles Michelson           |
| MYRT AND MARGE                     | Drama     | Women    | 15-min, 5 wk      | \$30-\$540           | Soap opera on back-stage theatre life                    | Finley Transcriptions       |
| MYSTERY CHEF                       | Talk      | Women    | 15-min, 1-2 wk    | \$3-50-\$25          | The famous Mystery Chef's low-cost menus                 | Harry S. Goodman            |
| MYSTERY HOUSE                      | Drama     | Family   | 30-min, 1 wk      | \$10-\$300           | All-star whodunit. Each story complete                   | Harry S. Goodman            |

## TRANSCRIPTIONS

*(Continued from page 47)*

Also okayed was their use for one broadcast to permit stars to record more than one broadcast at a time. The wire or tape recorder has been employed for this type of transcription, and has been delivering a higher grade of transcribed program than that of Bing Crosby during his first recorded network season. Wire recorders are also being used by all networks to get around the problem created by a nation which is part on daylight and part on standard time.

Some sponsors who have planned to use a specific e.t. program to reach the nation, as they do through one network program, have discovered that they can do better by varying their e.t. vehicles. Thus since the Twin City area likes bouncy music, they sponsor polkas in that territory; since Mobile goes for *Carson Robison and His Buckaroos*, that's the type of music it gets. Syndicated e.t.'s make this custom programing possible.

A new use of syndicated transcriptions has been in the block programing of the early hours. It has been found that at the 6 and 7 a.m. hours music and programs of a uniform mood do best.

As yet the e.t. firms haven't come up with any outstanding give-away or audience participation programs, which seem to be all the rage at the moment.

A number of stations are planning such programs with the use of musical libraries such as those of Thesaurus, World, Lang-Worth, Associated, Sesac Standard, Capitol, Keystone, and Cole. Participation programs are difficult to transcribe.

Outstandingly important is the fact that most transcribed series have promotional kits which are available to sponsors. These kits contain ideas calculated to start sponsors thinking of promotion.

Promotion is extra vital in a big metropolitan area where the e.t.'s compete with many live programs. In these sections e.t. producers are being forced to scale down their franchise rates. In the past, areas like Los Angeles, Philadelphia, New York, Chicago have been asked to produce fantastic royalties for e.t.'s, with the result that the latter haven't been used much in metropolitan centers. During the past six months the big transcription companies have realized the fallacy in this approach. That's why many more e.t.'s will be heard in 1948-1949 in the great population centers.

SPONSOR forecast last year that 1947-1948 would be a Transcription Year. It was. We predict that 1948-49 will be even bigger. \* \* \*



## "Through the Listening Glass"

conducted by

# JACK SHAINDLIN

30 Minutes of Musical Glamour! Wond'rous melodies starring Jack Shaindlin and the radiant voices of his "Silver Strings" orchestra . . . rich old ballads by the Lang-Worth Choristers . . . songs of eternal romance, featuring Dick Brown, Joan Brooks and Johnny Thompson. All heard . . .

### "THROUGH THE LISTENING GLASS"

Available now, via transcription, on 600 Lang-Worth Stations—exclusively! For cost, contact any Lang-Worth Affiliate. For additional information, write:

**LANG-WORTH, Inc.**  
113 W. 57 St., NEW YORK

| NAME                            | TYPE          | APPEAL   | TIME               | PRICE PER EPISODE    | PRODUCER'S EXPLANATION                                      | PRODUCER                    |
|---------------------------------|---------------|----------|--------------------|----------------------|---|-----------------------------|
| MYSTERY IS MY HOBBY             | Drama         | Family   | 30-min, 1 wk       | \$7.50 up on request | Featuring Glenn Langan as criminologist                     | Lawstoo Prodn               |
| NAMES YOU WILL REMEMBER         | Personalities | Family   | 5-min, 3-5, wk     | \$1 20 \$10          | Brilliant word portraits of notables in the news            | NBC Radio Recording         |
| NATIONAL SINGERS                | Musical       | Adult    | 15-min, 3 5, wk    | \$3 75 \$50          | Internationally famous male vocal octette                   | Charles Michelson           |
| NEMESIS INC                     | Drama         | Family   | 15-min, 1 3 5 wk   | \$3 \$50             | Clever female detective series                              | Hollywood Recorded Features |
| NETTIE NEEGLE NERT              | Comedy        | Family   | 5-min, 1 3 5 wk    | On request           | Female impersonation comedy                                 | Hollywood Recorded Features |
| NONSENSE AND MELODY             | Variety       | Family   | 15-min, 1 3 5 wk   | \$3 \$50             | A world tour of fun and music                               | Hollywood Recorded Features |
| OBSESSION                       | Drama         | Adult    | 30-min, 1, wk      | 50¢; class-A 1/2-hr  | Psychological dramas  | C. P. MacGregor             |
| OLD CORRAL                      | Variety       | Family   | 15-min, 3 6 wk     | Based on mkt         | Western musical comedy format                               | Frederic W. Ziv             |
| ONCE UPON A TIME                | Drama         | Juvenile | 5-min, 1 2/wk      | Based on mkt         | Children's fairy tales by Maureen O'Sullivan                | World Bdstg System          |
| ONE FOR THE BOOK                | Sports        | Men      | 5-min, 5, wk       | On request           | Stories behind the sports headlines                         | Frederic W. Ziv             |
| OPERA MINIATURE                 | Drama         | Family   | 30-min, 1 wk       | \$12 \$300           | Dramatized grand & light opera, musical comedy              | Cardinal                    |
| ORIGIN OF SUPERSTITIONS         | Drama         | Adult    | 15-min, 1 3 5/wk   | \$3-\$50             | The truth about popular beliefs                             | Hollywood Recorded Features |
| OUT OF THE NIGHT                | Drama         | Adult    | 15-min, 1 5 wk     | \$5 up on request    | Self-contained human interest true stories                  | Grace Gibson Radio Prodn    |
| PAPPY SMITH AND HIS HIRED HANDS | Variety       | Family   | 15-min             | \$234 for 39 shows   | Music, home-spun philosophy                                 | SESAC                       |
| PASSING OF TIME                 | Drama         | Family   | 5-15-min, 1-3, wk  | \$7.50 \$60          | Narrative stories with musical background                   | Richard A. Strout Prodn     |
| PERSONAL PROBLEMS               | Talk          | Women    | 15-min, 1-5 wk     | \$3 50-\$40          | Allie Lowe Miles analyzes problems                          | Harry S. Goodman            |
| PERSONALITY PARADE              | Drama         | Family   | 5-min, 1-3-5-6, wk | On request           | Inside stories of stars of stage, screen, etc               | Charlie Basch               |
| PERSONALITY TIME                | Interview     | Adult    | 15-min, 5, wk      | 7% 1-hr sta rate     | Presents prominent stage, screen, radio, etc, personalities | Press Assoc.                |
| PINTO PETE AND HIS RANCH BOYS   | Musical       | Family   | 15-min, 1-3-5 wk   | \$3 \$50             | Songs of the Western Range                                  | Hollywood Recorded Features |
| PINTO PETE IN ARIZONA           | Musical       | Family   | 15-min, 1-3-5 wk   | \$3 \$50             | Western folk music and philosophy                           | Hollywood Recorded Features |
| PLAYHOUSE OF FAVORITES          | Drama         | Family   | 30-min, 1/wk       | \$9 \$200            | Vivid dramatizations of the world's great novels            | NBC Radio Recording         |
| PLEASURE PARADE                 | Musical       | Family   | 15-min, 3-5/wk     | On request           | Vincent Lopez, Milton Cross, others; musical favorites      | Frederic W. Ziv             |
| POLICE HEADQUARTERS             | Drama         | Family   | 15-min, 1-3-5/wk   | \$3-\$50             | Dramas from police records                                  | Hollywood Recorded Features |
| PORTS OF CALL                   | Drama         | Adult    | 30-min, 1/wk       | On request           | Dramatic historical travelogues                             | Hollywood Recorded Features |
| ALLEN PRESCOTT THE WIFE SAVER   | Variety       | Women    | 15-min, 3/wk       | \$4 50-\$51          | Household hints flavored with laughs                        | NBC Radio Recording         |
| RADIO HYMNAL                    | Musical       | Adult    | 15-min, 1/wk       | \$6 up on request    | Radio's favorite hymns sung by inter-faith choir            | Charles Stark               |
| RADIO STUDIO MURDER             | Drama         | Family   | 15-min, 1 3-5 wk   | \$3 \$50             | Detective mysteries. Radio background                       | Hollywood Recorded Features |
| RED RYDER                       | Drama         | Juvenile | 30-min, 1-3, wk    | \$7.50 up on request | Horse opera. Red Ryder, of comic strip and movies           | Louis G. Cowan              |
| REFLECTIONS                     | Musical       | Adult    | 15-min, 2/wk       | \$5 \$64             | A program for relaxed, meditative listening                 | NBC Radio Recording         |
| REMINISCIN' WITH SINGIN' SAM    | Musical       | Family   | 15-min, 1-5, wk    | \$5 up on request    | Singin' Sam sings your favorites                            | Transcription Sales         |
| REVENUE AVENUE                  | Aud partie    | Family   | 15-min, 5-6, wk    | On request           | Give-away show, civic tie-ins                               | Richard Bradley             |
| RHUMBA RHYTHMS & TANGO TUNES    | Musical       | Family   | 15-min, 1-3-5, wk  | \$3-\$50             | South American rumbas                                       | Hollywood Recorded Features |
| RHYTHM RANGE                    | Musical       | Family   | 15-min, 1-2, wk    | Based on mkt         | Cottonseed Clark and his talented cowhands                  | World Bdstg System          |
| TOMMY RIGGS & BETTY LOU         | Comedy        | Family   | 15-min, 5 wk       | On request           | Situation comedy, songs, network favorite                   | Pete Wasser                 |
| CARSON ROBISON & HIS BUCKAROOS  | Musical       | Family   | 15-min, 1-5, wk    | \$5-\$31.50          | Western music and entertainment                             | NBC Radio Recording         |
| ROBINSON CRUSOE JR              | Variety       | Juvenile | 15-min, 1-3/wk     | \$10 up on request   | Young cast enacts desert island yarns                       | Transcribed Radio Shows     |
| ROMANCE OF FAMOUS JEWELS        | Drama         | Adult    | 15-min, 1/wk       | \$5 up on request    | Woven around the fabulous gems of history                   | Grace Gibson Radio Prodn    |
| ROMANCE OF MUSIC                | Musical       | Adult    | 15-min, 1-3-5/wk   | \$3 \$50             | Donald Novis, Jan Rubini, conductor                         | Hollywood Recorded Features |
| SAFETY SPOTS                    | Musical       | Family   | 1-1 1/2-min, unlim | \$5-\$100/wk         | Musical jingles on safety by Irving Caesar                  | Harry S. Goodman            |
| SALUTE TO SONG                  | Musical       | Family   | 15-min, 1/wk       | \$7.50-\$50          | The story behind the song hits                              | Transcribed Radio Shows     |
| THE SEALED BOOK                 | Drama         | Adult    | 30-min, 1/wk       | \$7.50-\$100         | Mystery series of exciting stories                          | Charles Michelson           |
| SENATE MURDER MYSTERY           | Drama         | Family   | 15-min, 1-3-5 wk   | \$3 \$50             | Detective mysteries. Washington background                  | Hollywood Recorded Features |
| SEXTETTE FROM HUNGER            | Musical       | Family   | 15-min, 3/wk       | 25% 1/4-hr class-A   | Dixie jazz band, guest stars                                | C. P. MacGregor             |
| SHAMROCKS                       | Musical       | Adult    | 15-min, 1-3-5 wk   | \$3 \$50             | Kenny Baker, Irish romance                                  | Hollywood Recorded Features |
| SHIPBOARD NEWSREEL              | Aud partie    | Family   | 15-min, 1/wk       | \$6-\$50             | Interviews with newsworthy trans-Atlantic passengers        | Paul F. Adler               |
| SINCERELY, KENNY BAKER          | Musical       | Family   | 15-min, 1-3-5 wk   | On request           | Low-budget musical. Guests                                  | Frederic W. Ziv             |
| SINGING BAKERY ANNOUNCEMENTS    | Jingles       | Family   | 1-min, unlim       | \$5 \$35             | Open-end jingles in Latin tempos. Bakeries only             | Bloch-Joseph                |
| SINGING WEATHERMAN              | Jingles       | Family   | 1-min, unlim       | \$5 \$35             | Open-end singing jingles                                    | Bloch-Joseph                |
| SLEEPY JOE                      | Drama         | Juvenile | 15-min, 5 wk       | \$1.50 \$37.50       | Jimmy Scribner tells Uncle Remus-type yarns                 | Cardinal                    |
| SMILIN' EO MCCONNELL            | Musical       | Adult    | 15-min, 1-5/wk     | \$3 75 \$25          | Pioneer radio performer, honey philosophy                   | Charles Michelson           |
| SMITHS OF HOLLYWOOD             | Comedy        | Family   | 30-min, 1 wk       | \$10 up on request   | Situation comedy starring Arthur Treacher                   | Louis G. Cowan              |
| SO THE STORY GOES               | Drama         | Family   | 15-min, 1 6/wk     | \$3 \$90             | Well-known true stories narrated by Johnny Neblett          | Morton Radio Prodn          |
| SONGS OF GOOD CHEER             | Musical       | Family   | 15-min, 3 5 wk     | On request           | Hits from operettas, musicals, etc                          | Frederic W. Ziv             |
| SONGS OF PRAISE                 | Musical       | Family   | 15-min, 3 wk       | Based on mkt         | The great hymns first heard at mother's knee                | World Bdstg System          |
| SONGS OF THE WEST               | Musical       | Family   | 15-min, 1 3 5 wk   | \$3 \$50             | Cactus Mae, real cowboy songs                               | Hollywood Recorded Features |
| SONGS OF YESTERYEAR             | Musical       | Adult    | 15-min, 1 3 5 wk   | \$3 \$50             | Favorite melodies, old home setting                         | Hollywood Recorded Features |
| SONGS WITHOUT WORDS             | Musical       | Family   | 15-min, 1 3 5 wk   | \$3 \$50             | Mahlon Merriek conducts salon musicale                      | Hollywood Recorded Features |
| SONGS YOU FORGOT TO REMEMBER    | Musical       | Adult    | 15-min, 1 2 wk     | Based on mkt         | Musical comedy, operetta favorites recreated by G. Byron    | World Bdstg System          |

| TITLE                             | TYPE         | APPEAL   | TIME                   | PRICE PER EPISODE     | PRODUCER'S DESCRIPTION  | PRODUCER AND/OR SALES REPRESENTATIVE |
|-----------------------------------|--------------|----------|------------------------|-----------------------|---|--------------------------------------|
| SPECIAL ASSIGNMENT                | Drama        | Family   | 15-min, 5, wk          | 7% 1-hr sta rate      | Unusual news scoops and how they were made                    | Press Assoc                          |
| SPECK GIBSON                      | Drama        | Juvenile | 15-min, 1-3-5, wk      | \$3-\$50              | Aviation, mystery in the Orient                               | Hollywood Recorded Features          |
| SPORTS FANFARE                    | Sports       | Men      | 5-15-min, 3-5, wk      | \$3.50-\$20 per 5-min | Human interest stories in the sports world                    | Harry S. Goodman                     |
| SPORTS STAR SPECIAL               | Sports       | Adult    | 15-min, 5, wk          | 7% 1-hr sta rate      | Interviews, dramatizations of sports yarns                    | Press Assoc                          |
| STAND BY FOR ADVENTURE            | Drama        | Family   | 15-min, 2, wk          | \$3.50-\$50           | Tales of dangerous deeds told before an open fire             | NBC Radio Recording                  |
| STARR STORIES                     | Drama        | Family   | 15-min, 1-3-5, wk      | On request            | Jack Starr narrates dramatic tales                            | Starr Radio Prodn                    |
| STONEHILL PRISON MYSTERY          | Drama        | Family   | 15-min, 1-3-5, wk      | \$3-\$50              | Excellent detective mysteries                                 | Hollywood Recorded Features          |
| STORY BEHIND THE SONG             | Drama        | Adult    | 15-min, 1-3-5, wk      | \$3-\$50              | Dramatized births of great compositions                       | Hollywood Recorded Features          |
| STORY REJECTED                    | Drama        | Adult    | 15-min, 5-6, wk        | On request            | Pathos, humor. Series of real life stories                    | Richard Bradley                      |
| STRANGE ADOVENTS IN STRANGE LANOS | Drama        | Adult    | 15-min, 1-3-5, wk      | \$3-\$50              | Weird, fantastic tales  | Hollywood Recorded Features          |
| STRATOSPHERE MURDER MYSTERY       | Drama        | Family   | 15-min, 1-3-5, wk      | \$3-\$50              | Mystery aboard an airliner                                    | Hollywood Recorded Features          |
| DAVID STREET SONG SHOP            | Musical      | Family   | 15-min, 1-5, wk        | \$6 up on request     | David Street, Twentieth Century-Fox singing star              | Louis G. Cowan                       |
| SUNOAY PLAYERS                    | Drama        | Family   | 30-min, 1/wk           | \$11.50-\$220         | Bible stories dramatized                                      | Finley Transcriptions                |
| TALES OF THE SUPERNATURAL         | Drama        | Adult    | 15-min, 1, wk          | \$5 up on request     | Favorite mystery masterpieces                                 | Grace Gibson Radio Prodn             |
| THAT WAS THE YEAR                 | Drama        | Adult    | 15-min, 1-3-5, wk      | \$3-\$50              | Famous headlines of the past                                  | Hollywood Recorded Features          |
| THEATRE OF FAMOUS RADIO PLAYERS   | Drama        | Family   | 30-min, 1/wk           | \$7.50 up on request  | Outstanding drama featuring top Hollywood names               | Louis G. Cowan                       |
| THIS BUSINESS OF LIVING           | Homey philos | Family   | 15-min, 1-6/wk         | \$4-\$60              | Rod Hendrickson talks of people and places                    | Ford Bond Radio Prodn                |
| THIS IS THE STORY                 | Drama        | Family   | 15-min, 1-5, wk        | \$3.15-\$99           | Little-known true facts about well-known people               | Morton Radio Prodn                   |
| THIS IS YOUR WORLO                | Drama        | Family   | 15-min, 1-2, wk        | \$5-\$40              | A husband and wife team travel the globe                      | Harry S. Goodman                     |
| THIS THING CALLED LOVE            | Drama        | Women    | 5-min, 3, wk           | Based on mkt          | Drama cameos of world's greatest love scenes                  | Edward Sloman Prodn                  |
| THREE SUNS AND A STARLET          | Musical      | Family   | 15-min, 3, wk          | \$6.60-\$76.35        | America's favorite instrumental trio, plus guests             | NBC Radio Recording                  |
| THRILLS FROM GREAT OPERAS         | Drama        | Adult    | 15-min, 1-3-5/wk       | \$3-\$50              | F. Stark and orchestra, English dramatization                 | Hollywood Recorded Features          |
| THROUGH THE SPORTS GLASS          | Sports       | Men      | 15-min, 1-2/wk         | \$3.50-\$30           | Thrilling moments in sports history                           | NBC Radio Recording                  |
| TILL THE END OF TIME              | Drama        | Adult    | 30-min, 1/wk           | \$8 up on request     | The lives and loves of great composers                        | Grace Gibson Radio Prodn             |
| TIME IN RHYME                     | Time signals | Family   | 1-min, unlim           | \$5-\$35              | Open-end time signals for every 1/4 hour                      | Bloch-Joseph                         |
| TIME OUT FOR FUN & MUSIC          | Musical      | Family   | 15-min, 1-2, wk        | \$4-\$25              | Songs and banter with Allen Prescott, etc                     | NBC Radio Recording                  |
| TIME TO SING WITH LANNY & GINGER  | Musical      | Family   | 5-min, 3/wk            | \$1.90-\$20.50        | Breezy songs, cheerful patter                                 | NBC Radio Recording                  |
| TOM, DICK & HARRY                 | Variety      | Family   | 15-min, 5, wk          | \$25-\$50             | Light talk and song routines                                  | Universal Recording                  |
| TOP TUNES OF THE WEEK             | Musical      | Family   | 15-30-min, 1-2, wk     | \$10-\$70             | Popular hit songs   | Richard A. Strout Prodn              |
| TOP TUNES OF TODAY & YESTEROAY    | Musical      | Family   | 52-min, 2-5/wk         | \$4-\$80              | Well known, well-loved songs                                  | George Logan Price                   |
| TOUCHDOWN TIPS WITH SAM HAYES     | Sports       | Men      | 15-min, 1, wk          | \$10-\$50             | Famed sportscaster in annual series of grill facts, forecasts | NBC Radio Recording                  |
| TRAIL OF THE NORTHWEST MOUNTIES   | Drama        | Juvenile | 15-min, 5, wk          | 25% 1/4-hr class-A    | Building of the Canadian Pacific Railroad                     | C. P. MacGregor                      |
| TRANSATLANTIC MYSTERY             | Drama        | Family   | 15-min, 1-3-5, wk      | \$3-\$50              | Detective mysteries. Luxury liner background                  | Hollywood Recorded Features          |
| TREASURE OF THE LORELEI           | Drama        | Family   | 15-min, 2, wk          | \$2-\$15              | High seas adventure, piracy, buried treasure                  | Walter Biddick                       |
| UNCLE EZRA                        | Philosopher  | Adult    | 5-min, 1-5/wk          | 20% 5-min class-A     | Country style philosophy                                      | Co-operative Bdstg Serv              |
| UNCLE REMUS CHRISTMAS PACKAGE     | Comedy       | Juvenile | 15-min, 5, wk          | \$3-\$20              | For use four weeks preceding Christmas                        | Cardinal                             |
| US MARINE CORPS RECRUITING        | Musical      | Family   | 15-min, 1/wk           | No charge             | US Marine Band, interview with sports celebrity               | Ed Hart & Assocs                     |
| VANDAMME QUINTET, LOUISE CARLYLE  | Musical      | Family   | 15-min, 3/wk           | \$4.30-\$50.80        | Art Van Damme, his swing accordion and quintet                | NBC Radio Recording                  |
| VAN TEETERS                       | Drama        | Women    | 15-min, 1-3-5/wk       | \$3-\$50              | Sophisticated humorous satire                                 | Hollywood Recorded Features          |
| PHILO VANCE                       | Drama        | Adult    | 30-min, 1/wk           | OR                    | S. S. Van Dine's sophisticated detective                      | Frederic W. Ziv                      |
| VIC AND SAOE                      | Comedy       | Family   | 15-min, 3-5, wk        | \$5.25 per show       | Vic and Sade and son Rush. Situation comedy                   | Green Assocs                         |
| JIMMY WAKELY                      | Musical      | Family   | 15-min, 1, wk          | \$10-\$50             | Western and folk music  | Federal Artists                      |
| WAKELY'S WESTERN SONG PARADE      | Musical      | Family   | 15-min, 1-3-5/wk       | \$6 up on request     | Western music, starring Jimmy Wakely                          | Selected Radio Features              |
| WEATHER FORECAST JINGLES          | Musical      | Family   | 1-1 1/2-min, unlim     | \$5-\$100             | Won 1947 CCNY award. Available some mkts                      | Harry S. Goodman                     |
| WEIRO CIRCLE                      | Drama        | Adult    | 30-min, 1/wk           | \$7-\$100             | Fantasy and mystery classics dramatized                       | NBC Radio Recording                  |
| WESTWARD HO                       | Musical      | Family   | 5-min, 3-5/wk          | \$2 up on request     | Curley Bradley, cowboy singer, story teller, philosopher      | Transcription Sales                  |
| WHAT'S IN A NAME                  | Spots        | Family   | 1/2-1-1 1/2-min, unlim | OR                    | Explanation of common names                                   | Charles Stark                        |
| WHO'S TALKING                     | Aud partic   | Family   | 15-min, 5, wk          | 15% sta 1/4 hr A rate | Telephone quiz. Guess star's identity                         | Hal Tate Prodn                       |
| IRENE WICKER                      | Drama        | Juvenile | 15-min, 3, wk          | Based on mkt          | Children's fairy tales; stories from composer's lives         | World Bdstg System                   |
| WINGS OF SONG                     | Musical      | Family   | 15-min, 1-5, wk        | \$6 up on request     | Emile Cote and his Serenaders, Warren Sweeney me's            | Transcription Sales                  |
| BARRY WOOD SHOW                   | Musical      | Family   | 15-min, 1-3-5, wk      | OR                    | Network calibre musical talent, guests                        | Frederic W. Ziv                      |
| XMAS-4 PACKAGE                    | Drama        | Family   | 15-min, 4 progs        | \$20 total            | Group of four special holiday programs                        | Cardinal                             |
| YELLOW CAB JINGLES                | Spots        | Family   | 1/4-1/2-min, unlim     | OR                    | Open-end spots; Yellow Cab firms only                         | Charles Stark                        |
| YOUR GOSPEL SINGER                | Musical      | Family   | 15-min, 1-6/wk         | \$3-\$25              | Edward MacHugh, gospel singer                                 | Harry S. Goodman                     |
| YOUR HYMN FOR THE OAY             | Musical      | Family   | 5-min, 1-3-5/wk        | \$2 up on request     | America's familiar hymns. Gene Baker and Irma Glen            | Transcription Sales                  |
| YOUR HYMNS AND MINE               | Religious    | Adult    | 15-min, 1-3-5/wk       | \$3-\$50              | Religious musical with poetry readings                        | Hollywood Recorded Features          |
| YOUTH VIEWS THE NEWS              | Commentary   | Family   | 15-min, 5-6, wk        | OR                    | H. Fishman, former quiz kid, columnist-commentator            | Richard Bradley                      |
| AOM ZACHARIAS' WORLO INTEL RPT    | Commentary   | Adult    | 15-min, 1/wk           | OR                    | Ex-Navy Intelligence Chief evaluates world events             | Ed Hart & Assocs                     |

# First!

- ON THE DIAL
- IN LISTENING
- IN NETWORK

**WSJS  
LEADS  
DAY AND NIGHT  
IN  
NORTH CAROLINA'S  
RICH TRI-CITY  
MARKET**

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT

WRITE FOR OUR BMB FOLDER

**WSJS**  
AM WINSTON-SALEM FM  
THE JOURNAL-SENTINEL STATIONS

**NBC**  
AFFILIATE  
Represented by  
HEADLEY-REED COMPANY

## How station reps function

### Promoting national spot is basic job

The growth of national spot broadcast advertising is paralleled by the growth of the station representative as a factor in commercial radio. As long as it was necessary for the advertiser and agency to place business direct with stations located at remote points, so long did national advertising on local stations move at a snail's pace.

Station representatives at the outset were time brokers. They bought blocks of time and peddled these in small pieces. The time broker on a national scale didn't last long and his place was taken by station representatives, who do for stations what newspaper and magazine representatives do for their fields. Pioneer in this field of course was Ed Petry, now head of the station representative organization bearing his name.

Station representatives make it possible for an advertiser to place advertising on a considerable number of stations through one central office, to obtain information on stations and markets through one contact rather than by mail or phone—an infinitely more practicable procedure.

During the early days the station representative was very much like a delivery clerk between agencies and stations. But as time went on and business placement became more competitive, when there were four major groups of network stations instead of one, the station representative became an active salesman, selling not only his own group of stations but broadcast advertising as well.

With his growth in stature came a commensurate increase in his influence for good in the industry. The station representatives were primarily responsible for meaningful rate cards which are now lived by in the national field. It was the big and little station representatives who refused to handle certain types of advertising which were not good for advertising or for broadcasting.

Many of these representatives have built great fortunes for themselves through their station representation, but many others during the past 15 years have dropped by the wayside. They either do a job and prosper or else they pass quickly from the representative field.

Today about 50 represent the great majority of the nation's stations. They have an association which is building a code of ethics. What they do beyond selling time is the subject of another sec-

# WOC

## FIRST

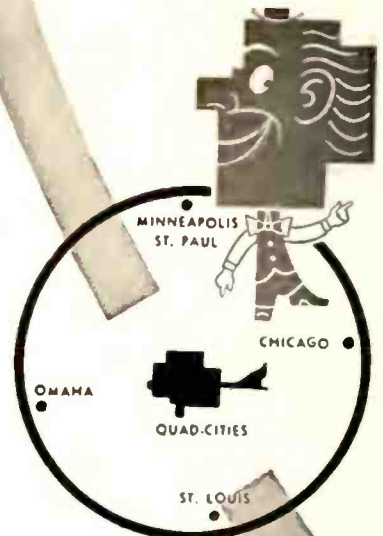
in the

**QUAD**  
*Cities*

The 40th retail market

DAVENPORT  
ROCK ISLAND  
M O L I N E  
EAST MOLINE

"FIRST to keep regular daily logs of all operating details."



## WOC WOC-FM

5,000 Watts, 1420 Kc.  
BASIC NBC Affiliate

Col. B. J. Palmer, Pres.

Beryl Lettridge, Mgr.

### DAVENPORT, IOWA

National Representatives:  
FREE & PETERS, Inc.

SPONSOR

tion in this *Fall Facts* edition. A few stations maintain their own offices in key cities like New York and Chicago, but numerically they are hardly a factor. Even the regional networks for the most part find an established station representative the best way to reach the advertiser and his agency. The placement of national spot broadcast advertising is so great that combined with business which stations sell locally it far outdistances the business placed with the four major networks. It's possible that an advertiser will decide, of his own volition, to use a radio network campaign. It's almost unheard of for a sponsor to decide to use national spot advertising without being sold.

A network affiliation is important though far from essential to a station in reaching and holding a great audience but it's the national spot business which makes stations financially possible. This is true not only in radio but is already true also in TV, and a number of station representatives have added to their staffs executives who know TV. These men have been added not simply to go out and sell national TV spot business but also to precondition advertisers to the idea of visual spot advertising, and of course to obtain more TV stations as clients. \* \* \*

**They sell—plus**

**Station representatives serve broadcast industry in more ways than meet the eye**

While stations judge their representatives basically by the business the latter send them each month, the job that the representatives do goes far beyond the simple selling of time. The stations generally are far removed from the national advertiser and find it almost impossible to crystal-ball trends and what the big mer-

chandiser expects from radio.

Typical of the problems that station representatives have had to solve was a uniform rate card which would give the advertiser the information he wants. For years chain breaks have been defined in various ways on rate cards. One card would specify the number of words per-



**A Great Show...**  
*in true American tradition*

A STIRRING 15-minute recorded, open-end production . . . featuring "Inter Faith" choir, conducted by Joseph Markel. Hymns of all churches and all religions with the stories of their creators.

A program dedicated to the true spirit of tolerance and good will to all men.

Ideal for a wide variety of sponsors with a moderate budget. Tremendous appeal to extensive audience. Station breaks and one-minute spots publicizing "RADIO HYMNAL" are available *free*.

*\*18 years of association with top radio shows: "Bob Hawk," "Mr. & Mrs. North," "Can You Top This?" "Kate Smith Hour," "Inner Sanctum," "Kay Kyser," "Town Meeting of the Air."*



**CHARLES STARK PRODUCTIONS**  
366 MADISON AVE., NEW YORK 17, N. Y.



**WHY PAY MORE TO REACH THE WORCESTER MARKET...**



**What's the PERCENTAGE?**

In the rich responsive Worcester area, in competition with 4 network stations, independent

**WNEB GIVES YOU GREATER-THAN-AVERAGE AUDIENCE... AT MUCH LOWER-THAN-AVERAGE COST!**

| HOOPER REPORT<br>DECEMBER 1947 - APRIL 1948               | WEEKDAY<br>MORNINGS | WEEKDAY<br>AFTERNOONS | EVENINGS   | SUNDAY<br>AFTERNOONS | SATURDAY<br>DAYTIME |
|---|---------------------|-----------------------|------------|----------------------|---------------------|
| THE WORCESTER AVERAGE RATING<br>OF FIVE REPORTED STATIONS | 5.0                 | 5.7                   | 8.6        | 5.6                  | 4.5                 |
| <b>WNEB RATING</b>  | <b>5.4</b>          | <b>8.4</b>            | <b>7.2</b> | <b>10.4</b>          | <b>8.8</b>          |

Get the new picture, the *true* picture of what's going on in Worcester. Call in our representative *today* . . . check the latest Hooper facts and figures . . . see for yourself that

**WNEB GIVES YOU MORE LISTENERS FOR YOUR RADIO DOLLAR!**

**WNEB**

*Serving New England's Third Largest City*

**WORCESTER**

**MASSACHUSETTS**

Represented by: Adam J. Young, Jr., Inc. and Kettell-Carter, Inc.

*IT TELLS THE STORY....*

# National Selective

*We said, "Give this great business a name worthy of its size." Agencies, station owners, publishers responded. They recognized the confusion, the double meaning of "National Spot" as a name to describe one of the greatest advertising mediums ever known. Their overwhelming approval and choice was for National Selective Broadcasting.*

PAUL H. RAYMER COMPANY, Inc.



# Broadcasting

Incredible as it may seem, recent surveys show that ninety-one per cent of the advertising managers, the men who buy your time, don't know what "Spot" radio is. Moreover, they injuriously believe it to be limited to something it is not. They call it "CBs," "1-Ms," "spot announcements," "jingles," "nuisance advertising," or some leftover stuff—a means of covering ever narrowing concentric circles.

And in Canada, thanks to the hundreds of letters written by All-Canada Radio Facilities, seventy-six per cent of the replies came out flatly for adoption of the name National *SELECTIVE* Broadcasting.

To you "Spot" means something far bigger than just chainbreaks or announcements—but to your employees and to advertisers who buy your time, "Spot" will always mean simply—announcements or spots on your schedule.

National *SELECTIVE* tells the story. It's not a short, trite or catchy name, but why should it be? It properly describes a means, a system of national advertising that competes with the greatest media—newspapers, magazines and networks. *Selective* broadcasting offers advertisers economies, direction and control not possible with any other means of

selling goods to the nation. With it and it alone the advertiser can

SELECT his markets  
SELECT his stations  
SELECT his talent  
SELECT his program  
SELECT his time  
SELECT his commercial

This is National *SELECTIVE* Broadcasting.

You may ask—why this campaign to change the name? Because you and we want more program business. We value announcements but we want more programs—big name ones sponsored by truly national advertisers on a national *selective* basis. Before you get any substantial increase in such business, you and your sales representative must have a name for it that advertisers can understand.

Let's get away from this little, this belittling word "Spot" with its double meaning and ambiguity. Let's give this great advertising medium a name worthy of its size. National *SELECTIVE* Broadcasting tells the story.

If you agree, or disagree, your opinion will be very much appreciated.

Radio Advertising • New York, Boston, Detroit, Atlanta, Chicago, Los Angeles, San Francisco



Paul H. Raymer Company, Inc.  
366 Madison Avenue  
New York 17, N. Y.

I approve.....  
 I disapprove.....  
I suggest the name.....  
Name.....

only . . .

**WMIX**

serves all . . .

**THE RICH  
DOWNSTATE  
ILLINOIS  
MARKET**

**WMIX-AM**

**WMIX-FM**

"Southern Illinois' Most Powerful  
Radio Voice"

No. 2 Radio Center, Mt. Vernon, Ill.

the only stations that cover the  
entire rich Downstate Illinois  
Market with both AM and FM  
at one single low rate.

940 kc

94.1 mc

National Representative  
John E. Pearson Company

mitted in a station break. Another rate card used time as a marker. Even those that used wordage as yardsticks differed. One limited them to 25 words. Another listed 40 words. For time some listed 15 seconds, some 20. Some cards said no transcriptions for station breaks and others refused sound effects or jingles.

One of the first major contributions made by station representatives to the broadcast advertising field was uniform information on their stations' rate cards. The NAB later took up this campaign on a national scale, but it was station representatives who first sold broadcasting executives on the necessity for uniformity if national business was to be obtained in a sizable quantity.

Station representatives frequently are instrumental in the shifting of an outlet from one network to another. This is so not because of the representative's predilection for one web over another but because under existing conditions affiliation with one chain instead of another will mean more business. For instance one station with a major network affiliation of several years' standing was operating in the shadow of a 50,000-watt affiliate of the same network and thus had in-town listening only. In the same area another smaller network virtually was not heard at all due to a poor signal from the nearest station carrying its programs. There was a waiting audience for certain programs of that chain. On the rep's recommendation a switch in networks was made. The station increased its audience, and coverage as well. As a result the station representative tripled the outlet's national spot business, advertisers received more for their dollars, and listeners in the area had a better-balanced broadcast service. A casual study might indicate that it was foolish for the station to change its affiliation from a major to a minor network. But a station representative who could forget the obvious and who knew business and listening conditions could advise the station correctly.

Station representatives don't want the

idea to obtain acceptance that they supersede station management or program departments. Not being involved in the daily operations of a station they are able to be the outside authority looking in, that's all.

For years something of everything was "ideal" programing. Then block programing raised its head and studies revealed (see block programing report in this *Fall Facts* edition) that variety does not spice listening—it loses it. It took a great deal of station education by representatives to get this idea across. They tried to do it not because they were sold on block programing but because they found their sales activities seriously hampered unless their stations were block-programed.

There are many other facets of station operations in which the station representative finds himself involved for the stations', the advertisers', and his own best interests. Typical of these is the question of local salesmen's recompense. If a station is to have a well-balanced advertising structure, with local, national spot, and network advertising well interlarded, then it must pay its sales personnel on a basis that will prevent them from selling every top time availability to special local clients. There's a way of paying local sales staffs that prevents this and many station representatives have suggested it to their stations.

The station representative may have started out as a time peddler but today he's a first-rate management consultant as well as a sales representative. That dual capacity goes for the firms with top billings as well as those at the bottom rungs of the ladder. In some cases a station representative has been known to go along for a year without making his first national sale for a station, working the full 12 months to build up acceptance for the station. It seldom takes that long, but a good station representative works with a station to make certain first that it has something to sell. \* \* \*

#### More people are listening

### **New local outlets develop new dialing habits in postwar station expansion**

Dialing habits are changing. In March and April SPONSOR revealed for the first time the confidential trend information which the A. C. Nielsen research organization had been charting for the networks and leading advertising agencies. The shift in accent, from network

listening to independent stations, has been slow but consistent. The size of the network audiences hasn't decreased—has, in fact, increased. But the chains are not collectively reaching as big a share of the audience as they did up to

(Please turn to page 68)



## SHOULD WE RUN HIM IN THE PREAKNESS, MA?

Ma doesn't know it—but you can't start a horse in a race at ANY Maryland track simply by saying "I want him to run."

But Baltimoreans know THAT . . . and a lot more about horse racing. They're well up on other sports, too! Baseball, football, basketball, boxing and ALL other forms of athletics get their enthusiastic attention.

That's why so many radios tune to WSID every weekday afternoon when our

## CLUB BALTIMORE AND THE ALL SPORTS PARADE

is on the air. This popular four hour show is block programmed with famous bands, big time vocalists, split second sports results and last minute news patterned not only to entertain but to move merchandise.

If Baltimore and its environs are on your salesmap and you want to reach the mostes' people for the leastes' cost, you'll do well to talk to Forjoe about this 1000 watter—Maryland's most powerful independent station.

# WSID

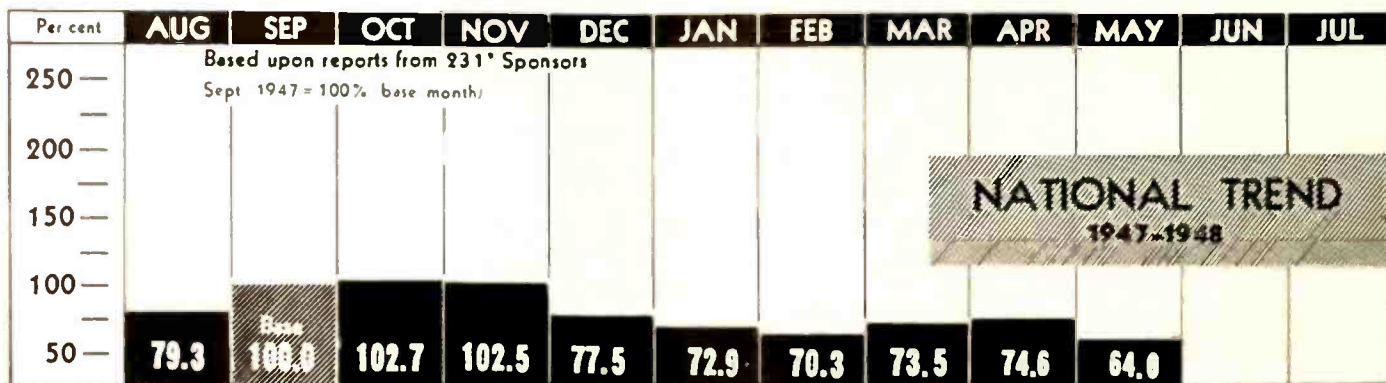
BALTIMORE 21, MARYLAND

*Represented nationally by FORJOE & CO.*

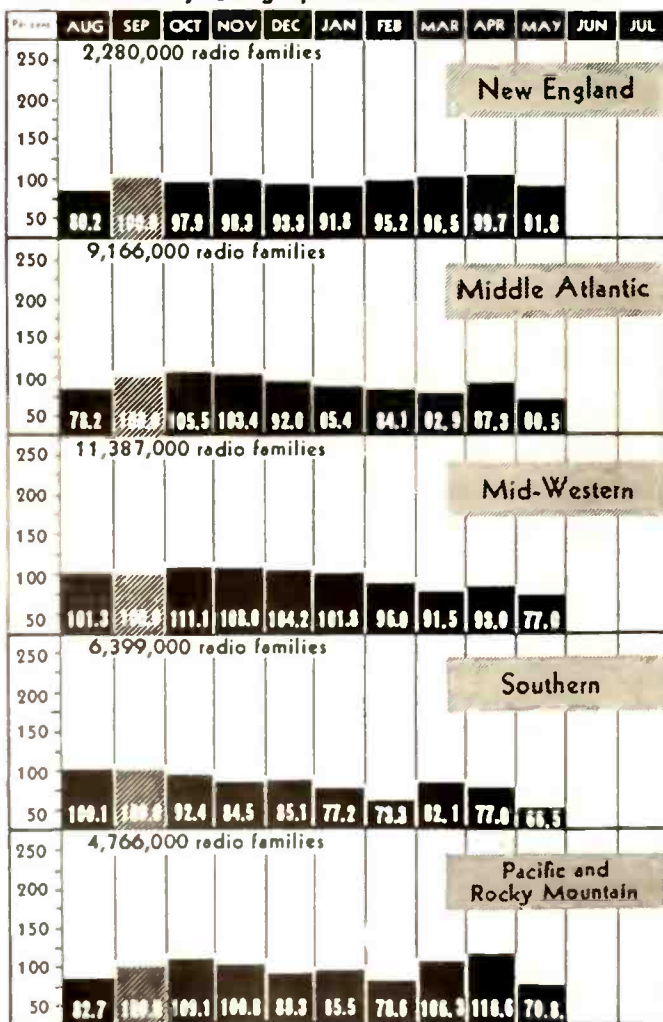
# spot trends

Based upon the number of programs and announcements placed by sponsors with stations and indexed by Rorabaugh Report on Spot Radio Advertising. Spots reported for month of September 1947 are used as a base of 100

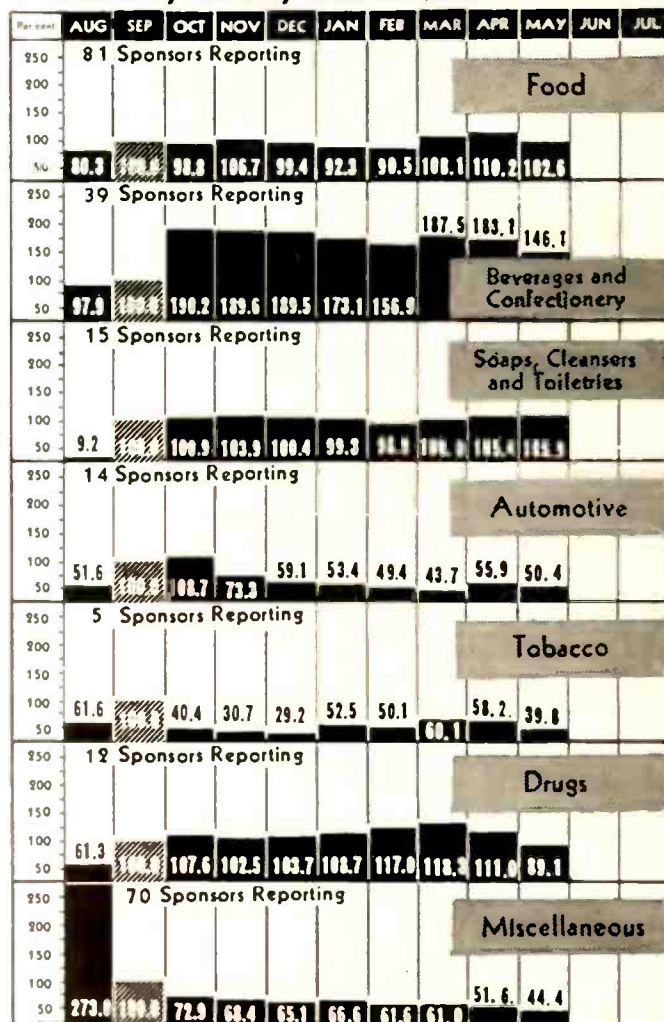
May, reflecting the seasonable decline of all broadcasting advertising is off ten points from the previous month. Only soaps and cleansers ran contrawise to the May trend. Business in all territories is off in proportion, with the Pacific and Mountain areas suffering a loss of spot business to a greater degree than all other areas. It dropped from 116.6 to 70.8, which is lower percentagewise than the business in any other section except the south. Despite the fact that Colgate-Palmolive-Peet has dropped a sizable proportion of its broadcast advertising the soaps, cleansers, toiletries classification is still the only industry that has held up against the seasonable trend.



Trends by Geographical Areas 1947-1948



Trends by Industry Classifications 1947-1948



\*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

**WE KNEW IT WAS HIGH**

**BUT GOSH!**

**LOOK AT THIS!**

**IN MOBILE**

**WALA**

**HAS A**

**68.5\***

**SHARE OF AUDIENCE RATING**

**6:00 P.M. to 10:30 P.M.**

**Sun. thru Sat.**

While we have no quotable authority we hear from reliable sources that this is the highest figure in the nation for major market stations.

If any major market station has a higher figure we'd like to hear about it.

Let HEADLEY-READ give you the complete WALA story and the facts on the phenomenal growth of the Mobile market.

\*HOOPER STATION LISTENING INDEX,  
OCT. '47-FEB. '48

**WALA**

**NBC - 5,000 Watts  
MOBILE**

## The Code

### **Networks set pace for all industry**

The major networks and the owned and operated stations of all four chains will abide unreservedly by the NAB code. In most cases the standards of practice at the networks will be more stringent than those established by the Association. NBC's recodified standards, the first revision since 1941, will be released some time during July. CBS and ABC will continue to issue no set of rules and regulations but to judge each problem on the basis of past policy. Mutual will have a new book of rules and regulations available shortly.

NBC and CBS will not accept copy on laxatives, bromides, or reducing aids. ABC and Mutual will accept them on a network basis, but the former frowns on their use on a spot basis on their network-owned stations. It's ABC's feeling that adjacency can cause a recorded spot announcement to be offensive even if the spot taken by itself is not objectionable. Adjacency can be controlled on the web; it's almost impossible to control on a station basis. Deodorants are acceptable on ABC stations if they're handled by women commentators as live commercials.

Advertising claims must be substantiated before any of the networks accept them for broadcast. If an advertiser states that more housewives use his products than other like products, adequate research backing must be available for the claim for it to be permitted on the network air. Research must go further in backing claims at NBC and CBS than at ABC and MBS but it's all very relative. All networks try to avoid sweeping claims and go far beyond the magazines and newspapers in refusing to accept copy that can't be backed with facts. It isn't a striving for virtue which forces this advertising copy control on the chains but the fact that every air advertiser watches every other advertiser. Since in the case of many products there is actually no significant difference between brands, manufacturers monitor each other and the nets zealously. By making advertisers prove all claims, networks are also clear of favoritism charges and Federal Trade Commission and FCC investigations.

Network codes approach control of what goes on the air from a positive viewpoint this year. They deal more with what can be said—not what cannot. \*\*\*

# ONE MILLION BUYERS

You can't go wrong with the 1,000,000 urban and rural residents of WJHL's 32-county coverage area. They have the buying power to make your campaign pay. For families here have the highest average income of any similar area in the South—well over \$2,000 a year. . . . Make your plans now to cash in on WJHL and its one million buyers!

**ONLY FULL-TIME STATION WITH PRIMARY COVERAGE IN THE NORTH-EAST TENNESSEE, SOUTH-WEST VIRGINIA AND WESTERN NORTH CAROLINA MARKETS**

**WJHL** ABC  
5,000 W 910 KC  
JOHNSON CITY, TENNESSEE  
Nat. Rep. John E. Pearson Co.

## MORE LISTENING

*Continued from page 64*

five years ago, for the audience has grown more than their percentage share of it.

The most recent Nielsen report indicates that during the first quarter of 1946 the Independents collected a 14.8% share of the audience. During the same period of 1947, the nonnetwork stations reached 17.6% of the audience.

The independents have been holding the dialers longer, as well as reaching them more frequently. In 1946 they listened to independents 39 minutes a day, in '47 they listened 50 minutes daily, in '48 63 minutes a day. These figures are all for first quarter of the year.

In the April issue, as an indication of how independents obtain a major share of listening, SPONSOR presented a set of daytime listening figures purporting to represent listening in Hot Springs, Arkansas, as shown in the NBC "Most Listening" survey of 1944. The figures were actually for Fort Smith rather than Hot Springs, in which town the independents didn't rate at the survey time. To indicate just how different listening can be, the Fort Smith figures are repeated and the Hot Springs check-up reported for the first time.

|                  | NBC | CBS | ABC | MBS | Ind-Local |
|------------------|-----|-----|-----|-----|-----------|
| Ft. Smith, . . . | 56  | 2   | 2   | ..  | 40        |
| Hot Springs, . . | 10  |     | 68  | 22  | ..        |

These towns are good examples of why it's essential for a sponsor to check listening in every town he covers. Dialing is a local thing.

In the daytime it is the newly licensed stations which have increased the independent stations' share of audience. The daytime share of audience of independents for the first quarter of the year, '46 vs. '48, looks like this:

|                         | '46   | '48   | Change |
|-------------------------|-------|-------|--------|
| All Ind-Local . . . . . | 17.8% | 23.5% | +5.7%  |
| Old Ind-Local . . . . . | 16.5% | 14.8% | -1.7%  |

### Network programs for local sponsors

## On MBS and ABC stations, sponsors buy over \$15,000,000 in time for co-op shows

Time purchased in connection with the local sponsorship of network-produced programs will exceed \$12,000,000 this fall. MBS' alone account for \$6,000,000 of these time sales. The talent costs for MBS co-op programs will exceed \$1,736,000 a year—about \$33.36 a week. It

At night both old and new licensees share in the increased listening to unaffiliated outlets.

|                         | '46   | '48   | Change |
|-------------------------|-------|-------|--------|
| All Ind-Local . . . . . | 11.6% | 15.7% | +4.1%  |
| Old Ind-Local . . . . . | 9.8%  | 10.5% | +0.7%  |

It must be noted that these figures are all for the first quarter of the year, a period during which baseball is not on the air. It is the belief of many that the independent stations obtain their greatest audiences through baseball. Current Nielsen confidential trend report indicates that other programs are winning audiences for the stations which are on their own in a market.

The nighttime increase is in part traceable to nighttime sports which are becoming more and more of a leisure time factor throughout the nation. The growing importance of the independent is credited to a combination of sports, news, and music.

Nielsen's figures on the growth of nonnetwork stations and networks during the period between the first quarter of 1946 and the first quarter of 1948 cover a different reporting span than SPONSOR's report on the network changes since BMB. Since his figures should be referred to when weighing the dialing habit changes, they are given here:

| Stations Added Since 1946 |     |
|---------------------------|-----|
| Ind-Locals:               |     |
| MBS . . . . .             | 392 |
| ABC . . . . .             | 186 |
| CBS . . . . .             | 23  |
| NBC . . . . .             | 15  |

The entire changing broadcast picture must be viewed with an eye to what has happened to radio families in the U. S. On another page in this issue the latest BMB radio family figures for the nation (released at the end of June) are presented. The U. S., from a potential radio audience basis, has increased in two years from 33,988,000 families to 37,623,000 families. That's an increase of slightly over 10% and gives America's broadcast advertisers 3,635,000 more homes to sell to. . . .

costs the average regional or local Mutual sponsor less than 33<sup>1</sup>/<sub>3</sub>% of the charges for time to buy a network program over one station or a group of stations. The fees (as indicated in the listing of network programs available for local

*Please turn to page 73*



6:30-7:00 P. M.

### "Joan Brooks Show"

with JOAN BROOKS,  
Wilson Angel and  
John Connolly and  
an orchestra of 17.

Sponsored by  
C. F. Sauer Company.  
Hooperating 8.0

7:00-7:30 P. M.

### "Quiz of Two Cities"

Two-city hookup  
with cast of 11.

Sponsored by  
Southgate Foods, Inc.  
Hooperating 13.3

8:00-8:30 P. M.

### "Old Dominion Barn Dance"

with SUNSHINE SUE  
and cast of 18.

Sponsored by Bailey's  
Supreme Coffee.  
Hooperating 18.6

8:30-9:00 P. M.

### "Old Dominion Barn Dance"

an entirely different  
program by the same  
cast. Sponsored by

Butterworth  
Furniture Co.  
Hooperating 16.6

## Saturday Nite Samples of Local Showmanship

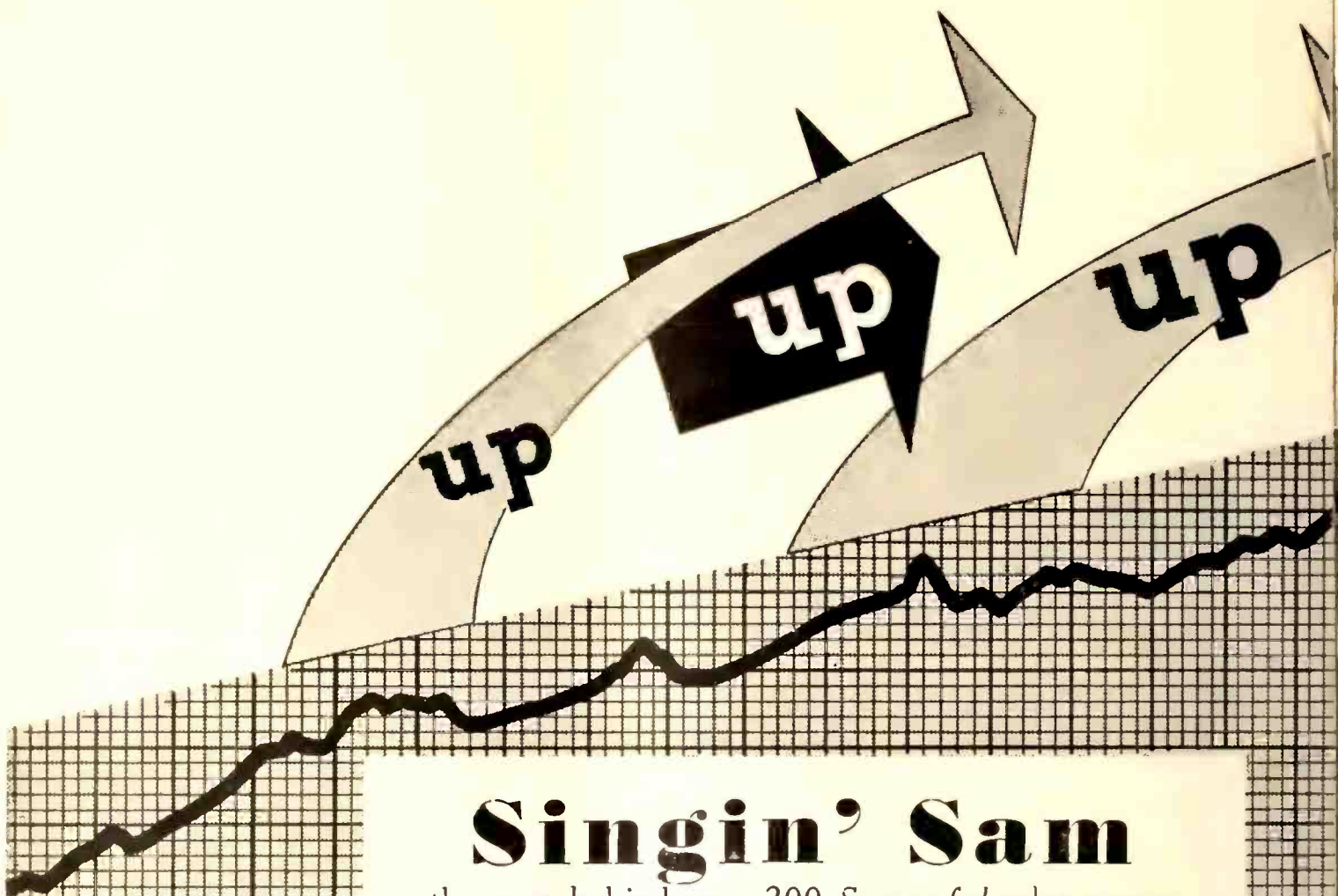
Saturday night is not "the loneliest night in the week" for WRVA listeners. The reason is the superb showmanship of WRVA-produced programs (and their Hooperating!).

WRVA has the "know-how". The talent. The stars. The ability. The showmanship. The Directors. The Musicians. The Producers. And last—but not least—the Sponsors.

The record of renewals proves our production. We can do as good for you! Put your "down South" sales problem in our lap, or contact Radio Sales.

# WRVA

*Richmond and  
Norfolk, Virginia*



## Singin' Sam

the man behind over 200 *Successful* sales curves

For the sponsor interested in *sales*. Singin' Sam presents a unique opportunity. For never in radio's history has there been a personality like Sam . . . never before a program series with such an outstanding record of *major* sales successes unbroken by a single failure.

These are strong statements that carry tremendous weight with prospective program purchasers . . . if supported by facts. And facts we have in abundance . . . high Hoopers, congratulatory letters, expressions of real appreciation by advertisers themselves, actual before and after stories backed with the concrete figures.

This 15-minute transcribed program series is the show you need to produce results. Write, wire, or telephone TSI for full details. Despite Singin' Sam's tremendous popularity and pull, the show is reasonably priced.







**S**ingin' Sam—America's greatest radio salesman. Assisted by Charlie Magnante and his orchestra and the justly famous Mullen Sisters Sam is available for special commercial cuttings to give your program even greater sales power.

*Write for information on these TSI shows*

- Immortal Love Songs
- Westward Ho!
- Your Hymn for the Day
- Wings of Song

**TRANSCRIPTION SALES, INC.,** 117 West High St.  
Springfield, Ohio  
Telephone 2-4974

New York—47 West 56th St., Col. 5-1-544

Chicago—612 N. Michigan Ave., Superior 3053

Hollywood—6381 Hollywood Blvd., Hollywood 5600

# Network Programs Available on Local Stations

| TITLE                     | TYPE         | NET | APPEAL   | TIME         | PRICE RANGE   | EXPLANATION  |
|---------------------------|--------------|-----|----------|--------------|---------------|--|
| ABDOTI & COSTELLO         | Comedy       | ABC | Family   | 15 min, 1 wk | \$15-\$200    | Slapstick comedy   |
| MARTIN AGRONSKY           | News         | ABC | Family   | 15 min, 5 wk | \$5-\$330     | Early morning news commentary direct from Washington     |
| BAUKHAGE                  | News         | ABC | Family   | 15 min, 5 wk | \$5-\$280     | News reports and commentary from Washington              |
| BELIEVE IT OR NOT         | Drama        | NBC | Family   | 15 min, 1 wk | \$15-\$335    | Based on Ripley's famous cartoon                         |
| CECIL BROWN               | News         | MBS | Family   | 15 min, 5 wk | \$5-\$350     | Commentary on domestic and foreign events                |
| CAPTAIN MIDNIGHT          | Serial drama | MBS | Juvenile | 15 min, 5 wk | \$5-\$280     | Juvenile serial drama                                    |
| NANCY CRAIG               | Interview    | ABC | Women    | 15 min, 5 wk | \$5-\$280     | Chat - informal interviews with guest personalities      |
| BILL CUNNINGHAM           | News         | MBS | Family   | 15 min, 1 wk | \$2.50-\$140  | Veteran news reporter's comment on the inside of news    |
| ELMER DAVIS               | News         | ABC | Family   | 15 min, 5 wk | \$7.50-\$420  | Well-known authority on world events, direct from D. C.  |
| ETHEL & ALBERT            | Comedy       | ABC | Women    | 15 min, 5 wk | \$5-\$350     | Daily adventures of young married couple and child       |
| FINAL EDITION             | News         | NBC | Family   | 15 min, 3 wk | \$5-\$195     | Late edition with Morgan Beatty, Washington              |
| FISHING AND HUNTING CLUB  | Sports       | MBS | Men      | 30 min, 1 wk | \$5-\$280     | Advice and sports tips to fishers and hunters            |
| CEORIC FOSTER             | News         | MBS | Family   | 15 min, 5 wk | \$5-\$280     | Commentary on domestic and foreign news                  |
| GABRIEL HEATTER'S MAILBAG | Commentary   | MBS | Family   | 15 min, 5 wk | \$7.50-\$500  | Heatter discusses items from his fan mail                |
| HAPPY GANG                | Variety      | MBS | Family   | 15 min, 5 wk | \$10-\$560    | Canadian home-spun variety show                          |
| RADIE HARRIS              | Commentary   | MBS | Women    | 30 min, 5 wk | \$2-\$270*    | Movie gossip, interviews with Hollywood stars            |
| HEADLINE EDITION          | News         | CBS | Family   | 5 min, 5 wk  | \$5-\$280     | Dramatizations of the news and interviews                |
| GEORGE HICKS              | News         | ABC | Women    | 15 min, 5 wk | \$5-\$210     | News with women's slant. Emphasizes human interest       |
| INSIDE OF SPORTS          | Sports       | ABC | Men      | 15 min, 5 wk | \$5-\$280     | Daily coast-to-coast sports show                         |
| IT PAYS TO BE IGNORANT    | Comedy       | MBS | Family   | 15 min, 5 wk | \$10-\$750*   | Slapstick comedy featuring Tom Howard                    |
| JOHNSON FAMILY            | Drama        | CBS | Family   | 30 min, 1 wk | \$5-\$280     | One-man show, Jimmy Scribner playing all parts           |
| KALTENBORN                | News         | MBS | Family   | 15 min, 5 wk | \$5-\$400     | National and international news and topics of the day    |
| HENRY LA COSSITT          | News         | NBC | Adult    | 15 min, 3 wk | \$5-\$280     | Unusual anecdotes, stories, interviews                   |
| FULTON LEWIS JR           | News         | MBS | Adult    | 15 min, 5 wk | \$5-\$560     | Commentary on the day's news from the nation's capital   |
| ROBERT MC CORMICK         | News         | NBC | Family   | 15 min, 5 wk | \$10-\$280    | News   |
| MEDIATION BOARD           | Drama        | MBS | Family   | 30 min, 1 wk | \$5-\$500     | Discussion of listener's problems                        |
| MEET ME AT PARKY'S        | Comedy       | MBS | Family   | 30 min, 1 wk | \$7.50-\$1000 | Comedy with Harry Einstein as Parkyakarkus               |
| MEET THE PRESS            | News         | MBS | Family   | 30 min, 1 wk | \$5-\$280     | Press conference with news figures on air                |
| MR. PRESIDENT             | Drama        | ABC | Family   | 30 min, 1 wk | \$7-\$360     | Edward Arnold in true incidents from lives of Presidents |
| JOHN NESBITT              | Commentary   | MBS | Family   | 15 min, 5 wk | \$7.50-\$560  | Unusual stories of people and things                     |
| NEWS OF AMERICA           | News         | CBS | Family   | 15 min, 6 wk | \$2-\$324*    | Reports from correspondents throughout States            |
| THE SHADOW                | Drama        | MBS | Family   | 30 min, 1 wk | \$5-\$500     | Mystery drama; Bret Morrison as Lamont Cranston          |
| KATE SMITH SPEAKS         | News comment | MBS | Women    | 15 min, 5 wk | \$7.50-\$1000 | Commentaries with woman's angle on variety of topics     |
| SUPERMAN                  | Serial drama | MBS | Juvenile | 15 min, 5 wk | \$5-\$280     | Based on comic strip character of same name              |
| TELL YOUR NEIGHBOR        | News comment | MBS | Women    | 15 min, 5 wk | \$5-\$280     | Over-the-back-fence stories, hints, anecdotes, news      |
| TOWN MEETING              | Forum        | ABC | Adult    | 60 min, 1 wk | \$10-\$420    | Forum on questions of the day                            |
| WINNER TAKE ALL           | Quiz         | CBS | Family   | 30 min, 5 wk | \$4-\$540*    | Studio quiz show   |
| HARRY WISMER              | Sports       | ABC | Men      | 15 min, 1 wk | \$3-\$84      | Coverage of the week's major sports events               |
| WORLD NEWS ROUND-UP       | News         | NBC | Family   | 15 min, 6 wk | \$12-\$280    | John C. Swayze, New York, Leif Eid, Wash., pick-up       |
| WORLD NEWS ROUND-UP       | News         | CBS | Family   | 15 min, 6 wk | \$2-\$324*    | Remote news pick-ups from domestic and foreign points    |
| WORLD NEWS ROUND UP       | News         | NBC | Family   | 15 min, 1 wk | \$4-\$56      | World news, pick-ups; John McVane, Washington            |
| WORLD TONIGHT             | News         | CBS | Adult    | 15 min, 7 wk | \$2-\$324*    | News of world; overseas pick-ups                         |

\*15 MINUTE SPOTS

### CO-OP PROGRAMS

(Continued from page 68)

sponsorship in this section) are often based upon a percentage of the station's national evening hourly rate for time.

MBS's highest talent charges last season were for a program which will not be offered this fall, *Information Please*, for which 60% of the national nighttime hourly rate was assessed. The most expensive (40% of nighttime hourly rate) other MBS co-op programs are *Meet Me At Parky's*, John Nesbitt, Kate Smith, Fulton Lewis, and Happy Gang. Most other MBS co-ops are priced in the region of 20% of the base rate.

The second biggest network in sale of network programs for local sponsorship is ABC with 13 programs available on a spot basis (MBS has 18, CBS has six as has NBC). Co-op time sales on ABC stations will be over \$3,000,000 a year, with talent costs above \$1,000,000. While MBS has made the greatest progress during the past year—with a 100% increase in number of sponsors (900 to 1800) as well as an over-100% increase in the number of actual network co-ops sponsored on the air (675 to 1359), ABC has also made a sizable advance, with 22% more sponsors for ABC network programs on a local basis than a year ago (650 to 790).

CBS's 1947-48 bigtime comedy venture into the co-op field, the Joan Davis program, didn't intrigue enough local or regional sponsors to justify its continuance to Miss Davis or to CBS. CBS's most successful co-op show in producing sales for sponsors is *Winner Take All*. However, the record of *It Pays to Be Ignorant* is also ample proof of what an important network program can do for local or regional sponsors. *Ignorant* is sponsored on 13 CBS stations by Goetz Brewing Company of St. Joseph, Mo., and Potts-Turnbull Company of Kansas City, the Goetz advertising agency, has done an unusual promotional job on the program to the 2700 dealers who carry the Goetz brew in the area in which they sponsor the program. Co-op stars are as willing to work with advertising agencies to give their programs the extra promotional push required as are the stars of any big network program. In many cases the stars of the co-op programs make special e.t.'s to introduce the local commercial. That this is effective is indicated by the fact that thousands of listeners, in cities where the e.t.'s cue the local commercial, have written to their stations asking for tickets to the broadcasts thinking that the programs

originate at their local outlets.

Whereas last season department and clothing stores led the parade in sponsorship of co-op programs, this fall it will be automobile dealers and automotive supply stores which will be in the number one position. There are many more department and clothing stores buying these co-op programs this year than last, but with so much anti-automobile dealer news appearing in the press, the progressive auto retailer has decided to spend even more money in radio via co-op programs to clear his name.

Many of the auto dealers on the air have nothing to sell. Most of them have backlogs of orders which will keep them currently in business regardless of advertising but they are looking ahead to the day when buying conditions will shift in favor of the consumer and they aim to build continued acceptance while the cash is rolling in to pay for advertising.

Another group of retailers who are using co-op programs to maintain consumer acceptance of their business integrity are building material supply men. They rank fourth among sponsors of network programs on a local basis.

Third in rank order among sponsors of co-op programs are the retailers of home furnishings. While there are still short-furniture dealers ranked lower than tenth among sponsors of co-op programs. Today they sponsor more than 10% of all co-ops on the air.

News programs still lead all types of network programs locally sponsored. Fulton Lewis is number one on MBS, Martin Agronsky leads on ABC, NBC's *World News Round-up* has the most sponsors on its affiliates, and CBS reports *World News Roundup* has the most sponsors on its affiliates and CBS reports retailers buy more of *The World Tonight* than any other CBS co-op.

Most of the network programs produced for local sale are broadcast in non-network time periods. Since this time cannot be preempted by the web in favor of a national sponsor, the local advertiser is assured of protection on his sponsorship as long as he desires to pay for it. In some cases local sponsors have to commit themselves to longer than the 13-week periods that are usually required in broadcasting.

Sponsors generally are under same conditions as on network programs but in some cases the personality on the program prohibits certain types of advertisers. Cecil Brown, as an example, does so to dentists and morticians. Where pro-

Block Programming Report on page 138



Effective radio? Listeners at lowest cost! That's the WMIN story in the Metropolitan Minneapolis-Saint Paul Market where nearly half Minnesota's retail sales are made. And you get high-power FM coverage at no extra cost. Any Forjoe man will welcome the opportunity to prove to you that WMIN does sell Minnesota's better half at lowest cost. Ask about WMIN now.



# A 1 1/2 BILLION DOLLAR MARKET

spread over two states

Take our BMB Audience Coverage Map, match it with the latest Sales Management "buying power" figures, and you'll see that KWFT reaches a billion and a half dollar market that spreads over two great states. A letter to us or our "reps" will bring you all the facts, as well as current availabilities. Write today.



**THE TEXAS-OKLAHOMA STATION**  
Wichita Falls—5,000 Watts—620 KC—CBS  
Represented by Paul H. Raymer  
Co., and KWFT, 801 Tower  
Petroleum Bldg., Dallas

## Local station promotions frequently are high in originality but borrow too

Local radio contests are an effective form of promotion. Often they duplicate on a limited scale the effectiveness of coast-to-coast promotions. Often, too, they take their cues from the network promotions and cut a national formula down to local size.

Ralph Edwards started a veritable epidemic of network contests based on

his highly successful *Mrs. Hush*, and *Walking Man*. Their counterparts are current in local radio. FM-promoter Ben Strouse put WWDC-FM on the air in the nation's capital with a \$5,500 "Mr. FM" contest. More than 25,000 contestants tried to guess the identity of "Mr. FM" (who proved to be Peter Donald, radio comic), and the winning

contestant was feted on the station's opening night with all of Hollywood's glamor. The promotion built listeners for WWDC both AM and FM.

In Maryville, Tennessee, the Supreme Foods Company staged their own version of the "Hush" formula on WGAP with a program called: *Can YOU Find Her?* While the initial \$160 jackpot mounted \$10 daily, female residents of Maryville learned not to call a cop if anyone stopped them and asked: "Are you Miss Supreme, the Supreme lemonized salad dressing girl?" Again, program listening jumped, and store sales mounted. Station WHBS, Huntsville, Ala., conducted a "Mr. X"

(Please turn to page 140)

Independent Block Programming

Definitely Pays Off in Results!

**MORE LISTENERS PER DOLLAR IN MEMPHIS**

**W H H M**

Mid-South's only 24 hour Station

Memphis, Tennessee

Patt McDonald, Manager

**FORJOE & CO., representatives**

## CO-OP PROGRAMS

(Continued from page 73)

grams are sponsored on partial networks by one sponsor, it's usual that this sponsor prohibits advertisers in the same line from buying individual stations. For instance, since Colgate-Palmolive-Peet sponsors *Happy Gang* in Canada where the program originates, no soap sponsor is acceptable on a local or regional basis.

Success stories of sponsors who are buying these network packages on a local basis are numerous. Because department and specialty stores still look at broadcasting askance, the fact Stearns of Boston has tested "specials," unsupported by any other form of advertising (even signs in the store itself), is especially noteworthy.

Stearns featured a "radio special" of top coats at \$35 during its first week on the air this spring. The offer was made at 8:02 a.m. By 5:30 p.m. 35 coats were sold. Total sales of this coat directly traceable to this one broadcast were over 100. Another department store that has found the sponsorship of a co-op program effective is Strouss-Hirshberg of Youngstown. It uses *Winner Take All* and has found, as have so many other sponsors of audience participation programs, that these programs pull a sizable feminine audience and one that shops department stores. S-H doesn't, as most department stores do, make charges against each department that uses advertising on the program but allots time on a storewide basis. Thus ad-pressure can be placed where the store management feels it needs it and without individual department pressure.

S-H feels that the program and radio advertising rises above normal department store policy. . . .



# The new medium . . .

## It's now a huge going concern

### Commercial status

#### **Who is sponsoring television; why, how when, and to what advertising effect**

Television is selling merchandise in practically every area where there are over 1,000 receivers installed and even in some areas where only 500 sets are operating in homes. In this *Fall Facts* edition, SPONSOR presents the third group of 12 "Capsule Case Histories" on TV results. In the 36 sponsor studies presented thus far, sports are the program type doing the best selling job. The product using TV most successfully to date is beer, due in great part to the fact that the saloons and bars are among the first in every area to acquire sets and to promote TV. Thus beer is able to reach the home and the point of sale at the same time, something

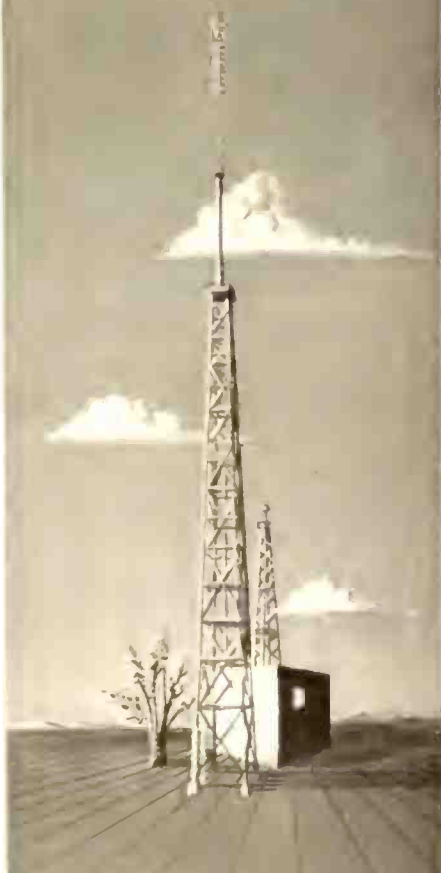
accomplished through few other advertising media.

Cigarette firms are also high among TV's sponsors, with most of the leaders, Lucky Strike, Camels, Chesterfields, Philip Morris, and Old Gold, using both television spots and programs. They're still experimenting to find the correct visual program vehicle but all their budgets have healthy allocations for TV. Luckies are trying a whodunit and have tried a half hour of entertainment from Broadway's stages. Old Gold and Chesterfield are sponsoring baseball. Camels have committed themselves to a newsreel and Philip Morris has thus far re-

stricted itself to station break spots.

Department stores, early owners of broadcasting stations but unenthusiastic recently about the medium, have been sold time on many TV outlets and have found that television sells both fashions and home furnishings. The department stores are not using the visual advertising medium for prestige but to produce direct sales in the same manner in which they use newspaper space. In practically every city where there is a TV outlet there's at least one department store experimenting with the medium. They have been subjected to more TV promotion than any other user of advertising. Because many merchandisers have been intrigued with intrastore telecasting (use of TV as an advertising medium originated and viewed in the store but not broadcast to home receivers) they have had demonstrations by Allied Stores, RCA-Victor, GE, and DuMont. Many of them have radio and

from  
4 to 9  
it's 13



TELEVISION STATION  
**WATV**  
CHANNEL 13

The Family Station serving  
Metropolitan New York and  
New Jersey, with 50,000 watts  
of effective radiated power,  
from 4 p. m. until 9 p. m. Wed-  
nesdays through Sundays.

television departments and find the sale of receivers profitable. Thus they have dual reasons for using TV.

TV weathercasts are being sponsored by a varied list of advertisers. Botany, pioneer user of the medium, is still using its woolly lamb to "predict tomorrow's weather," BVD sells men's shirts, and Sanka sells caffeine-less sleep with weather predictions. It's difficult to trace direct impact of general advertising of the Botany-BVD-Sanka type but all three advertisers have uncovered consumer reaction to seeing it on television.

Food manufacturers and processors were among the early sponsors in the TV medium. Kraft and General Foods are still spending a sizable budget on TV network programs. GF buttressed its employment of the visual medium with a detailed study of its impact on the home. This corporation is far more conscious than are most advertisers of its public responsibility both as an advertiser and as a food merchandiser, and its study covered not only the advertising impact of the medium but sociological implications as well. Its research was pro-TV enough for the General Foods TV committee to recommend that the corporation get into the medium.

*Kraft Television Theater* has proved to the sales and advertising managers of Kraft that it can and does sell the product it advertises. As SPONSOR reported in its *TV Results* compilation for May, just a few presentations of Kraft's MacLaren Cheese created so much demand for this limited-distribution and quality-priced cheese that Kraft shifted its product mention very quickly to a mass product (Kitchen Fresh Mayonnaise).

While a number of advertisers are waiting until the networks are more extensive in order to justify the high cost programs which are part of the medium, others are going right ahead and planning to cover the stations not linked with networks with films of their shows photographed off the face of the receiving tube. Details on the costs of this and other types of film presentations are included in a report on costs in this *Fall Facts* edition.

A rough projection of the total advertising expected to be placed on the more than 35 stations which will be operating before the end of the 1948-1949 season comes to over \$8,000,000. This isn't bad for a new advertising medium which less than a year ago was checking its advertising volume in thousands rather than millions. \* \* \*

#### TV status

### **Radio advertisers are still leaders among users of air's visual medium**

Thirty-eight per cent of the sponsors now using television are not using radio and over 25% of them have never used broadcast advertising before. With the exception of the fashion field, very few advertisers who have insisted they needed a visual presentation of their product have thus far turned to TV. Most successful TV users are advertisers who have been in radio before and, having learned how to sell with the voice alone, are relearning how to advertise on the air when a picture can and does replace hundreds of words.

At the end of June, Boston's WNAC-TV went on the air. The television scene is expanding rapidly. The medium was held back for a long time because of the generally-entertained fear that it would cost advertisers hundreds of thousands of dollars before the end of the red ink period. It is not working out that way. Some stations have come to the air with as many as 10 advertisers presigned. Others, in areas which have not been as exposed to television promotion, start with fewer, but find that advertisers

pyramid as soon as a few hundred receivers are placed in homes.

Growth which took years in the TV-pioneer centers, New York, Chicago, Hollywood, is taking months in new video cities. Bar and grill customers added to an amazing number of viewers per home receiver constitute an audience ready for advertising almost immediately. When TV sets are few it's not unusual to find as many as ten people at a time viewing a program. As sets obtain wider distribution the average number of viewers per home drops as low as 4.5. Research indicates that for almost a year after a station brings visual programs into the home the average of viewers per home remains in excess of five.

Another reason why TV is making such rapid strides in virgin television areas is that the backlog of program material developed by other stations is available to them. The better the programs the more quickly the audience grows. Two years ago, the visual program cupboard was

(Please turn to page 80)

## WHAT'S NEW IN TELEVISION ?

*Take a Look at WPTZ!*



*In the Merry, Merry Month of May...*

# 52 ADVERTISERS on WPTZ!

When 52 experienced, "show-me" advertisers buy time on this one Philadelphia television station they must have had more compelling reasons than just a desire to get on the TV bandwagon.

*It could be coverage.* With WPTZ's new antenna system topping downtown Philadelphia by almost a thousand feet, the Philco station reaches out roughly 50 miles to offer television service to 3,306,000 people! Here is one of the nation's fastest growing television audiences, already second largest (42,000 receivers) in the country.

*Or facilities perhaps . . .* WPTZ's well equipped studio, three complete mobile units, art and scene shop, film production crew, 16mm and 35mm

projection equipment, two-way relay to New York for NBC network origination—just to name a few.

*Or knowing how to use these facilities.* Nine years of actual television station operation coupled with Philco's sixteen years of active television experience have produced at WPTZ what many consider to be the best trained, *professional* staff and crews in the business!

Or maybe it's the alacrity with which the boys in the commercial department will tell you what WPTZ and the Philadelphia television audience have to offer you and your clients. Drop us a note or, better yet, phone—

PHILCO TELEVISION BROADCASTING CORPORATION

Architects' Building, Philadelphia 3, Pa.

Telephone: LOcust 4-2244



# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA

**WIDE  
ACCLAIM**  
for the Quality  
of  
**BASEBALL  
TELECASTS\***  
OVER  
**WEWS  
CLEVELAND**

• "The announcement of telecasting of all Cleveland Indians home games by WEWS is a tremendous forward step for television in Cleveland."

STANLEY ANDERSON  
Radio Editor  
The Cleveland Press

• "For those not fortunate enough to attend the games, I can say from my own observation that WEWS brings you a splendid show. The station certainly is entitled to commendation for the technical details and excellence of the baseball telecasts in Cleveland."

BILL VEECK  
President  
The Cleveland Indians

**LATEST FIGURES**

from Television Receiver Distributors show 7100 Television sets in operation in Northeastern Ohio on July 1, 1948.

\*Sponsored by  
**GENERAL ELECTRIC**  
through  
*Batten, Barton,  
Durstine & Osborn*

**THE SCRIPPS-HOWARD  
RADIO STATIONS**

- WEWS Television—WEWS-FM, Cleveland, Ohio
- WCPO, Cincinnati, Ohio (Now building Television)
- WNOX, Knoxville, Tennessee

*All these Stations  
Represented by*

**THE BRANHAM COMPANY**

**Advertising Agencies with TV Dep'ts**

| AGENCY                           | CITY       | TV DEPT HEAD SUPERV      | TV STAFF | COMM. FILM DEPT |
|----------------------------------|------------|--------------------------|----------|-----------------|
| ADVERTISING COUNSELLORS          | S. F.      | Buckleigh Oxford, owner  | Yes      | Yes             |
| ADVERTISING INC                  | Rielmond   | Aubrey F. Watson         | Yes      | Yes             |
| AITKIN-KYNETT                    | Phila.     | D. Langan                | No       | No              |
| ALLEN & REYNOLDS                 | Omaha      | Jack Anderson            | Yes      | Yes             |
| ALLIED                           | L. A.      | Bill Welsh               | Yes      | No              |
| ANDERSON DAVIS & PLATTE          | N. Y.      | K. Knipe, vp             | No       | No              |
| ASSOCIATED ADVERTISING           | Cinet.     | Sam Malcolm Levy         | Yes      | Yes             |
| N. W. AYER                       | N. Y.      | H. L. McClinton, vp      | Yes      | Yes             |
| BADGER AND BRDWINING & HERSEY    | N. Y.      | William Doty Edouarde    | No       | Yes             |
| BBD&D                            | N. Y.      | Wickcliffe W. Crider     | Yes      | Yes             |
| ADRIAN BAUER                     | Phila.     | A. R. Tripp, vp          | No       | No              |
| BENTON & BOWLES                  | N. Y.      | Walter Craig, vp         | Yes      | Yes             |
| BERMINGHAM, CASTLEMAN & PIERCE   | N. Y.      | Ray Ovington             | Yes      | No              |
| BIDW                             | N. Y.      | William J. Morris        | No       | Yes             |
| W. EARL BODHWELL                 | Pittsburgh | G. Taylor Urquhart       | No       |                 |
| BOZELL & JACOBS                  | Chi.       | Philip Rouda             | No       | Yes             |
| ARTHUR BRAITSCHE                 | Prov.      | Arthur Brantsch          | Yes      | No              |
| BRDDKE, SMITH, FRENCH & DORRANCE | Detroit    | James B. Hill            | Yes      | No              |
| BUCHANAN                         | N. Y.      | John Sheehan             | No       | No              |
| BUCHANAN-THOMAS                  | Omaha      | Adam Reinemund           | No       | Yes             |
| LED BURNETT                      | Chi.       | William L. Weddell       | Yes      | Yes             |
| BYER & BOWMAN                    | Columbus   | Bill Copeland            | Yes      | Yes             |
| HARDLD CABOT                     | Boston     | Jan Gilbert              | No       | No              |
| CAMPBELL-EWALD                   | Detroit    | Winslow H. Case, vp      | Yes      | Yes             |
| CAMPBELL-EWALD                   | N. Y.      | Kenneth Young            | Yes      | Yes             |
| CAYTON                           | N. Y.      | Earle McGill             | Yes      |                 |
| CHERNOW                          | N. Y.      | Morton Junger            | No       |                 |
| CRAMER-KRASSELY                  | Milw.      | J. S. Stolzoff           | Yes      | No              |
| JIM DAUGHERTY                    | St. Louis  | James M. Daugherty, pres | No       | No              |
| DDHERTY, CLIFFORD & SHENFIELD    | N. Y.      | Chester MacCraeken       | No       | No              |
| DDNAHUE & COE                    | N. Y.      | A. Carl Rigrod           | No       | Yes             |
| L. J. DU MAHAUT                  | Detroit    | L. J. DuMahaut           | No       | No              |
| ADAM F. EBY                      | Buffalo    | Adam F. Eby              | No       | No              |
| ROBERT J. ENDERS                 | Wash.      | John Barnes              | Yes      |                 |
| ERWIN, WASEY                     | N. Y.      | Joe Brattain             | Yes      | Yes             |
| WILLIAM ESTY                     | N. Y.      | Thomas D. Luckenbill, vp | Yes      | No              |
| FEDERAL                          | N. Y.      | Francis C. Barton Jr, vp | Yes      |                 |
| FDDTE, CDNE & BELDING            | N. Y.      | Ralph B. Austrian, vp    | Yes      | No              |
| ALBERT FRANK-GUENTHER LAW        | N. Y.      | John V. McAdams          | No       |                 |
| DAKLEIGH R. FRENCH               | St. Louis  | A. Maescher Jr           | No       | Yes             |
| AD FRIED                         | Oakland    | Don Santo                | Yes      | No              |
| GARDNER                          | N. Y.      | Roland Martini, vp       | Yes      |                 |
| GARDNER                          | St. Louis  | C. E. Glaggen, vp        | No       |                 |
| GEYER, NEWELL & GANGER           | N. Y.      | Don Shaw, vp             | Yes      | Yes             |
| GILLHAM                          | Salt Lake  | Victor Bell              | Yes      | Yes             |
| GOTHAM                           | N. Y.      | Arthur A. Kron, vp       | No       |                 |
| GREY                             | N. Y.      | Richard Marvitt          | Yes      |                 |
| HENRI, HURST & MCDONALD          | Chr.       | W. E. Jones              | Yes      | No              |
| HICKS & GREIST                   | N. Y.      | Peter A. Krug            | Yes      | Yes             |
| CHARLES W. HDYT                  | N. Y.      | William Philip Smith     | No       | Yes             |
| H. B. HUMPHREY                   | Boston     | Walton Butterfield       | No       |                 |
| HUTCHINS                         | N. Y.      | H. Pierson Mapes         | No       | Yes             |
| JACKSON                          | N. Y.      | Julia T. Lucas           | No       | No              |
| DUANE JONES                      | N. Y.      | Walter Ware              | No       | Yes             |
| KAL, EHRLICH & MERRICK           | Wash.      | Alvin Q. Ehrlich, vp     | Yes      |                 |
| KAPLAN & BRUCK                   | N. Y.      | Marvin I. Rudwick, vp    | Yes      |                 |





● Here's the way the Brown & Williamson Tobacco Corporation and its advertising agency, Ted Bates, Inc.—York, build sales and profits for KOOL Cigarettes: They reach plenty of people . . . with plenty of announcements . . . on plenty of stations from coast to coast.

It's a big typical Spot Radio job and you know it pays because Brown & Williamson keep at this hard-hitting advertising 52 weeks a year.

And why shouldn't it pay? Each station in each market is picked on merit—regardless of network affiliation. Each announcement is aired at a carefully selected time with a large measured audience. And every second of time that's bought is devoted solely to selling.

Why not try flexible, powerful, profitable Spot Broadcasting yourself? Ask your John Blair man about it.

*\*Spot Broadcasting is radio advertising of any type (from brief announcements to full-hour programs) planned and placed on a flexible market-by-market basis.*



**SPOT RADIO  
SELLS  
THE MILLIONS  
THAT BUY**



**JOHN  
BLAIR  
& COMPANY**

REPRESENTING LEADING RADIO STATIONS

Offices in Chicago • New York • Detroit • St. Louis • Los Angeles • San Francisco

# TV STATUS


(Continued from page 76)

bare. Today there are hundreds of top-drawer programs available, including Korda films. At one time if a station wasn't within a coaxial cable service area (and few new stations were) it had to improvise all its program material. Today, television transcriptions of visual programs of good quality are available from DuMont, NBC, and through Paramount Pictures.

Directors are also discovering that with a little camera ingenuity local talent can provide engaging entertainment. One Baltimore station has scanned as many as 38 locally-originated studio shows in one week. The programs might not satisfy a Hollywood motion picture director, but their intimate home-town quality gives them their own local appeal.

Some TV commercials have already stepped out of the radio rut. Lucky Strike's "marching cigarettes," Camel's specially-photographed "experience" and "T Zone" endorsement, and Chesterfield's smoke rings, all capture the viewer's real attention.

Television has come far along the road to becoming the great broadcast advertising medium that it will be. \* \* \*



**JUDY DUPUY**  
 Consultant, Producer, Program Rep.  
 President of

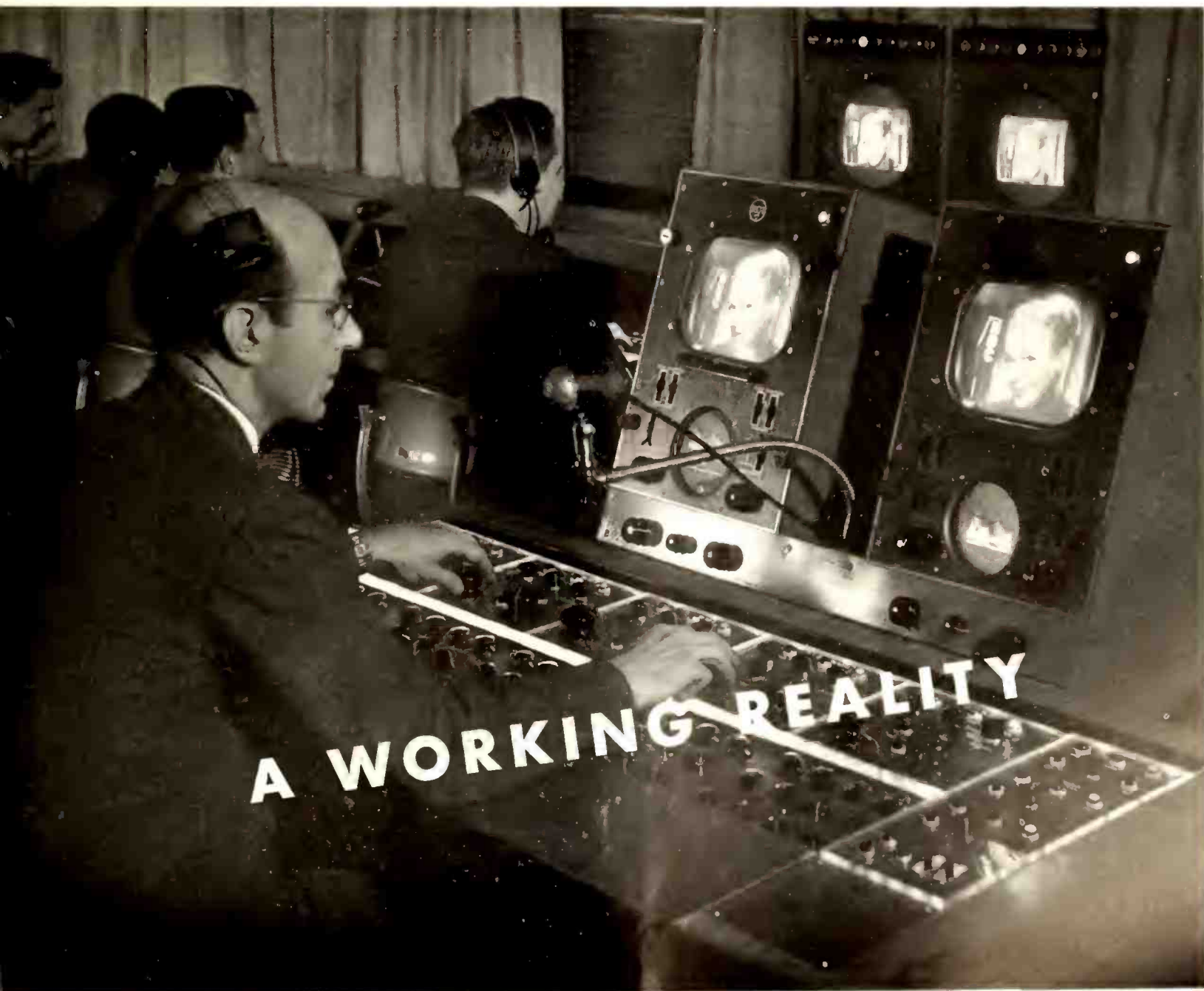
**VIDEO EVENTS**  
 A Complete TV Service Organization  
 535 Fifth Avenue, New York 17, N. Y.  
 MUrray Hill 7-1668

Have you read  
 "Television Show Business" by Judy Dupuy?

| AGENCY                            | CITY        | TV DEPT HEAD SUPERV      | TV STAFF | COMM FILM DEPT |
|-----------------------------------|-------------|--------------------------|----------|----------------|
| M EVANS RICHMOND                  | Phila.      | M. Evans Richmond        | No       | No             |
| WESTHEIMER                        | St. Louis   | Barbara Block            | No       | No             |
| H W KASTOR                        | Chi.        | James H. West            | No       | No             |
| JOSEPH KATZ                       | Balto.      | Robert G. Swan           | Yes      |                |
| HENRY J KAUFMAN                   | Wash.       | Jeffrey A. Abel          | Yes      | Yes            |
| KENYON & ECKHARDT                 | N. Y.       | Garth N. Montgomery      | Yes      | Yes            |
| KIESEWETTER, WETTERAU & BAKER     | N. Y.       | Edward G. Chase          | No       | No             |
| KIRCHER, HELTON & COLLETT         | Dayton      | Chuck Gay                | No       | No             |
| KUDNER                            | N. Y.       | Myron Kirk               | Yes      | No             |
| LANG, FISHER & STASHOWER          | Cleveland   | Alvin B. Fisher          | No       | Yes            |
| AL PAUL LEFTON                    | N. Y.       | Carl Mark                | Yes      |                |
| LENNEN & MITCHELL                 | N. Y.       | Thomas P. Doughton       | Yes      |                |
| A. W. LEWIN                       | N. Y.       | Gerald Law               | No       | No             |
| MALCOLM HOWARD                    | Chi.        | A. M. Holland            | Yes      | No             |
| MARSCHALK & PRATT                 | N. Y.       | E. J. Whitehead          | No       |                |
| J. M. MATHES                      | N. Y.       | William H. Vilas         | Yes      | Yes            |
| MAXON                             | N. Y.       | Ed Wilhelm               | No       | No             |
| MAYERS                            | L. A.       | James C. McCormick       | No       | No             |
| MCCANN-ERICKSON                   | N. Y.       | Lee Cooley               | Yes      | Yes            |
| ARTHUR MEYERHOFF                  | Chi.        | Benjamin J. Green        | Yes      | No             |
| DAN B. MINER                      | L. A.       | Hilly Sauders            | Yes      | No             |
| MOSER & COTINS                    | N. Y.       | Laura B. Mang            | No       | No             |
| NEFF-ROGOW                        | N. Y.       | William Pierce Brown, vp | No       |                |
| NEWELL-EMMETT                     | N. Y.       | George Foley Jr          | Yes      | No             |
| OLIAN                             | Chi.        | George Rich              | Yes      | Yes            |
| OWEN & CHAPPELL                   | N. Y.       | David Hale Halpern, vp   | No       | No             |
| PECK                              | N. Y.       | Arthur Sinsheimer        | No       |                |
| PEDLAR & RYAN                     | N. Y.       | E. G. Sisson Jr, vp      | No       |                |
| J. R. PERSHALL                    | Chi.        | George B. Bogart, vp     | Yes      |                |
| RADIO ADVERTISING CORP OF AMERICA | Jersey City | Albert A. Fiore          | Yes      | Yes            |
| L. W. RAMSEY                      | Davenport   | W. S. Henderson, vp      | No       |                |
| RAYMOND                           | Newark      | Joe Gans                 | Yes      | No             |
| REINCKE, MEYER & FINN             | Chi.        | Frank M. Baker           | No       | No             |
| RIDDERS & BRDWN                   | N. Y.       | J. Edward Boyle, vp      | Yes      | No             |
| IRVING ROSEN                      | N. Y.       | Irving Rosen             | Yes      | No             |
| ARTHUR ROSENBERG                  | N. Y.       | Arthur Rosenberg         | No       |                |
| ROSS, GARDNER & WHITE             | L. A.       | Frank Ryllick            | Yes      | No             |
| A. JAMES ROUSE                    | L. A.       | Bertram Feinberg         | No       | Yes            |
| RUTHRAUFF & RYAN                  | Chi.        | Rozwell Metzger, vp      | Yes      | Yes            |
| SHECK                             | Newark      | E. Grant Scheck, vp      | Yes      | No             |
| SCHWIMMER & SCOTT                 | Chi.        | Earl Bronson             | Yes      | No             |
| RUSSEL M. SEEDS                   | Chi.        | Jack Simpson             | No       |                |
| SHOW PRODUCTIONS                  | N. Y.       | Adrian Samish            | Yes      | Yes            |
| SIMMONDS & SIMMONDS               | Chi.        | Phil W. Tobias Jr        | Yes      | Yes            |
| SIMONS-MICHELSON                  | Detroit     | A. Glenn Kyker           | Yes      | No             |
| SMITH, BULL & MCCREERY            | H'wood.     | Mayfield Kaylor          | No       | No             |
| SMITH, TAYLOR & JENKINS           | Pittsburgh  | Thomas J. MacWilliams    | Yes      | No             |
| HOWARD D. STEERE                  | Detroit     | Charles R. Stout         | No       | No             |
| ARTHUR W. STOWE                   | L. A.       | Arthur W. Stowe          | Yes      | No             |
| STRAUCHEN & MCKIM                 | Chicgo      | John G. Maupin           | Yes      | No             |
| J WALTER THOMPSON                 | N. Y.       | John V. Reber, vp        | Yes      | Yes            |
| WILLIAM WARREN                    | N. Y.       | Stevens P. Jackson       | Yes      | Yes            |
| LUTHER WEAVER                     | St. Paul    | Don Gardner              | No       | Yes            |
| WILLIAM H. WEINTRAUB              | N. Y.       | Harry Trenner, vp        | Yes      | Yes            |
| JOSEPH R. WEISSER                 | Boston      | Joseph R. Weisser        | Yes      | No             |
| WINIUS-DRESCHER-BRANDON           | St. Louis   | Vernon L. Morelock       | No       | Yes            |
| WOLFE-JICKLING-ODWY & CONKEY      | Detroit     | J. A. Christensen        | Yes      | No             |
| YOUNG & RUBICAM                   | N. Y.       | Pat Weaver               | Yes      | Yes            |

# A B C

## *Television Network*



**NBC** Network Television is a working reality in 1948—rather than a vague potential.

Today there are fourteen NBC stations on the air. By year's end, there will be thirty-three.

Seven stations make up NBC's Eastern Network. Five affiliates—WRGB, Schenectady; WBZ-TV, Boston; WPTZ, Philadelphia; WBAL-TV, Baltimore; and WTVR, Richmond—are connected by cable and relay to NBC's own stations WNBT, New York, and WNBW, Washington.

Served by NBC Kinescope Film programs, seven more affiliates are available to the Network's television sponsors—WBEN-TV, Buffalo; WLWT, Cincinnati; WWJ-TV, Detroit; WTMJ-TV, Milwaukee; KSTP-TV, Milwaukee; KSTP-TV, St. Paul; KSD-TV, St. Louis; and KDYL-TV, Salt Lake City.

Midwest affiliates will be directly joined with NBC's own stations in Chicago and Cleveland (now under construction) this fall.

The Midwestern and Eastern Networks will be linked before the end of 1948. And NBC's Los Angeles station will be tied to San Francisco by the end of the year to serve as a focal point for an expanding Western Network.

This is NBC . . . America's No. 1 Television Network.



*. . . Profile of the Network*



WBZ-TV BOSTON  
WJAR-TV PROVIDENCE

WNBT NEW YORK

WPTZ PHILADELPHIA

WDEL-TV WILMINGTON

WBAL-TV BALTIMORE

WNBW WASHINGTON

WTVR RICHMOND

BUFFALO WBEN-TV

WRGB SCHEENECTADY

CLEVELAND WNBK

WGAL-TV LANCASTER

WJAC-TV JOHNSTOWN

WWJ-TV DETROIT

WSPD-TV TOLEDO

WLWC COLUMBUS

WLWT CINCINNATI

WAVE-TV LOUISVILLE

KSTP-TV ST. PAUL

WTMJ-TV MILWAUKEE

WNBQ CHICAGO

WOW-TV OMAHA

KSD-TV ST. LOUIS

WMCT MEMPHIS

WBSB-TV ATLANTA

WBRC-TV BIRMINGHAM

WBAP-TV FORT WORTH

WRTV NEW ORLEANS

-1948



**LEGEND**



White towers are operating stations.

Black towers have construction permits.



Thick line refers to existing coaxial cable (eastern seaboard).



Thin lines indicate projected cable.



Broken lines represent relay links.



In television's experimental stage—when RCA initiated, championed and perfected today's black-and-white system—NBC's contributions were first in the field . . . a field of great promise.

Through all of television's development, NBC's recognized leadership, and its heavy investment, helped to keep that promise alive.

But a network can't operate on promise alone.

Today—delivering performance rather than press releases—this is the NBC Television Network.

To viewers, the excitement of great programs . . .

To advertisers, television's greatest audiences . . .

To affiliates, America's No. 1 Television Network . . .

To the industry, the standard of sight-and-sound broadcasting today . . .



A Service of Radio Corporation of America

THE NATIONAL BROADCASTING COMPANY



## TV costs

### High price of live programs turns sponsors towards film for multi-market coverage

As an advertising medium, television is certain to cost more than its parent, radio. This is one of the reasons why Commander McDonald, president of Zenith Radio, long has stressed the advisability of consumers paying for their TV entertainment.

The live dramatic and variety programs will cost most. The union scale for performers, when finally established, is certain to be much higher than the AFRA scale for radio actors. The "interim" scale is \$75 minimum, several times the microphone performers' base rate. A mystery program without name players that costs \$2,500 in radio will total nearly double that amount, with a minimum of rehearsals and sets, when it's telecast. A case in point is American Tobacco Company's NBC program *Barney Blake*, which is being replaced by football scannings this Fall. *Barney Blake*, without time, costs in the neighborhood of \$3,500. Everyone connected with the program works at or close to minimum. Since the program is live, it is seen only over stations in New York, Boston, Philadelphia, Washington, Baltimore, and Richmond. That is as far as the coaxial cable that connects TV outlets extends at present. It's true that for the same program price the show could be filmed and fed to all the cities that have stations on the air. But to do this it would cost the sponsor \$8,000 to film the program in a studio and prepare prints to stations. (Eight thousand dollars was the lowest estimate from a reliable studio.) This figure is for the filming alone and does not include script, cast, direction, and commercials.

If making films of programs for telecasting should continue to be this costly it would restrain the enthusiasm of national advertisers for the medium. However, there is hope on the horizon—television transcribing, or kinescope recording as some call it. Through this system it is possible to present a program on the air or over a television circuit which is not broadcast and photograph it directly off the face of a special monitoring tube. The expense involved in making television film this way is a fraction of what it costs in a motion picture studio.

Paramount was the first to deliver photographed off-the-face-of-the-tube film on a regular commercial basis. They charge \$540 for a half-hour original ready

for scanning. The single sponsor, two agencies and three New York area stations that to date had contracted for Paramount TV film of their shows have used it mostly for reference purposes. Paramount charges, for prints of its TV film, six cents a foot (16mm or 35mm). This would make a 30-minute 16mm print cost \$64.80 and a 30-minute 35mm print \$162.00.

NBC's announced filming costs are considerably lower than Paramount's. NBC's negative as taken from the face of the tube will cost \$180 for 20 minutes. In order to make Paramount's and NBC's costs comparative it is necessary to adjust this \$180 (for 20 minutes) to \$270 per half hour. In the same manner it is necessary to adjust the NBC's announced figure of \$60 per 20-minute print to \$90 per 30-minute film, or \$360 for negative and print combined.

DuMont's plans aren't ready as sponsor goes to press. It is working on what is claimed to be "an entirely different approach to television transcriptions."

Rehearsals are an expensive TV factor. Studio costs alone run \$200 an hour in a studio such as WJZ-TV will have. The more camera rehearsals the better the program, yet even a full hour variety program like the *Texaco Star Theater* is forced to cut rehearsals to a minimum in order to keep within its budget of \$11,000.

Audience participation, quiz, and sport-casting are program types that can be kept low in cost and high in results. In the case of the latter fees for rights, lines linking the arena to the station, and a remote crew cover practically everything except air time and announcers.

As more and more men push iconoscope cameras around, as more directors sit behind control boards and learn to capture a good picture the moment a camera is focused upon it, TV will become a better show. The director who calls the shots and the camera man who sees that his camera gets them will cut costs. This can't come overnight. \* \* \*

#### Television Directory No. 4

# TV RATES & FACTBOOK

(revised to July 1, 1948)

#### part 1: Commercial TV Stations Operating

Rate cards, facilities data, TV set count, personnel, etc.

#### part 2: Construction Permits Outstanding & Applications Pending

Technical facilities, affiliations, call letters, etc.

#### part 3: Experimental TV Stations

#### part 4: Present Allocation of TV Channels by Cities

Allocations to first 140 markets, sales rank, population.

#### ADDED FEATURES

#### part 5: Proposed Allocation of TV Channels by Cities

New allocation plan listing proposed channels for 459 cities.

#### part 6: Directory of Television Program Sources

Owners, producers, syndicators of live and film material.

now available ✦ \$5.00 per copy

*Television Digest* and FM Reports  
1519 CONNECTICUT AVE. N.W. WASHINGTON 6, D. C.

Write to us for information about our complete service, which includes weekly Newsletters: TV, FM and AM Directories and weekly Addenda; regular Supplements etc.



# TV Available Live Package Programs

| TITLE                         | TYPE       | APPEAL   | TIME             | COST                 | EXPLANATION  | PRODUCER                 |
|-------------------------------|------------|----------|------------------|----------------------|--|--------------------------|
| ADVENTURES IN PERSONALITY     | Fashions   | Women    | 15 min, 1 wk     | \$250                | Beverly Worth shown styles, table settings, etc        | Hal Wilson               |
| A L ALEXANDER                 | Interview  | Adults   | 30 min, 1 wk     | OR                   | Advice on family problems                              | Mutual                   |
| AMERICA SONG                  | Musical    | Family   | 15 min, 1 wk     | OR                   | American folk songs, interpreted by guitarist, dancers | NBC-TV                   |
| ASSOCIATED PRESS NEWS & VIEWS | News       | Family   | 15 min, 1.5 wk   | \$150                | Still photos, news from AP and Post-Dispatch           | KSD-TV, St. Louis        |
| AT HOME WITH MARY SMALL       | Variety    | Family   | 30 min, 1 wk     | OR                   | Mary Small and hobby Vic Mizzi entertain guests        | Edward Wolf              |
| BARBERSHOP QUARTET            | Musical    | Family   | 15 min, 1 wk     | \$60                 | Live barbershop quartets, old-time harmonies           | WBEN-TV, Buffalo         |
| BASEBALL CLOSE-UPS            | Interview  | Men      | 15 min, 1.3 wk   | OR                   | Follows TV baseball. Round-table sessions on sports    | WLWT, Cincinnati         |
| BASEBALL ROUNDUP              | Sports     | Family   | 5 min, 7 wk      | OR                   | Major league results, complete score cards             | WPTZ, Phila.             |
| BEHIND THE SCENES IN FASHIONS | Fashions   | Women    | 15 min, 1 wk     | \$215                | Marjorie Wilton interviews and demonstrates. Guests    | KSD-TV, St. Louis        |
| BEWITCHING HOUR               | Variety    | Women    | 30 min, 1 wk     | \$300                | Fashion with ballet music and comedy                   | John Mellor & Associates |
| BIRTHDAY PARTY                | Variety    | Juvenile | 30 min, 1 wk     | OR                   | Aunt Grace acts as hostess to talented youngsters      | DuMont                   |
| BOXING FROM JAMAICA ARENA     | Sports     | Family   | 2 hrs, 2 wk      | OR                   | Blow-by-blow accounts by Dennis James                  | DuMont                   |
| BOXING FROM QUEENSBORO ARENA  | Sports     | Family   | 90 min, 1 wk     | OR                   | Boxing bouts from outdoor arena                        | WPIX, N. Y.              |
| HUBERT BRILL'S PLAYROOM       | Variety    | Family   | 30 min, 1 wk     | OR                   | Talented guests from the entertainment world           | DuMont                   |
| BROADWAY JAMBOREE             | Variety    | Family   | 30 min, 1 wk     | OR                   | Blending contemporary with nostalgic variety           | NBC-TV                   |
| BULLETIN TELEVISION NEWS      | News       | Family   | 10 min, 5 wk     | \$160                | Complete coverage of world, local news                 | WCAU-TV, Phila.          |
| CABARABIAN NIGHTS             | Variety    | Family   | 30 min, 1 wk     | OR                   | Danton Walker me's from the Versailles Club            | WPIX, N. Y.              |
| CAMERA HEADLINES              | News       | Family   | 15 min, 5 wk     | OR                   | Fastest news photo service available in TV news        | DuMont                   |
| CARTOON CAPERS                | Variety    | Family   | 10 min, 1 wk     | \$25                 | Stuart Hanple, cartoonist, draws and amuses            | WBEN-TV, Buffalo         |
| CASH & CARRY                  | Aud partie | Family   | 30 min, 1 wk     | \$750-\$1500         | Comedy quiz show with stunts, gags, etc                | Charles Stark Prodn      |
| CHAMPAGNE & ORCHIDS           | Musical    | Family   | 15 min, 1 wk     | OR                   | Svelte, sophisticated music and dance                  | DuMont                   |
| CHARADE QUIZ                  | Quiz       | Family   | 30 min, 1 wk     | OR                   | Modern version of parlor game; me, Bill Slater         | DuMont                   |
| COFFEE WITH THE CARTERS       | Variety    | Family   | 15 min, 1 wk     | \$70 first, \$25 suc | The Carters at home with guests. Chatter               | WRGB, Schenectady        |
| CANDANCE COLEMAN              | Drama      | Family   | 30 min, 1 wk     | OR                   | Situation comedy. Candance Coleman, precocious teen    | Saift TV Features        |
| COLEMAN BROTHERS              | Musical    | Family   | 15 min, 2 wk     | OR                   | Negro quartet, singing your favorites                  | WLWT, Cincinnati         |
| CONCERT HALL                  | Musical    | Family   | 15 min, 1 wk     | \$80 first, \$60 suc | Soloists and classical instrumentalists. Program notes | WRGB, Schenectady        |
| TOM COREY                     | Drama      | Family   | 15 min, 1.5 wk   | \$1250               | Character sketches; events in the life of a milkman    | Video Events             |
| COURT OF CURRENT ISSUES       | Forum      | Family   | 60 min, 1 wk     | OR                   | Lively forums staged in a court of law                 | DuMont                   |
| ALLEN DALE SHOW               | Musical    | Family   | 15 min, 1 wk     | OR                   | Allen Dale sings old and new hits                      | DuMont                   |
| DARTS FOR DOLLARS             | Aud partie | Family   | 15 min, 1 wk     | \$70 first, \$35 suc | Team members score points by throwing darts            | WRGB, Schenectady        |
| DATE WITH MOTHER GOOSE        | Aud partie | Juvenile | 30 min, 1 wk     | OR                   | Modern Mother Goose gives party                        | Saift TV Features        |
| DEAR CHOLLIE                  | Drama      | Family   | 15 min, 1 wk     | \$150                | Homer writes amusingly to his friend Chollie           | WRGB, Schenectady        |
| ODORWAY TO FAME               | Variety    | Family   | 30 min, 1 wk     | OR                   | Young hopefuls perform. Johnny Olsen me's              | DuMont                   |
| ODDINKLE, ATTORNEY            | Drama      | Family   | 30 min, 1 wk     | OR                   | Court room drama, based on Satevepost series           | Basch Radio & TV Prodn   |
| DRAWING GAME                  | Quiz       | Family   | 30 min, 1 wk     | OR                   | A charade quiz game with Rube Goldberg and guests      | WPIX, N. Y.              |
| DREAM GIRLS                   | Variety    | Family   | 30 min, 1 wk     | \$1000               | Men in audience pick their Dream Girl                  | Charles Stark Prodn      |
| JACK EIGEN SHOW               | Interview  | Family   | 15 min, 1 wk     | OR                   | Broadway and Hollywood news, views, and stunts         | DuMont                   |
| FOR YOUR PLEASURE             | Variety    | Family   | 15 min, 1 wk     | OR                   | Kyle MacDonnell me's an intimate revue                 | NBC-TV or Spot Sales     |
| GINNY & ROGER                 | News       | Family   | 10 min, 1 wk     | OR                   | Breakfast program, local news, gossip                  | WFIL-TV, Phila.          |
| GOOD OLD U. S. A.             | Travel     | Family   | 15 min, 2 wk     | \$75                 | Film highlights of U. S. cities                        | WCAU-TV, Phila.          |
| GREAT TALENT HUNT             | Variety    | Family   | 30 min, 1 wk     | OR                   | Jim Backus satirizes talent shows                      | Mutual                   |
| HANG THE CONTESTANT           | Aud partie | Adult    | 30 min, 1 wk     | \$1500               | Quiz show, with comic cartoon angle                    | Wynn Wright Assoc        |
| HAREM SCAREM                  | Aud partie | Family   | 30 min, 1 wk     | OR                   | Screwball quiz. Prizes and excitement                  | Basch Radio & TV Prodn   |
| HARNES RACING                 | Sports     | Family   | 40 min, 1 wk     | OR                   | Harness racing from Roosevelt Raceway                  | WPIX, N. Y.              |
| HARVEST MOON BALL             | Variety    | Family   | 2 1/2-hr, 1 time | OR                   | Famous dance competition held at Madison Sq Garden     | WPIX, N. Y.              |
| HEART'S DESIRE                | Aud partie | Women    | 30 min, 1 wk     | OR                   | Grants "heart's desire" of listener                    | Mutual                   |
| GABRIEL HEATTER               | News       | Family   | 15 min, 5 wk     | OR                   | News and comments by Heatter                           | Mutual                   |
| RUSS HODGES' SPORTS PAGE      | Sports     | Men      | 15 min, 5 wk     | OR                   | News, views, and chats with sports notables            | DuMont                   |
| HOW DOES YOUR GARDEN GROW     | Hobby      | Family   | 15 min, 1 wk     | \$125                | Amos Kirby shows actual gardening methods              | WCAU-TV, Phila.          |
| HOWDY ODODY                   | Variety    | Juvenile | 15-60 min, 3 wk  | OR                   | Bob Smith and puppet Howdy Doody; cartoons movies      | NBC-TV or Spot Sales     |
| HUNTING AND FISHING           | Hobby      | Men      | 15 min, 1 wk     | OR                   | Joe O'Byrne gives tips on field and stream sports      | WPTZ, Phila.             |
| INS NEWS                      | News       | Family   | 10 min, 6 wk     | OR                   | INS news and photos, WLWT newscaster                   | WLWT, Cincinnati         |
| IF I HAD MY WAY               | Aud partie | Family   | 30 min, 1 wk     | OR                   | Participants air their pet schemes                     | Roy de Groot             |
| BOB INGHAM, SPORTS            | Sports     | Family   | 20 min, 1 wk     | \$150                | Sports highlights, demonstrations, interviews          | KSD-TV                   |
| IT'S A HIT                    | Quiz       | Family   | 45 min, 1 wk     | \$200 plus talent    | Contest between two teams from schools and clubs       | L. Westheimer            |





**No More  
"Knot-Holes"**

The old days of peeking through "knot-holes" are gone—for good.

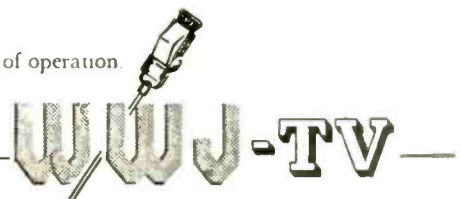
This season, baseball-crazy Detroiters are going to see 27 Tiger home games from the comfort of their arm-chairs at home, through the eyes of WWJ-TV's cameras. The above scene shows the new unbreakable glass "window" installed behind the batter's box to give the cameras a "box-eye" view of the entire playing field. With the familiar voice of Ty Tyson at the mike, and the skilled hands of WWJ-TV's experts at the cameras, Detroit's 6,000 television sets will be right on top of every play.

WWJ-TV, Detroit's only television station, will also cover many other sports events. Just watch the sales of television sets soar in Detroit!

Why not join the many WWJ-TV advertisers who are benefiting from the progressiveness of WWJ-TV in its second year of operation.

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

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



Associate AM-FM Station WWJ

| TITLE                            | TYPE       | APPEAL   | TIME             | COST                        | PRODUCER'S EXPLANATION                                      | PRODUCER                |
|----------------------------------|------------|----------|------------------|-----------------------------|---|-------------------------|
| IT'S A WOMAN'S WORLD             | Aud partie | Family   | 30 min, 1/wk     | OR                          | Top women personalities of the day                          | N. American Video Prodn |
| JUNIOR JAMBOREE                  | Variety    | Juvenile | 50 min, 5/wk     | OR                          | Live games, charades, film cartoons, westerns               | WLWT, Cincinnati        |
| JUVENILE JURY                    | Quiz       | Family   | 30 min, 1/wk     | OR                          | Kids give opinions. TV rights only                          | Mutual                  |
| KEEP UP WITH THE KIDS            | Quiz       | Family   | 30 min, 1/wk     | OR                          | Parents, children vie for prizes                            | Mutual                  |
| KNICKERBOCKER CAROUSEL           | Variety    | Family   | 15 min, 5/wk     | OR                          | Built around New York's Jubilee. Music, song                | N. American Video Prodn |
| LUNCHEON AT SAROI'S              | Aud partie | Women    | 30 min, 1-5/wk   | OR                          | Luncheon interviews by Bill Slater                          | Mutual                  |
| LET'S ALL SING                   | Musical    | Family   | 15 min, 2/wk     | \$125                       | Melody Mack plays organ and leads songfest                  | WCAU-TV, Phila.         |
| LET'S LOOK AT SPORTS             | Sports     | Family   | 15 min, 1/wk     | \$50                        | Interviews with sports celebrities and experts              | WBEN-TV, Buffalo        |
| LET'S PLAY REPORTER              | Aud partie | Family   | 30 min, 1/wk     | OR                          | Educational quiz game. Has a big following                  | Basch Radio & TV Prodn  |
| LET'S POP THE QUESTION           | Aud partie | Family   | 30 min, 1/wk     | OR                          | Telephone quiz game. Prizes, stunts                         | WFIL-TV, Phila.         |
| MAO HATTER                       | Fashions   | Women    | 15 min, 1/wk     | \$1x2 50                    | Dorothy Nugent shows women how to create hat styles         | WCAU-TV, Phila.         |
| MARY KAY & JOHNNY                | Drama      | Family   | 15 min, 1/wk     | OR                          | Lively episodes in the lives of young newlyweds             | DuMont                  |
| MEET YOUR AMERICA & YOUR WORLD   | Interview  | Family   | 45 min, 1/wk     | \$1500                      | Personalities of various states, countries                  | Video Events            |
| MELODY RAINBOW                   | Musical    | Family   | 30 min, 1/wk     | OR                          | Terry Paige as singing mc. Rainbow Trio, guests             | Sanft TV Features       |
| MOVIE MATINEE                    | Aud partie | Family   | 30 min, 1/wk     | OR                          | Participants answer movie questions                         | Mutual                  |
| MR. TV                           | Quiz       | Family   | 30 min, 1/wk     | OR                          | Lake Dr. 1. Q. Fast, lively quiz                            | WLWT, Cincinnati        |
| MUMMERS CONTEST                  | Variety    | Family   | 15 min, 2/wk     | \$2500 for 15 prgnis        | Bands of the famous Mummer organization                     | WCAU-TV, Phila.         |
| MUSIC CLUES                      | Quiz       | Family   | 30 min, 1/wk     | \$1000                      | Combination disk jockey and audience quiz                   | Video Events            |
| MUSIC ROOM                       | Musical    | Family   | 15 min, 1/wk     | \$150                       | Vocalist Russ Severin and musical guests                    | KSD-TV, St. Louis       |
| MUSICAL MERRY-GO-ROUND           | Musical    | Family   | 20 min, 1/wk     | OR                          | Jack Kilty and comedian Fritz de Wilde                      | NBC-TV or Spot Sales    |
| MUSICAL MINIATURES               | Musical    | Family   | 15 min, 1/wk     | OR                          | Film shorts, featuring top name bands                       | WPTZ, Phila.            |
| MUSICAL PONIES                   | Aud partie | Family   | 30 min, 1/wk     | OR                          | Participants ride hobby horses, play quiz game              | WLWT, Cincinnati        |
| NBC TELEVISION NEWSROOM          | News       | Adult    | 15 min, 1/wk     | OR                          | Pick-ups from NBC Radio City Newsroom                       | NBC-TV or Spot Sales    |
| NEW YORK ROVERS                  | Sports     | Men      | 2 hrs, 1/wk      | OR                          | Thrilling ice hockey from Madison Sq Garden                 | WPIX, N. Y.             |
| NEWS ON THE HOUR                 | News       | Family   | 5 min, 21/wk     | OR                          | Up-to-the-minute news program                               | WPIX, N. Y.             |
| NUTRITION IN THE NEWS            | Talks      | Women    | 15 min, 1/wk     | OR                          | Featuring Carlton Fredericks, diet expert                   | Video Assocs            |
| OPINIONAIRE                      | News       | Adult    | 30 min, 1/wk     | OR                          | Public figures debate news issues                           | Mutual                  |
| PAGE PRINTER                     | News       | Family   | 5-15 min, 1-5/wk | \$10-25/ prog, \$25-15 prog | 4 lines of INS news. Two-thirds of screen available for ads | WRGB, Schenectady       |
| PARENTS, PLEASE                  | Aud partie | Family   | 30 min, 1/wk     | OR                          | Dramatization of child care problems, talks                 | Video Assocs            |
| PARIS CAVALCADE OF FASHIONS      | Fashions   | Women    | 15 min, 1/wk     | OR                          | Film series, shot weekly in Paris. American mc              | WPTZ, Phila.            |
| PAWNEE POW-WOW                   | Drama      | Juvenile | 30 min, 1/wk     | \$1500                      | Legends & secrets of Indian lore with Chief Lone Bear       | Video Events            |
| PERSONALITY PREVIEWS             | Variety    | Family   | 15-30 min, 1/wk  | OR                          | Variety format, using TELE-POPS as mc                       | Video Assocs            |
| PERSONALITY, UNLIMITED           | Fashions   | Women    | 15 min, 1/wk     | OR                          | Veronica Dengel, stylist, shows glamor. Guests              | Video Assocs            |
| PHOTOGRAPHIC HORIZONS            | Hobby      | Family   | 30 min, 1/wk     | OR                          | Instruction by professional photographers, contests         | DuMont                  |
| PIANO PATTY                      | Musical    | Family   | 15 min, 1/wk     | OR                          | Songs and chatter by Ted Steele                             | WPTZ, Phila.            |
| PICK 'N PAT                      | Variety    | Family   | 30 min, 1/wk     | \$3500                      | Minstrel show with Mary Small, Pick 'n Pat, etc             | Edward Wolf             |
| PICTORIAL NEWS                   | News       | Family   | 5 min, 1-10/wk   | \$30                        | Latest INP news pictures                                    | WRGB, Schenectady       |
| PLATTER PATTY                    | Musical    | Family   | 15 min, 1/wk     | \$101 first, \$90 suc       | The best in recordings discussed by a disk expert           | WRGB, Schenectady       |
| PLEASED TO MEET YOU              | Variety    | Family   | 15 min, 1/wk     | OR                          | Roy Neal chats with celebrated personalities                | WPTZ, Phila.            |
| POINTED QUESTIONS                | Quiz       | Family   | 30 min, 1/wk     | OR                          | Contestants throw darts at balloons in quiz                 | WLWT, Cincinnati        |
| QUEEN FOR A DAY                  | Aud partie | Women    | 30 min, 1-5/wk   | OR                          | Daily "queen" selected. Gifts, prizes                       | Mutual                  |
| RACKET SMASHERS                  | Forum      | Adult    | 30 min, 1/wk     | OR                          | Criminologists discuss crime causes                         | Mutual                  |
| RAINBOW HOUSE                    | Variety    | Juvenile | 60 min, 1/wk     | OR                          | Bob Emery presents talented youngsters                      | DuMont                  |
| REMEMBER THAT FACE               | Aud partie | Family   | 10 min, 1/wk     | \$75                        | Pix of criminals, missing persons telecast. Rewards         | Sanft TV Features       |
| SYLVIE ST. CLAIR                 | Musical    | Family   | 15 min, 1/wk     | OR                          | Blonde, vivacious Sylvie St. Clair sings                    | DuMont                  |
| SCHOOL DAYS                      | Aud partie | Family   | 30 min, 1/wk     | OR                          | Happy Felton mc's a lively quiz session                     | DuMont                  |
| SCHOOL DAYS                      | Quiz       | Family   | 20 min, 1/wk     | \$30                        | "Students" quizzed by schoolmaster                          | WRGB, Schenectady       |
| SMALL FRY CLUB                   | Aud partie | Juvenile | 30 min, 1-3/wk   | OR                          | Bob Emery provides fun and cartoon films                    | DuMont                  |
| SMITH AND OALE SKETCHBOOK        | Comedy     | Family   | 15 min, 5/wk     | OR                          | Famous vaudeville act in laugh sketches                     | Roger White             |
| SNAPSHOTS BY TELEFILM OF H'WOOD. | Interview  | Family   | 15 min, 1/wk     | \$100                       | Snapshot films devoted to fashions, sports, etc             | KSD-TV, St. Louis       |
| SO YOU WANT TO BE AN EXPLORER    | Quiz       | Family   | 30 min, 1/wk     | OR                          | Quiz show with exploring angle                              | Von Baumann             |
| SOCIETY OF AMATEUR CHEFS         | Hobby      | Family   | 30 min, 1/wk     | \$1000                      | Cooking show, featuring notables as guest chefs             | Charles Stark Prodn     |
| SPORTS OEN                       | Sports     | Men      | 15 min, 1/wk     | \$600                       | Sports interviews by Dennis James                           | Charles Stark Prodn     |
| SPORTS PAGE                      | Sports     | Family   | 10 min, 5/wk     | \$140                       | Bill Sears, sports commentary, scoreboard                   | WCAU-TV, Phila.         |
| SPORTS QUIZ                      | Sports     | Men      | 15 min, 1/wk     | OR                          | Prizes for best sports topics to discuss                    | WPTZ, Phila.            |
| SPRINGBOARD TO FAME              | Variety    | Family   | 30 min, 1/wk     | OR                          | A talent show, giving professionals a video break           | WPIX, N. Y.             |
| STARLET STAIRWAY                 | Variety    | Family   | 30 min, 1/wk     | OR                          | Young talent discoveries                                    | WFIL-TV, Phila.         |

(Continued in August)

# **Tabulation of KSD-TV Sponsors**

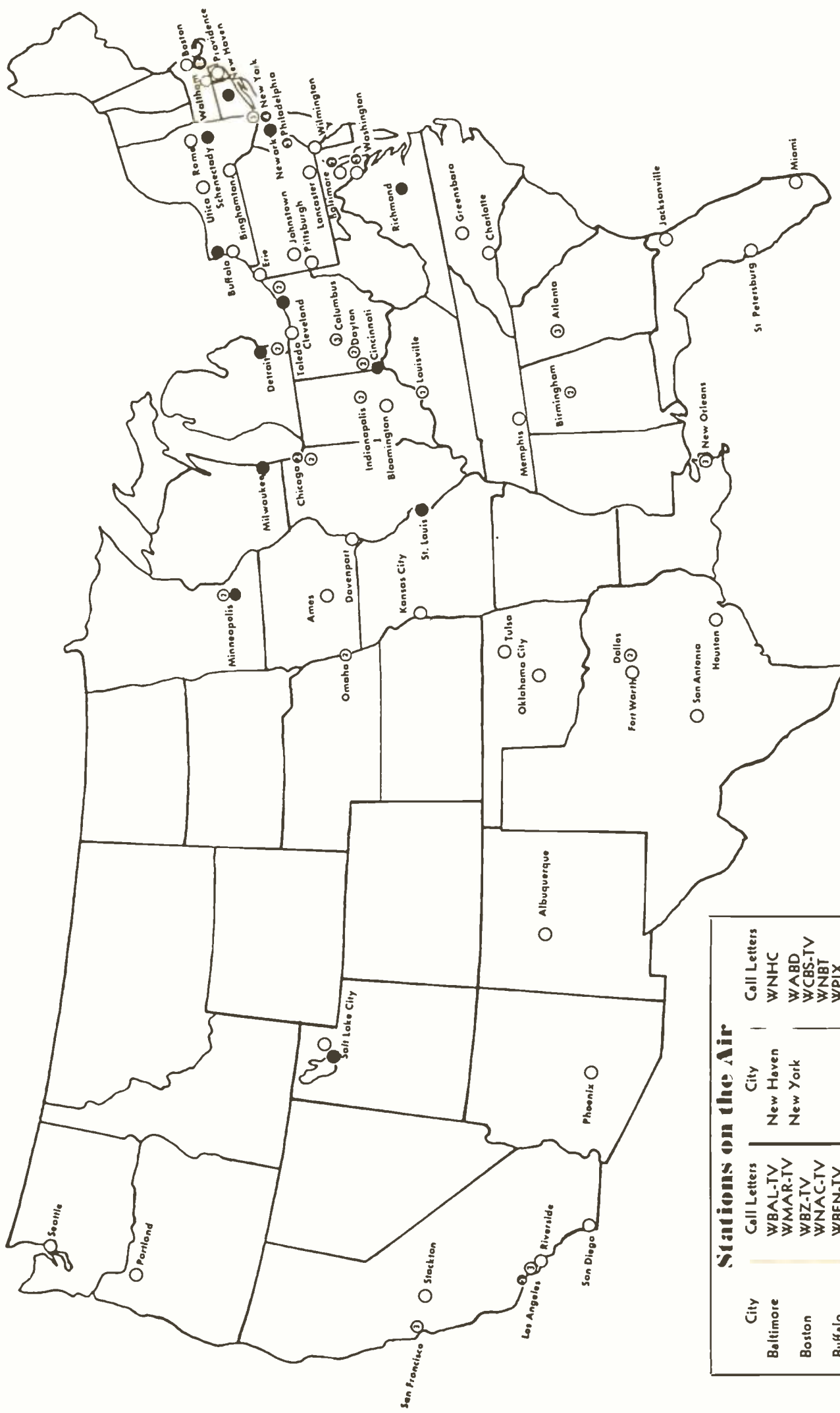
**During First 16 Months of Television in St. Louis**  
**Reflects Wide Diversity of Products and Services,**  
**and Includes the Names of Some of the Nation's**  
**Most Distinguished Advertisers:**

**Admiral Television • Aluminum Ore • American Packing •  
American Tobacco (Lucky Strike) • Bemis Bros. • Botany  
Mills • Brown Shoe • Bulova • Chevrolet • Cluett-  
Peabody • Crosley • Dazey Manufacturing • Dowd Sporting  
Goods • Elgin • Falstaff • Ford • General Electric •  
Griesdieck Bros. • Hat Research Foundation • Hyde Park  
Breweries • Johnson Shoes • Kaiser-Frazer • Kline's •  
Kelvinator • Monsanto Chemical • M. K. & T. Railroad  
• Motorola • Nash • Pepsi-Cola • Philco • Purity Bak-  
eries • RCA-Victor • R. J. Reynolds Tobacco (Camels)  
• Reardon Paint • Ronson Lighters • St. Louis Independ-  
ent Packing • Schenley's (Cresta Blanca) • Seven-Up •  
Shell Oil • Southwestern Bell Telephone • Stewart-  
Warner • Trimfoot Shoes • Transmirra Lenses • Union  
Electric of Missouri • Walco Lenses • The Austin Company**

**St. Louis' Geographical Location in the Center of the Rich Middle-  
West, and St. Louis' Acknowledged Reputation for Economic Stabil-  
ity, High Purchasing Power and Product Loyalty Make the Area  
Served by KSD-TV the Nation's NUMBER ONE TEST MARKET  
FOR SELLING BY TELEVISION. For Details Regarding Schedules  
and Availabilities, Write or Call KSD-TV or Free & Peters, Inc.**

# **KSD-TV**

**The St. Louis Post-Dispatch Television Station • Channel No. 5**



**Key**  
 ● Station on the air. Numeral indicates where more than one in a city  
 ○ Construction permits issued. Numeral indicates where more than one in a city

| Stations on the Air |              |                |              |
|---------------------|--------------|----------------|--------------|
| City                | Call Letters | City           | Call Letters |
| Baltimore           | WBAL-TV      | New Haven      | WNHC         |
| Boston              | WBZ-TV       | New York       | WABD         |
| Buffalo             | WVBR-TV      |                | W/CBS-TV     |
| Chicago             | WGN-TV       | Philadelphia   | WNB          |
| Cincinnati          | WLWT         | Richmond       | WPIX         |
| Cleveland           | WEWS         | Schenectady    | WCAU-TV      |
| Detroit             | WWJ-TV       | Salt Lake City | W/FIL-TV     |
| Los Angeles         | KTLA         | St. Louis      | WPTZ         |
| Milwaukee           | WTMJ-TV      | Washington     | WTVR         |
| Minneapolis         | KSTP-TV      |                | WRGB         |
| Newark              | WATV         |                | KDYL-TV      |

# REPORT ON TELEVISION

NO. 2

## OVER A MILLION...

### NEW YORK'S TELEVISION AUDIENCE

Latest survey shows the New York area has 174,000 receivers in private homes with an average audience of five, and 12,000 in public places with an average of 20.



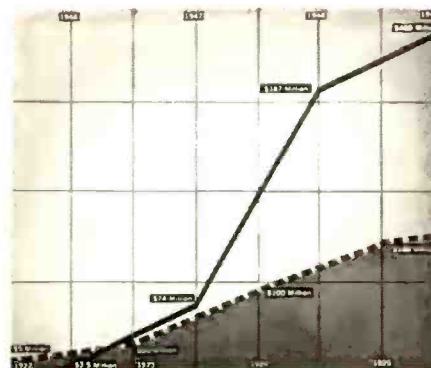
## OVER HALF TUNED TO WABD...

A recent survey rated one program at an extraordinary high of 56.4, another 46.8! Both, of course, were originations of WABD, New York, key station of Du Mont Television Network.



## TALK ABOUT AUDIENCE RESPONSE!

First time Du Mont Network's popular "Charade Quiz" was aired, it pulled 50 letters. Few weeks later the mailman staggered in with 12,000. This consistent response brings total to date to nearly a quarter-million!



## TELEVISION'S FIRST THREE YEARS

as compared with the first three years of radio, shows television is coming up much faster than did its elder brother, radio, at a similar stage of development.



### KEY STATIONS

WABD—Channel 5 New York, N. Y.    WTG—Channel 5 Washington, D. C.    WDTV—Channel 3 Pittsburgh, Pa.

Ask Du Mont — For complete information about programs, costs and availabilities, write or wire Du Mont Time Sales Department.

### DU MONT TELEVISION NETWORK

"The Nation's Window On The World"  
515 Madison Avenue, New York 22, N. Y.



# TV Available Film Facilities

| FIRM                      | CITY      | TV FILMS AVAILABLE            | MM      | COST*            | PROMOTION KITS              | SPECIAL TV FILM SERVICES                |
|---------------------------|-----------|-------------------------------|---------|------------------|-----------------------------|---|
| A. F. FILMS               | N. Y.     | 23 Sh, 13 reels               | 35 & 16 | OR               |                             |   |
| BRAY STUDIOS              | N. Y.     | 50 Sh; 12 Car                 | 35 & 16 | OR               |                             | Animation, spots                        |
| BRITISH INFO SERVICE      | N. Y.     | 50 Sh; SS                     | 35 & 16 | OR               |                             | Stock shot- \$1 \$2 ft 35 mm            |
| COMMONWEALTH FILM         | N. Y.     | 40 F, 24 W; 50 Sh; 13 Car     | 35 & 16 | OR               |                             |   |
| CORCORAN PRODUCTIONS      | N. Y.     | 30-min TV features            | 35 & 16 | OR               | Trailers, press books       | Animation, spots, TV progs              |
| DU MONT                   | N. Y.     |                               | 16      |                  |                             | Tele-Transcriptions off-tube rec        |
| EQUITY FILM EXCHANGES     | N. Y.     | 50 F; 50 W; 50 Sh             | 35 & 16 | OR               | Trailers, stills, mats, etc |   |
| JERRY FAIRBANKS           | N. Y.     | See NBC listing               | 35 & 16 | OR               |                             | Spots, progs all types, animation       |
| GRAY-O'REILLY STUDIOS     | N. Y.     |                               | 35 & 16 | OR               |                             | Spots, animation, commercials           |
| GUERIN ENTERPRISES        | St. Louis |                               | 16      | OR               |                             | Spots, progs, news & spots              |
| JAM HANDY ORGANIZATION    | N. Y.     | 58 Sh; 9-min TV shorts        | 16      | \$15-\$60        |                             | Spots, commercials, animation           |
| INS IMP TELENEWS          | N. Y.     | Daily, wkly, TV newsreel      | 35 & 16 | \$162 up         | In preparation              | Special news coverage on order          |
| INTL FILM FOUNDATION      | N. Y.     | 35 Sh of travel nature        | 35 & 16 | \$100 up         |                             | Documentaries on order                  |
| JASON STUDIOS             | N. Y.     |                               | 35 & 16 | OR               |                             | Cartoon art                             |
| KNICKERBOCKER PRODUCTIONS | N. Y.     |                               | 35 & 16 | OR               |                             | Spots, commercials, all types           |
| KNOWLEDGE BUILDERS        | N. Y.     | Shorts                        | 35 & 16 | \$15-\$35        |                             |   |
| MOTION PICTURE ASSOCS     | N. Y.     | 10,000 ft SS                  | 35 & 16 | Spots \$250      |                             | Progs; 16-mm silent commercials         |
| NBC-TV & SPOT SALES       | N. Y.     | Various F*; OES; SS           | 35 & 16 | OR               | Trailers, stills, mats      | Spots, progs, commercials, off-tube rec |
| NATIONAL SCREEN SERVICE   | N. Y.     |                               | 35 & 16 | OR               |                             | Trailers, spots, sta breaks, etc        |
| N. AMERICAN VIDEO PRODS   | N. Y.     | 52 open-end 1 reel shorts     | 16      | OR               | Trailers, stills, mats      | Spots, animation, progs, etc            |
| OFFICIAL FILMS            | N. Y.     | 75 Sh; 23 Car; others         | 16      | \$15-\$250       |                             |   |
| PARAMOUNT                 | N. Y.     |                               | 35 & 16 | 30-min \$540 neg |                             | Off-tube recordings, prints 6c ft       |
| PATHESCOPE PRODUCTIONS    | N. Y.     |                               | 16      | OR               |                             | Spots, animation, commercials           |
| POST PICTURES             | N. Y.     | 9 F; 11 W; 82 Sh              | 16      | \$10-\$250 up    |                             |   |
| REGAL TELEVISION PICS     | N. Y.     | 38 F**; 45 Sh                 | 35 & 16 | Based on mkt     | Trailers, stills            |   |
| IRA H. SIMMONS            | N. Y.     | 1 F; 24 Sh; SS; others†       | 16      | OR               | Press books, stills, etc    | Spots, animation, commercials           |
| SOUND MASTERS             | N. Y.     |                               | 35 & 16 | OR               |                             | Creative, animation, spots, etc         |
| TELECOMICS TELEPICTURES   | N. Y.     | 52 TV 4-min comic strips      | 16      | \$25-\$2500      | Trailers, stills, etc       | Spots, commercials                      |
| TELEVISION ADV PRODS      | Chi.      | 3 open-end TV Sh series††     | 35 & 16 | \$350 up         | Special kits with series    | Spots, animation, commercials           |
| TELEVISION HIGHLIGHTS     | N. Y.     | 32 F; 125 Sh; 25 OES          | 16      | OR               | In preparation              | Spots, animation, commercials           |
| TRANSFILM                 | N. Y.     |                               | 35      | OR               |                             | Package progs, spots, animation         |
| 20TH CENTURY FOX          | N. Y.     | In preparation                | 35 & 16 | OR               |                             | All film facilities for progs, spots    |
| UNITED PRESS ASSN         | N. Y.     | Daily slide-films, newsreels  | 35 & 16 | Based on mkt     |                             | Special news coverage on order          |
| UNITED STATES VET ADMIN   | Wash.     | 1-min TV pulserv spots weekly | 16      | Free             |                             | Spots, progs re veterans' activities    |
| UNITED WORLD FILMS        | N. Y.     | OR                            | 35 & 16 | OR               |                             | Package progs, commercials              |
| VIDEO ASSOCS              | N. Y.     | Tele-Pops time spots thru Ziv | 16      | \$350-\$500      |                             | Spots, commercials, semi-animation      |
| WPIX, INC                 | N. Y.     | 24 F; daily wkly newsreel     | 16      | OR               | Trailers, press books       |   |
| ZIV TELEVISION PROGRAMS   | N. Y.     | 41 F, 35 W, 50 Sh; 6 OES; SS  | 16      | OR               |                             | Time spots, progs, etc                  |

\*OR On Request

†Jerry Fairbanks-produced films *Cocacade of Paris Fashions*, *NBC Newsreel*, *Public Prosecutor*, and *Going Places* are handled by NBC. All are 15-min open-end series. NBC also makes off-tube film recordings, base rate, 20-min \$18 neg, \$60 print.

\*\*Includes 16 Hal Roach "streamliners." These are short features, running approx 45-55 min.

††Three TV series in production: *Moments of the Past*, *Freemly*, *Strange As It Seems*

‡Three TV series in production: *At Your House*, *Close-ups In Crime*, *Observed*

[Legend: Car: Cartoon, F: Feature, OES: Open-end Spots, OR: On Request, Sp: Sports, SS: Stock Shots, Western: Western

# BUFFALO *has* TELEVISION



SPORTS



MOVIE & DRAMA



NEWS & NEWSREELS



CIVIC EVENTS



YOUTH & EDUCATION



Programs in Production!  
Now Are Available . . .  
On Buffalo's First and Only  
Television Station

*WBEN-TV Offers You the Eyes  
And Ears of Western New York*

Write for Details—or Call Your Nearest Petry Office

# WBEN-TV

BUFFALO EVENING NEWS Television Station

★  
CHANNEL  
FOUR  
★

★  
66-72  
MC.  
★

REPRESENTED NATIONALLY BY EDWARD PETRY & CO INC

THE INGREDIENTS OF

# LEADERSHIP



**RECIPE FOR LEADERSHIP**

- ★ **Power**, 50,000 Watts on 820 kc and 5,000 on 570 kc ... insures large regional coverage.
- ★ **Experienced Staff** in production, programming and merchandising to maintain variety and balance ... attract and hold listeners.
- ★ **NBC, ABC and Texas Quality Network Shows**, identified by the Southwest's favorite call letters, WFAA 820 and WFAA 570.
- ★ **95 Newscasts weekly**, locally gathered, edited and presented, supplementing network news services.
- ★ **Complete Recording Laboratories**, the best in equipment, studios, talent and technical "know-how."

Mix age and power with experience. Carefully blend the best in equipment, talent and network services with audience loyalty. Season with Texas enthusiasm and add local color with these ingredients of leadership.

Serve in generous portions and you have the soundest possible investment for your radio dollar with

*Station* **WFAA**  
DALLAS, TEXAS

**820 NBC 570 ABC**

**TEXAS QUALITY NETWORK**

Radio Service of the Dallas Morning News

*and*  
**WFAA  
FM**

Represented Nationally by EDWARD PETRY and COMPANY.





# Something new has been added

## Fresh approach to FM broadcast advertising

### **Storecasting, transitradio, and FAX give sponsors new broadcast advertising forms**

Duplication of standard broadcast programs on frequency modulation stations has increased the FM audience immeasurably. It has likewise temporarily placed the burden of telling the FM story in the hands of the nonnetwork stations. The reason for this is a matter of dollars and cents. The network stations, by agreement with the AFM, are committed not to charge for the duplication of the programs on FM. This means that the standard broadcasting stations with an FM affiliate are operating a second transmitter without being paid for it.

The independent stations however have profited from the availability of

network programs for FM. A listener who has heard a favorite network program on FM and is seeking something else dials across the FM band instead of switching to the standard band. Habit is the most important factor in all radio listening and network programs on FM are slowly but certainly creating FM listening habits.

A number of FM networks, besides the Continental with its 26 affiliates and the Dixie with its 12 outlets, are in the plans stage or operate sporadically at present custom-built chains for sports events. Others groups are working towards permanent linking either by automatic

microwave relays (each station handling its own relay) or by land lines.

Among the latter are the Iowa-Illinois Network, the Ohio, Wisconsin, Southern California, Indiana, and Capitol (Harrisburg, Pa.) FM Networks, and the Rural Radio Network (upstate New York) which plans its first service this summer. There are said to be seven others which have already functioned but which haven't even been permanently named.

As more FM-AM receivers are made available in the low and medium-price brackets, there'll be more and more activity in the program and network lines among FM stations. A midget AM-FM set is being tested which it is believed will retail at even less than the FM tuners now on the market. While this set will not reproduce the quality which is an important part of FM enjoyment, it will deliver staticless reproduction—the attribute of the Armstrong-

the

FOURTH

SURVEY

and the one exception . . . . .

FOSTER & DAVIES, INC. • PRESS DEPARTMENT  
KEITH BUILDING • CLEVELAND, OHIO

May 7, 1948

RESULTS OF SECOND ANNUAL WJW TRADE PAPER EFFECTIVENESS SURVEY

Tabulation and analysis of the second annual postcard survey made to gauge the effectiveness of WJW trade paper advertising and its "Indian Chief" trademark is now complete. Response to the 8500 postcards mailed to radio-minded advertisers and agencies during January have only now stopped coming in. Here are some of the more important findings:

1. One out of every four cards was returned (2,067 or 24%). Last year an identical mailing pulled 19% response.
2. Two out of every five respondents recalled seeing the "Indian Chief" advertised (849 or 41%). Last year's response was 30%.
3. Nearly three out of every five respondents knew that the "Indian Chief" advertised WJW (483 or 57%). Last year's identifiers also totaled 57%, but this represented only 282 responses.
4. Two publications, BROADCASTING and SPONSOR, accounted for two out of three mentions in response to the query, "In what publications do you see him (the "Indian Chief")". Eleven other magazines split the remaining mentions.
5. BROADCASTING was first, as it was in 1947, and like all other publications except one produced approximately the same percentage of mentions as last year.
6. SPONSOR was the one exception. It showed a 300% gain over 1947.\*
7. SPONSOR and BROADCASTING are "one-two" on the WJW advertising schedule, and consequently were expected to show well. But the remarkable jump in SPONSOR mentions (SPONSOR was little more than a year old when this survey was made) exceeds expectations.

This survey, like all mail surveys, has limitations. Except in a general sense, it cannot be regarded as an adequate yardstick of the advertising merits of all the trade publications since WJW did not use them all or in the same way. Further, it was a "recall" survey, with the limitations inherent on all recall studies.

But it points out: 1. That WJW trade paper advertising has, in a relatively short time, become well known. 2. That the WJW "Indian Chief" is an American advertising institution today. 3. That consistent identifying advertising in logical trade papers is impressing "WJW" on the minds of advertisers and agency executives of every category (presidents, advertising managers, account executives, and time-buyers)...and doing it in a way that is helping the WJW sales department make sales.

As one respondent wrote, "Good trademark...good recognition value."

## FM TAKES ITS PLACE

(Continued from page 95)

invented method of transmission and reception which the consumer recognizes and appreciates most readily.

While FM as a better form of broadcasting has had a continuously difficult existence, three by-products have been developed during the past year which can be of major importance to advertisers. These are transitradio, storecasting, and commercial FAX. All of these three forms of broadcast advertising are relatively new. transitradio (the reception of news, advertising, and music on street cars and buses) is possible only because FM stations can transmit programs without the static normally developed by street cars and bus motors. Tests have proved that riders on buses and streetcars enjoy the specially-programed entertainment, just as automobile riders enjoy radios in their cars. With a transitradio tie-up FM stations deliver not only the home radio FM audience but thousands of people who use the transit systems in the towns served by the FM station. The idea started in Cincinnati with Hulbert Taft, Jr., of WCTS (FM affiliate of WKRC), who made tests in conjunction with the Cincinnati transit system. In the Queen City area, transitradio has gone beyond the trial stage and contracts have been signed between the stations and the transit companies. Similar plans for Baltimore, Washington, and Wilkes-Barre (there are Taft interests in this Pennsylvania town also) are well under way and FM should be serving the traveling audiences in these territories shortly. What happens in these four trail-blazing towns will determine the future of this new form of broadcast advertising. Every survey of the riders on broadcasting in buses and streetcars indicates that over 80% like it.

Storecasting during its early stages has been operated almost entirely over telephone lines. Philadelphia and New England storecasts have not only been successful for advertisers but have increased sales in the giant markets by as much as 20%. The linking of stores to a studio by land lines is expensive. The special programing which has to be transmitted over the lines further runs up costs. Distances between stores has frequently made it uneconomical to include certain giant markets. Transmission of program material to the stores by FM stations instead of land lines has been the answer to this barrier of cost. Stanley Joseloff, head of Storecast Corporation of America, was the first to

sign up a big grocery chain, the National Tea Company of Chicago, for FM-transmitted storecasting service. FM station WEHS will transmit the programs in Chicago.

As in the case of servicing transit riders, FM storecasting delivers to advertisers a group of listeners thus far not delivered by any other broadcast facility.

Third unique facet of FM broadcasting, FAX, received its commercial green light in June. Until standards\* were set it was impossible to manufacture receiv-

ing equipment which could be placed upon sale to the consumer. Now with standards decided upon and commercial operation okayed, sets are being rushed by manufacturers and will be available in limited quantities this fall. The standards set are roughly those under which most FAX transmitters and receivers have been operating experimentally and this fact will speed up commercial operation materially. . . .

\*There were some FAX proponents who wanted the size of the printed page received in the home 4.1 instead of the 8.2 which the FCC okayed

### *This Isn't a Political Question, But . . .*

## **What Is the Tie-up Between Washington D. C. and Kansas City, Mo.?**

Why it's KOZY (FM) and WASH (FM), the two FM stations that are Really Producing Results for Their Advertisers.

If you want to TEST FM Sales Impact try both of these stations in two of the Nation's BEST MARKETS.

# KOZY

KANSAS CITY, MO.  
Robert Wolfskill, Mgr.

# WASH

WASHINGTON D. C.  
Hudson Eldridge, Mgr.

*"Dillard Stations"*



# The

# network picture is changing

## The networks since BMB

### **All four chains have expanded, in power, number of stations, and national coverage**

What has happened to the networks since the first BMB measurement of radio listening in March 1946? Last year SPONSOR published, in its first *Fall Facts* edition, two-color maps of each of the four networks. This was the first and thus far the only presentation of the networks on a visual comparative basis. Even at the time these maps were published the information used to draft them was practically a year old. Based upon this first BMB survey, each network was credited with stations affiliated with it as of September 1946.

Since that time 294 stations have joined the networks. As of May 1, 1948, ABC has added 73, CBS 18, MBS 187,

and NBC 16. Even these station additions do not present the full picture of the networks today, since there have been innumerable increases in station power and changes in affiliation during the past two years. On the following two pages, SPONSOR presents, in chart form, the record of network station affiliation according to BMB, as of May 1, 1948. This graphic presentation underlines what has transpired since the BMB survey.

On a power basis, both per-station and total web wattage, CBS is very close to the leader, NBC. NBC has 9,650 more watts (on a full network basis) than CBS and 226 more watts per station average. CBS has three more outlets than NBC.

Power of course is far from the whole answer to network coverage. Where the power is on the waveband and how much of it is effective are vitally important factors. A station located at the low end of the dial (up to 1,000 kilocycles), for example, has far more coverage than a station of same power higher in the band.

Mutual emphasizes its in-town stations and links more one-station towns than any other network. It also has more 1,000-watt stations than any other chain with 75 1 KW affiliates to ABC's 60. (CBS and NBC have 21 and 20 respectively.)

Mutual and ABC have grown fastest of the networks. In total power MBS has increased 46% and ABC 43% since BMB. While the former has been adding stations in great numbers, in many cases of low power, ABC has been striving to increase its average station power. At the time of the first BMB, ABC averaged 2,554 watts per station. As of May 1, 1948, it had

☆  
 North Carolina  
 Is The South's  
 No.1 State  
 and  
 North Carolina's  
 No.1 Salesman  
 is

**WPTF**  
 680 KC 50,000 WATTS  
 NBC AFFILIATE  
 Raleigh, North Carolina

FREE & PETERS, Inc., National Representatives

3,225. MBS on its part has increased only from 1,151 to 1,298 watts average. The MES philosophy of coverage from within does not require great powerful 50 KW stations (it has only three), while other chain thinking does. ABC has nine 50 KW outlets.

Network power growth hasn't stopped despite the present emphasis on TV. Since May 1 MBS has announced nine more 1 KW station affiliates. Power increase grants come out of practically every FCC meeting which considers this subject. . . .

Programing trends

**Variety, situation comedy, and audience participation lead the rating parade**

In the past it has been agency and program types to lump news columnists with sponsor policy in checking ratings of programs, and situation comedy plays with

| ABC                       | As of BMB—1946 |             |                | As of May 1, 1948 |             |                |
|---------------------------|----------------|-------------|----------------|-------------------|-------------|----------------|
|                           | Number of Sta. | %           | Power          | Number of Sta.    | %           | Power          |
| 50 kw                     | 4              |             | 200,000        | 9                 |             | 450,000        |
| 25 kw                     | 0              |             |                | 0                 |             |                |
| 10 kw                     | 4              |             | 40,000         | 5                 |             | 50,000         |
| 7½ kw                     | 1              |             | 7,500          | 0                 |             |                |
| 5 kw                      | 32             |             | 160,000        | 46                |             | 230,000        |
| Total High power          | 41             | 23%         | 407,500        | 60                | 23%         | 730,000        |
| 1 kw                      | 30             |             | 30,000         | 60                |             | 60,000         |
| 500 w                     | 9              |             | 4,500          | 8                 |             | 4,000          |
| Total Medium power        | 39             | 21%         | 34,500         | 68                | 27%         | 64,000         |
| 250 w                     | 101            |             | 25,250         | 126               |             | 31,500         |
| 100 w                     | 2              |             | 200            | 2                 |             | 200            |
| Total Low power           | 103            | 56%         | 25,450         | 128               | 50%         | 31,700         |
| <b>TOTAL POWER</b>        | <b>183</b>     | <b>100%</b> | <b>467,450</b> | <b>256</b>        | <b>100%</b> | <b>825,700</b> |
| Average power per station |                |             | 2,554          |                   |             | 3,225          |

| CBS                       | As of BMB—1946 |             |                  | As of May 1, 1948 |             |                  |
|---------------------------|----------------|-------------|------------------|-------------------|-------------|------------------|
|                           | Number of Sta. | %           | Power            | Number of Sta.    | %           | Power            |
| 50 kw                     | 18             |             | 900,000          | 22                |             | 1,100,000        |
| 25 kw                     | 0              |             |                  | 0                 |             |                  |
| 10 kw                     | 2              |             | 20,000           | 3                 |             | 30,000           |
| 7½ kw                     | 0              |             |                  | 0                 |             |                  |
| 5 kw                      | 49             |             | 245,000          | 68                |             | 340,000          |
| Total High power          | 69             | 47%         | 1,165,000        | 93                | 56%         | 1,470,000        |
| 1 kw                      | 25             |             | 25,000           | 21                |             | 21,000           |
| 500 w                     | 8              |             | 4,000            | 7                 |             | 3,500            |
| Total Medium power        | 33             | 22%         | 29,000           | 28                | 17%         | 24,500           |
| 250 w                     | 42             |             | 10,500           | 43                |             | 10,750           |
| 100 w                     | 4              |             | 400              | 2                 |             | 200              |
| Total Low power           | 46             | 31%         | 10,900           | 45                | 27%         | 10,950           |
| <b>TOTAL POWER</b>        | <b>148</b>     | <b>100%</b> | <b>1,204,900</b> | <b>166</b>        | <b>100%</b> | <b>1,505,450</b> |
| Average power per station |                |             | 8,141            |                   |             | 9,069            |

drama. Thus a Walter Winchell (ABC) gave all other news broadcasts a lift and the impact of a program like *My Friend Irma* was lost among the great mass of plays. Mysteries on the air have been so outstandingly successful that they have been rated apart from other plays for some time and they continue to be so rated.

Last year's *Fall Facts* edition in reporting *Average Network Program Ratings by Types* for the preceding season followed accepted commercial trade practice. With the new trend SPONSOR reports in correspondingly revised form. Some figures, therefore, are not comparable with last year's, which in any case covered only the

fewer months (November 1946-May 1947) that this publication had been in existence. This year SPONSOR reports for the complete broadcast season September 1947-May 1948.

Evening variety programs once again led program types with a nine-month rating of 12.8, the identical average rating which they hit last year. However, commercial trend is away from variety programs. Indicative of this, in a typical month (April) last year there were 16 evening hours a week of commercially-sponsored variety shows while this year there were only 14¼ such hours. The  
(Please turn to page 132)

# WMBD

dominates  
**PEORIA AREA**



with the  
**LION'S SHARE**  
of the audience

WMBD's continuing leadership in the rich Peoria market is graphically shown in the latest Hooper Station Listening Index (March-April, 1948). WMBD is the **ONLY** Peoria station to show a larger share of the audience in any time period over the previous report . . . and WMBD shows an increase in **ALL** time periods.

**MORNINGS**  
(Mon. thru Fri.)

|                                |             |
|--------------------------------|-------------|
| Peoria Station "A" . . . . .   | 8.3         |
| Peoria Station "B" . . . . .   | 5.1         |
| Peoria Station "C" . . . . .   | 7.8         |
| Peoria Station "D" . . . . .   | 1.2         |
| All outside stations . . . . . | 22.8        |
| <b>WMBD</b> . . . . .          | <b>54.8</b> |

**AFTERNOONS**  
(Mon. thru Fri.)

|                                |             |
|--------------------------------|-------------|
| Station "A" . . . . .          | 8.5         |
| Station "B" . . . . .          | 5.1         |
| Station "C" . . . . .          | 7.1         |
| Station "D" . . . . .          | 1.6         |
| All outside stations . . . . . | 30.0        |
| <b>WMBD</b> . . . . .          | <b>47.7</b> |

**EVENINGS**  
(Sun. thru Sat.)

|  |             |
|--|-------------|
| Station "A" . . . . .                        | 16.1        |
| Station "B" . . . . .                        | 8.9         |
| All outside stations . . . . .               | 26.9        |
| (Stations C and D do not broadcast evenings) |             |
| <b>WMBD</b> . . . . .                        | <b>48.1</b> |

A M

# WMBD

F M

**PEORIA**

CBS Affiliate • 5000 Watts |  
Free & Peters, Inc., Nat'l. Reps.

| MBS                       | As of BMB—1946 |             |                | As of May 1, 1948 |             |                |
|---------------------------|----------------|-------------|----------------|-------------------|-------------|----------------|
|                           | Number of Sta. | %           | Power          | Number of Sta.    | %           | Power          |
| 50 kw                     | 2              |             | 100,000        | 3                 |             | 150,000        |
| 25 kw                     | 1              |             | 25,000         | 1                 |             | 25,000         |
| 10 kw                     | 0              |             |                | 0                 |             |                |
| 7½ kw                     | 0              |             |                | 0                 |             |                |
| 5 kw                      | 23             |             | 115,000        | 55                |             | 275,000        |
| Total High power          | 26             | 9%          | 240,000        | 59                | 12%         | 450,000        |
| 1 kw                      | 33             |             | 33,000         | 75                |             | 75,000         |
| 500 w                     | 6              |             | 3,000          | 14                |             | 7,000          |
| Total Medium power        | 39             | 14%         | 36,000         | 84                | 19%         | 82,000         |
| 250 w                     | 208            |             | 52,000         | 319               |             | 79,750         |
| 100 w                     | 13             |             | 1,300          | 6                 |             | 600            |
| Total Low power           | 221            | 77%         | 53,300         | 325               | 69%         | 80,350         |
| <b>TOTAL POWER</b>        | <b>286</b>     | <b>100%</b> | <b>329,300</b> | <b>473</b>        | <b>100%</b> | <b>612,350</b> |
| Average power per station |                |             | 1,151          |                   |             | 1,295          |

| NBC                       | As of BMB—1946 |             |                  | As of May 1, 1948 |             |                  |
|---------------------------|----------------|-------------|------------------|-------------------|-------------|------------------|
|                           | Number of Sta. | %           | Power            | Number of Sta.    | %           | Power            |
| 50 kw                     | 22             |             | 1,100,000        | 23                |             | 1,150,000        |
| 25 kw                     | 1              |             | 25,000           | 1                 |             | 25,000           |
| 10 kw                     | 0              |             |                  | 1                 |             | 10,000           |
| 7½ kw                     | 0              |             |                  | 0                 |             |                  |
| 5 kw                      | 42             |             | 210,000          | 59                |             | 295,000          |
| Total High power          | 65             | 45%         | 1,335,000        | 84                | 51%         | 1,480,000        |
| 1 kw                      | 21             |             | 21,000           | 20                |             | 20,000           |
| 500 w                     | 6              |             | 3,000            | 2                 |             | 1,000            |
| Total Medium power        | 27             | 18%         | 24,000           | 22                | 14%         | 21,000           |
| 250 w                     | 54             |             | 13,500           | 56                |             | 14,000           |
| 100 w                     | 1              |             | 100              | 1                 |             | 100              |
| Total Low power           | 55             | 37%         | 13,600           | 57                | 35%         | 14,100           |
| <b>TOTAL POWER</b>        | <b>147</b>     | <b>100%</b> | <b>1,372,600</b> | <b>163</b>        | <b>100%</b> | <b>1,515,100</b> |
| Average power per station |                |             | 9,337            |                   |             | 9,294            |



# Available Network Package Programs

| TITLE                   | TYPE          | APPEAL   | NET | TIME              | PRICE           | TESTED? | EXPLANATION   |
|-------------------------|---------------|----------|-----|-------------------|-----------------|---------|---|
| ADVENTURE PARADE        | Drama         | Juvenile | MBS | 15-min, 5 wk      | \$1500          | Yes     | Dramatization of juvenile literary classics                     |
| AMERICAN ALMANAC        | Commentary    | Adult    | ABC | 15-min, 1 wk      | \$1000          | Yes     | Bits of Americana, wisdom, weather, etc                         |
| RED BARBER'S CLUB HOUSE | Aud partie    | Family   | CBS | 30-min, 1 wk      | \$1500-\$2000   | Yes     | Famous sports announcer conducts sports quiz                    |
| SHORTY BELL             | Drama         | Family   | CBS | 30-min, 1 wk      | \$10000-\$12000 | Yes     | Mickey Rooney's journalistic adventures                         |
| CANDID MICROPHONE       | Interview     | Family   | ABC | 30-min, 1 wk      | \$3250          | Yes     | Conversations overheard with a wire recorder                    |
| HOAGY CARMICHAEL        | Musical       | Family   | CBS | 15-min, 1 wk      | \$2000-\$3000   | Yes     | Hoagy plays and sings; an intimate show                         |
| CHARLEY'S HOUSE         | Variety       | Family   | MBS | 30-min, 1 wk      | \$2900          | Yes     | Charley Slocum, Vera Holley, Jimmy Carroll, songs, comedy       |
| COMEDY WRITERS SHOW     | Comedy        | Family   | ABC | 30-min, 1 wk      | \$3500          | Yes     | Show by a famous radio comedy-writing teams                     |
| COUNTRY JOURNAL         | Farm          | Family   | CBS | 30-min, 1 wk      | \$1500-\$2000   | Yes     | Remote pick-ups; natl, intl coverage                            |
| CRIMINAL CASEBOOK       | Drama         | Family   | ABC | 30-min, 1 wk      | \$3000-\$3500   | Yes     | Stories of former criminals; uncovering roots of crime          |
| ODORWAY TO LIFE         | Drama         | Family   | CBS | 30-min, 1-5, wk   | \$3600-\$3900   | Yes     | Dramatized case-histories of child-rearing problems             |
| EDITOR AT HOME          | Commentary    | Adult    | ABC | 15-min, 1/wk      | \$1000          | Yes     | Atlantic Editor Ed Weeks in philosophic vein                    |
| ESCAPE                  | Drama         | Family   | CBS | 30-min, 1/wk      | \$4000-\$5000   | No      | Literary classics of all time dramatized                        |
| THE FALCON              | Drama         | Family   | MBS | 30-min, 1/wk      | \$3000          | Yes     | Playboy detective solves baffling crimes                        |
| FIRST PIANO QUARTET     | Musical       | Family   | NBC | 30-min, 1 wk      | \$2250          | Yes     | Special treatments of classical and pop music                   |
| JOHNNY FLETCHER         | Comedy        | Family   | ABC | 30-min, 1/wk      | \$4000          | Yes     | Bill Goodwin as a breezy young promoter                         |
| FRONT PAGE              | Drama         | Family   | ABC | 30-min, 1 wk      | \$4000          | Yes     | Newspaper series based on play of same name                     |
| FRONTIERS OF SCIENCE    | News          | Family   | CBS | 15-min, 1 wk      | \$750-\$1000    | Yes     | Reports on progress in science, its implications                |
| DAVE GARROWAY SHOW      | Drama         | Family   | NBC | 30-min, 1/wk      | \$3250-\$3750   | Yes     | D. G. me's show incl Gallicchio orch, vocalists, guests         |
| GIVE AND TAKE           | Aud partie    | Family   | CBS | 30-min, 3-4-5/wk  | \$3000-\$5000   | Yes     | Jolin Reed King in quiz session with give-aways                 |
| GO FOR THE HOUSE        | Aud partie    | Family   | ABC | 30-min, 1/wk      | \$3750          | Yes     | Quiz; participants try to furnish house progressively           |
| HOP HARRIGAN            | Drama         | Juvenile | MBS | 15-min, 5 wk      | \$4500          | Yes     | Air adventures of a young pilot                                 |
| JOSEPH C. HARSCH        | News          | Family   | CBS | 15-min, 1 wk      | \$11-\$1200     | Yes     | Meaning of the news, natl, intl                                 |
| HEART'S DESIRE          | Aud partie    | Women    | MBS | 15-min, 5 wk      | \$2250          | Yes     | Letter selected by studio panel wins heart's desire             |
| HIGH ADVENTURE          | Drama         | Family   | MBS | 30-min, 1/wk      | \$1500          | Yes     | Backgrounds of sea, air, West, etc. Melodramatic                |
| HILLTOP HOUSE           | Daytime strip | Women    | CBS | 15-min, 5 wk      | \$2000-\$3000   | Yes     | Modern woman crusades for an orphanage                          |
| HONEYMOON IN N. Y.      | Aud partie    | Family   | NBC | 30-min, 1/wk      | \$1800-\$2500   | Yes     | Interviews engaged, anniversary, honeymoon couple; gifts        |
| GREGORY HOOD            | Drama         | Family   | MBS | 30-min, 1/wk      | \$2300          | Yes     | The police may be baffled, but not Hood (for long)              |
| IT'S A GREAT TOWN       | Variety       | Family   | MBS | 30-min, 1/wk      | \$4500          | No      | Blend of Vox Pop, We the People, talent show; travels           |
| KEEP UP WITH THE KIDS   | Quiz          | Family   | MBS | 30-min, 1/wk      | \$1800          | Yes     | Youngsters pitted against their elders                          |
| HAWK LARABEE            | Drama         | Family   | CBS | 30-min, 1/wk      | \$2500          | Yes     | Western adventure in resettled ghost town                       |
| LEAVE IT TO THE GIRLS   | Comedy        | Family   | MBS | 30-min, 1/wk      | \$2450          | Yes     | Panel of girls answer listeners' letters, to men's discomfiture |
| ROBERT Q. LEWIS SHOW    | Variety       | Family   | CBS | 15-30-min, 1-5/wk | \$1000-\$6000   | No      | Satirical routine, band, vocalists, guests                      |
| LONE WOLF               | Drama         | Juvenile | MBS | 30-min, 1 wk      | \$1750          | Yes     | Typical kid thriller  |
| LOOK YOUR BEST          | Aud partie    | Women    | CBS | 30-min, 3-4-5/wk  | \$2500-\$2700   | Yes     | Diagnosis and advice from Hollywood beauty expert               |
| LUNCHEON AT SAROI'S     | Aud partie    | Women    | MBS | 15-min, 5/wk      | \$2000          | Yes     | It used to be breakfast, now it's lunch                         |
| MARRIAGE FOR TWO        | Daytime strip | Women    | CBS | 15-min, 5 wk      | \$3000-\$4000   | Yes     | Elaine Carrington's latest soap opus                            |
| MEET YOUR LUCKY PARTNER | Quiz          | Family   | MBS | 30-min, 1 wk      | \$2750          | Yes     | If contestant fails, phones "partner" who gets chance           |
| FRANK MERRIWELL         | Drama         | Juvenile | NBC | 30-min, 1/wk      | \$2185          | Yes     | Collegiate athletic-mystery set at turn of century              |
| MIND YOUR MANNERS       | Aud partie    | Juvenile | NBC | 30-min, 1/wk      | \$1250-\$1500   | Yes     | Teen-age panel discuss teen-age social behavior                 |
| MOVIE MATINEE           |               | Family   | MBS | 30-min, 1 wk      | \$1350          | Yes     | News, stories, about movies and Hollywood stars                 |
| MYSTERIOUS TRAVELER     | Drama         | Family   | MBS | 30-min, 1 wk      | \$1750          | Yes     | Mystery thriller; often told through murderer's eyes            |
| NBC SYMPHONY            | Musical       | Family   | NBC | 60-min, 1 wk      | \$1000000       | Yes     | Toscanini and guest conductors, soloists                        |
| NATIONAL MINSTRELS      | Musical       | Family   | NBC | 30-min, 1 wk      | \$4000          | Yes     | Modern music, minstrel format; comedienne Jackie Mable          |
| NEW YORK PHILHARMONIC   | Musical       | Family   | CBS | 90-min, 1 wk      | \$8000-\$10000  | Yes     | Musical institution in the grand manner                         |
| OKLAHOMA ROUNDUP        | Musical       | Family   | CBS | 30-min, 1-5 wk    | \$4000-\$4500   | Yes     | Frontier fiddling, yodeling, humor                              |
| NELSON OLMSTED          | Drama         | Family   | NBC | 15-min, 1 wk      | \$2300-\$2500   | Yes     | Adapts, narrates great short stories                            |
| OLMSTED & CO            | Musical       | Family   | NBC | 30-min, 1 wk      | \$3500-\$4000   | Yes     | Story vignette; baritone Jack Kilty; orchestra                  |
| OPINION AIRE            | Drama         | Family   | MBS | 30-min, 1 wk      | \$2500          | Yes     | Cross-examine speakers; selected cities give verdict            |
| JACK PEARL SHOW         | Comedy        | Family   | NBC | 30-min, 1 wk      | \$7500-\$8500   | Yes     | Situation comedy, incl Cliff Hall; Eve Young vocals, etc        |
| PHILADELPHIA ORCHESTRA  | Musical       | Family   | CBS | 60-min, 1 wk      | \$7500-\$10000  | Yes     | Eugene Ormandy and over 100 distinguished artists               |
| JANE PICKENS SHOW       | Variety       | Family   | NBC | 30-min, 1 wk      | \$4300          | Yes     | With Jack Kilty, Phil Leeds, 25-piece orchestra                 |
| PRACTICAL GARDENER      | Commentary    | Adult    | MBS | 15-min, 1 wk      | \$450           |         | How to make things grow   |
| QUIET PLEASE            | Drama         | Family   | MBS | 30-min, 1 wk      | \$1750          | Yes     | Psychological mystery thriller                                  |
| RADIO CITY PLAYHOUSE    | Drama         | Adult    | NBC | 30-min, 1 wk      | \$3500-\$4000   | Yes     | Original radio plays produced by Harry W. Junkin                |





# KGO

## explodes a myth — reveals the best spot radio buy in San Francisco!

**On the Pacific Coast**, network schedules end at 10 p.m.—instead of at 11 p.m. as they do in the East. For years, everyone has accepted the myth that in the West listeners want to hear news at 10—and go to bed at 10:15!

Nothing could be farther from the truth! With the other three Bay Area stations battling each other with news programs, KGO has stepped in from 10 to 10:30 with half-hour variety

and dramatic shows.

The result? Two special Hoopers and thousands of letters prove beyond a doubt that KGO can get *more audience at less cost* in this half hour than any other station. Best of all, this is guaranteed time, at daytime rates. And right now, two established shows —Philo Vance and Bulldog Drummond—are available! Get complete details *today* from the ABC Spot Sales representative in your city.

**KGO's 50,000 watts draw listener-response from every corner of California—from Alaska, Canada, and seven western states. Look over these availabilities on the new, more powerful KGO . . .**

**1. Baukhage Talking**, 11:30 a.m. weekdays. Available for the first time in five years! Remember: KGO now has a larger audience every weekday morning than any other Northern California station!

**2. Abbott & Costello**, 8:00 p.m. Wednesday. An ABC co-operative program, available for local sponsorship right in the middle of the Bingsday-night lineup! A 7.6 Hooperating and new, low talent cost.

**3. Bay Area News**, 1:30 p.m. weekdays. A chance to be on "the home team" with this news program which, through correspondents in key news centers, is the only program giving *local* coverage to the dozen Bay Area cities.

**4. Ira Blue's Sports**, 11:15 p.m. weeknights. The West is a sports world of its own—and to thousands of listeners, Ira Blue is a top expert. Factual, complete—with that touch of human interest which attracts both men and women.

*Call the ABC spot sales office nearest you for information about any or all of these stations:*

WJZ—New York 50,000 watts 770 kc

WENR—Chicago 50,000 watts 890 kc

KGO—San Francisco 50,000 watts 810 kc

KECA—Los Angeles 5,000 watts 790 kc

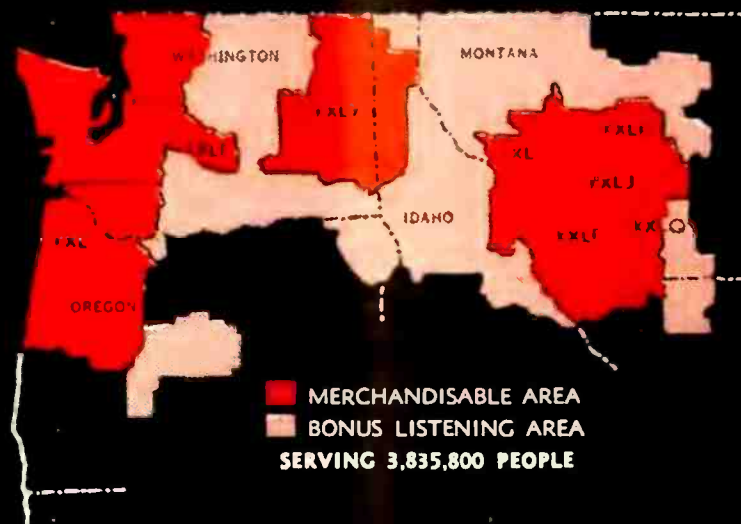
WXYZ—Detroit 5,000 watts 1270 kc

WMAL—Washington 5,000 watts 630 kc

ABC Pacific Network

# ABC American Broadcasting Company

# With a Single Contract



## PACIFIC NORTHWEST BROADCASTERS

P O BOX 1956      SYMONS BUILDING      ORPHEUM BUILDING      6381 HOLLYWOOD BOULEVARD      SMITH TOWER  
BUTTE MONTANA      SPOKANE, WASHINGTON      PORTLAND, OREGON      HOLLYWOOD, CALIFORNIA      SEATTLE, WASHINGTON

THE WALKER CO.—551 FIFTH AVENUE, NEW YORK CITY—360 NORTH MICHIGAN AVENUE CHICAGO, ILLINOIS  
330 HENNEPEN AVENUE MINNEAPOLIS MINNESOTA—15 WEST 10TH STREET KANSAS CITY, MISSOURI

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330 HENNEPEN AVENUE, MINNEAPOLIS, MINNESOTA—15 WEST 10TH STREET, KANSAS CITY, MISSOURI

| TITLE                            | TYPE            | APPEAL   | NET | TIME         | PRICE          | TESTED? | EXPLANATION  |
|----------------------------------|-----------------|----------|-----|--------------|----------------|---------|--|
| RADIO NEWS REEL                  | News            | Family   | MBS | 15-min, 5 wk | \$2200         | Yes     | Natl on-the-spot coverage of news stories              |
| RED NOOK                         | Drama           | Family   | MBS | 15-min, 5 wk | \$1500         | Yes     | Slant on problems of city family moved to country      |
| RFD AMERICA                      | Quiz            | Family   | NBC | 30-min, 1 wk | \$3500-\$4000  | Yes     | Farm community people quizzed on rural matters         |
| ROMANCE                          | Drama           | Family   | CBS | 30-min, 1 wk | \$3000-\$3900  | Yes     | Great love stories of all time recreated               |
| ROOFTOPS OF THE CITY             | Drama           | Family   | CBS | 30-min, 1/wk | \$3000-\$3500  | No      | A look from skyscraper top into private lives          |
| SLAPSIE MAYIE ROSENBLDUM         | Comedy          | Family   | NBC | 30-min, 1/wk | \$1000         | No      | Starring the former light heavyweight champion         |
| CHARLIE SLOCUM                   | Comedy          | Family   | MBS | 15-min, 1 wk | \$300          | Yes     | Humorous commentary on news events                     |
| HOWARD K. SMITH FROM LONDON      | News            | Family   | CBS | 15-min, 1 wk | \$1000         | Yes     | Significant news of week by CBS European news chief    |
| SPECIAL AGENT                    | Drama           | Family   | MBS | 30-min, 1 wk | \$1250         | Yes     | Let the minions of lawlessness beware him              |
| STOP ME IF YOU'VE HEARD THIS ONE | Comedy          | Family   | MBS | 30-min, 1 wk | \$2500         | Yes     | Humorous stories, jokes, featuring Cal Tinney          |
| STORY FOR TONIGHT                | Drama           | Family   | NBC | 30-min, 1 wk | \$1000         | Yes     | Nelson Olmsted tells short stories with music, sound   |
| STORY SHOP                       | Drama           | Juvenile | NBC | 30-min, 1 wk | \$950          | Yes     | Children's stories narrated with soloist, organ        |
| STORY TO ORDER                   | Drama           | Juvenile | NBC | 15-min, 1 wk | \$400          | Yes     | Lydia spins tale from any 3 words sent in by listeners |
| STUDIO ONE                       | Drama           | Family   | CBS | 60-min, 1/wk | \$8000-\$10000 | Yes     | Repertory theater of the air                           |
| SUPERMAN                         | Drama           | Juvenile | MBS | 15-min, 5 wk | \$3000         | Yes     | Based on comic strip of same name                      |
| SUPERSTITION                     | Drama           | Family   | ABC | 30-min, 1 wk | \$3500         | Yes     | Drama based on common superstitions                    |
| TALENT JACKPOT                   | Variety         | Family   | MBS | 30-min, 1/wk | \$3250         | Yes     | Winner gets cash, theater engagement, repeat on show   |
| TELL IT AGAIN                    | Drama           | Family   | CBS | 30-min, 1/wk | \$2000-\$3000  | Yes     | Literary gems retold                                   |
| THERE'S ALWAYS A WOMAN           | Drama           | Family   | MBS | 30-min, 1 wk | \$1750         | Yes     | Dramatization of stories in Personal Romances magazine |
| TIME, PLACE, TUNE                | Musical         | Family   | NBC | 30-min, 1/wk | \$3000         | Yes     | Favorite tunes, old, new, with soprano, male quartette |
| TWIL VIEWS OF THE NEWS           | News commentary | Family   | MBS | 15-min, 1/wk | \$650          | Yes     | Ily Gardner, Stan Walker in straight & off-trail news  |
| UNDER ARREST                     | Drama           | Family   | MBS | 30-min, 1 wk | \$1500         | Yes     | True crime cases a la Gang Busters                     |
| WHAT'S THE NAME OF THAT SONG     | News commentary | Family   | MBS | 30-min, 1 wk | \$1500         | Yes     | Musical quiz with prizes                               |
| WHERE THE PEOPLE STAND           | Quiz            | Adult    | CBS | 15-min, 1/wk | \$1000         | Yes     | Elmo Roper reports pulse of the nation                 |
| YOU ARE THERE                    | Drama           | Family   | CBS | 30-min, 1/wk | \$1000-\$1500  | Yes     | Pseudo-on-the-spot coverage of historical events       |

## Available Independent Live Package Programs

| TITLE                       | TYPE       | APPEAL   | TIME           | PRICE         | DESCRIPTION   | PRODUCER AND/OR SALES REPRESENTATIVE |
|-----------------------------|------------|----------|----------------|---------------|---|--------------------------------------|
| ADVENTURE FOR SALE          | Drama      | Family   | 30 min, 1/wk   | \$2500-\$5000 | Mr-and-Mrs mystery starring Michael O'Shea              | Jack Rourke Prodn                    |
| ADVENTURES OF ZORRO         | Drama      | Family   | 15 min, 5/wk   | \$1550        | Based on famous character of same name                  | Mitchell Gertz                       |
| AMAZING MR. MALDHE          | Drama      | Family   | 30 min, 1/wk   | \$4000        | Detective mystery. Gun-totin', fearless Chicago lawyer  | Bernard L. Sebubert                  |
| ARM CHAIR SLEUTHS           | Aud partie | Family   | 30 min, 1/wk   | OR            | Mystery with a gimmick                                  | W. Biggie Levin                      |
| AT HOME WITH THE ANGELS     | Drama      | Family   | 30 min, 1/wk   | OR            | Humorous adventures of the family across the street     | WLW, Cincinnati                      |
| THE AVENGER                 | Drama      | Adult    | 30 min, 1/wk   | 35% sta rate  | Mystery thriller  | Charles Michelson                    |
| BACHELOR APARTMENT          | Variety    | Women    | 15 min, 5/wk   | \$1750        | Trials of two bachelors struggling with daily chores    | W. E. Hines                          |
| BACKSTAGE THEATRE           | Drama      | Family   | 30 min, 1/wk   | OR            | Dramas of backstage life                                | W. Biggie Levin                      |
| DAVE BARRY SHOW             | Comedy     | Family   | 30 min, 1/wk   | \$3000        | Zany comedy   | Jack Rourke Prodn                    |
| BID FOR FAME                | Variety    | Family   | 30 min, 1/wk   | \$2249.35     | Traveling screen talent hunt                            | W. E. Hines                          |
| THE BIG GAME                | Interview  | Family   | 15 min, 1/wk   | \$75-\$100    | Talk about high spots of outstanding game of wk         | Studio "A" Prodn                     |
| BLACKSTONE, MAGIC DETECTIVE | Drama      | Juvenile | 15 min, 3/wk   | 35% sta rate  | Mystery starring Blackstone the magician                | Charles Michelson                    |
| BLIND DATE                  | Aud partie | Family   | 30 min, 1/wk   | \$1500        | Based on NBC program of two years ago                   | Jack Rourke Prodn                    |
| BUILDERS OF DESTINY         | Drama      | Family   | 30 min, 1/wk   | OR            | Stories of pioneers who helped found cities in WLW area | WLW, Cincinnati                      |
| BUNCO                       | Drama      | Adult    | 30 min, 1/wk   | OR            | Dramatic expose of Bunco rackets                        | James L. Saphier                     |
| CAVALCADE OF MUSIC          | Musical    | Adult    | 30 min, 1/wk   | OR            | 40-piece orch, 16-voice chorus, famous guest stars      | Lang-Worth                           |
| COUNTRY SHERIFF             | Drama      | Adult    | 30 min, 1/wk   | OR            | Hillbilly mystery                                       | W. Biggie Levin                      |
| CUBCASTERS                  | News       | Teen-age | 15 min, 5 wk   | OR            | Kid newspaper of the air                                | Louis G. Cowan                       |
| DATE WITH MUSIC             | Musical    | Adult    | 15 min, 3-5 wk | 35% sta rate  | Intimate musical, standard favorites with Phil Brito    | Charles Michelson                    |
| DAWN'S EARLY LIGHT          | Drama      | Adult    | 30 min, 1/wk   | \$6000        | Comedy drama based on current events                    | Lowe Radio Features                  |
| DOCTOR'S ORDERS             | Drama      | Family   | 15 min, 1-5 wk | OR            | Dramatization of health conditions, medical interviews  | Radio Providence Prodn               |
| ODDWINNLE, ATTORNEY         | Drama      | Family   | 30 min, 1/wk   | OR            | Based on Satevpost current stories                      | Basch Radio & TV Prodn               |
| DREAM STBEET                | Drama      | Family   | 30 min, 1 wk   | OR            | Drama, with a dream format                              | Basch Radio & TV Prodn               |
| EASY MONEY                  | Drama      | Family   | 15 min, 5 wk   | OR            | Ex-magician turns rackets detective                     | W. Biggie Levin                      |
| EXPOSE                      | Drama      | Adult    | 30 min, 1 wk   | \$3500        | Action, dramatic mystery                                | Lowe Radio Features                  |
| FIGHTING SENATOR            | Drama      | Adult    | 30 min, 1/wk   | OR            | Crossing ex-GI attacks corruption                       | Louis G. Cowan                       |
| FOLLOW THAT MAN             | Drama      | Family   | 30 min, 1/wk   | \$1000-\$2500 | Mystery show  | Jack Rourke Prodn                    |

\$ 1.26

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to a rich market  
for WSYR advertisers**

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# PASS KEY

*to the Houston Market*



Direct your advertising through the open door to the Houston market . . . KXYZ—with the top share of the daytime audience and a nighttime coverage that blankets one of the nation's fastest growing markets. Get results with a promotion and merchandising department that assures you your advertising dollar's worth.

|                                     |               |
|-------------------------------------|---------------|
| Population                          | 1,647,600     |
| Families                            | 458,700       |
| Radio Families                      | 376,750       |
| Retail Sales                        | 980,830,000   |
| Effective Buying Income             | 1,666,071,000 |
| Population Home County              | 699,900       |
| Effective Buying Income Home County | 890,509,000   |

**5000 WATTS \* 1320 KC \* ABC IN HOUSTON**



**FREE & PETERS:**  
National Representatives

| TITLE                              | TYPE         | APPEAL   | TIME               | PRICE           | DESCRIPTION  | PRODUCER AND OR SALES REPRESENTATIVE |
|------------------------------------|--------------|----------|--------------------|-----------------|--|--------------------------------------|
| FDR NO REASON AT ALL               | Comedy       | Adult    | 15 min, 5/wk       | OR              | Based on listener letters, recorded interludes           | Fritz Blocki                         |
| FDR PEOPLE ONLY                    | Aud partie   | Family   | 15 min, 5 wk       | OR              | Quiz in sponsor's store, featured indse prizes           | Radio Providence Prodn               |
| FDX & HOUNDS                       | Aud partie   | Family   | 30 min, 1 wk       | OR              | Entire audience participates in prizes and fun           | Basch Radio & TV Prodn               |
| HADEN FAMILY                       | Musical      | Family   | 15 min, 1-2 3-5 wk | \$20 up OR      | Radio's real musical family                              | Radiozark Enterprises                |
| HIDDEN WEALTH                      | Drama        | Adult    | 30 min, 1 wk       | OR              | Fabulous factual stories of adventure and lost mines     | Paul Cruzer                          |
| HIGH SCHDOL QUIZ LEAGUE            | Aud partie   | Juvenile | 30 min, 1/wk       | \$50-\$75       | Two compete weekly in elimination contest                | Al Buffington                        |
| HIRED OR FIRED                     | Aud partie   | Family   | 30 min, 1 wk       | OR              | Contestants answer questions about their jobs            | Louis G. Cowan                       |
| HOLLYWOOD JACKPOT                  | Aud partie   | Family   | 30 min, 1 wk       | OR              | Quiz about movies and movie stars                        | Louis G. Cowan                       |
| HOME QUIZ                          | Aud partie   | Women    | 15 min, 1 wk       | \$15-\$50       | Quiz staged at home, results phoned to studio            | Al Buffington                        |
| SKELTER HUBBERT                    | Musical      | Family   | 15 min, 5 wk       | \$285.75 local  | Folk music, philosophizing                               | W. E. Hines                          |
| THE HUMAN ADVENTURE                | Drama        | Family   | 30 min, 1 wk       | OR              | Stories of famous historical characters                  | WLW, Cinci.                          |
| IN THE LIMELIGHT                   | Drama        | Adult    | 15 min, 5 wk       | \$2000          | Dramatic strip show with Hollywood angle                 | Gordon M. Day                        |
| THE INSIDE DOPE                    | Comedy       | Family   | 30 min, 1 wk       | OR              | Based on newspaper reporters' experiences                | James L. Saphier                     |
| KEEPING UP WITH THE JONESSES       | News         | Family   | 15 min, 5 wk       | OR              | Husband-wife team news at breakfast                      | Radio Providence Prodn               |
| KORN'S-A KRACKIN'                  | Musical      | Family   | 30 min, 1/wk       | \$1000          | Hillbilly variety starring 20 entertainers               | Radiozark Enterprises                |
| LEISURE HOUSE                      | Drama        | Women    | 15 min, 1 wk       | \$5-\$25        | Sophisticated dramatization of a home of today           | George Logan Price                   |
| LET'S PLAY REPORTER                | Aud partie   | Family   | 30 min, 1 wk       | OR              | Aired over NBC 26 weeks                                  | Basch Radio & TV Prodn               |
| LET'S TAKE A LOOK                  | Drama        | Family   | 30 min, 1 wk       | OR              | Dramatization of Look Magazine advance features          | WLW, Cinci.                          |
| LIFE'S ODDITIES                    | News         | Family   | 5 min, 5 wk        | 15% sta rate    | Narration of odd things in the news                      | Writes Program Service               |
| LIVING PAGES FROM THE BOOK OF LIFE | Drama        | Adult    | 30 min, 1/wk       | \$10-\$50       | Most loved Bible stories. National network cast          | George Logan Price                   |
| LDNESDME GAL                       | Disk jockey  | Adult    | 30 min, 3/wk       | OR              | Selected by The Billboard as America's No. 1 disk jockey | WING, Dayton                         |
| LUCKY ANNIVERSARY                  | Aud partie   | Family   | 30 min, 5/wk       | OR              | Dual anniversary date gimmick, prize                     | Louis G. Cowan                       |
| LUCKY LISTENER                     | Aud partie   | Family   | 30 min, 1 wk       | OR              | Listener participation (non-phone)                       | Len Traube                           |
| MEET CDRLISS ARCHER                | Comedy       | Family   | 30 min, 1/wk       | OR              | Affairs of a sixteen-year-old                            | James L. Saphier                     |
| THE MEMOIRS OF CASEY PRINGLE       | Drama        | Adult    | 30 min, 1/wk       | \$3500          | Comedy mystery adventures of a confidence man            | Lowe Radio Features                  |
| MILLIE THE MAID                    | Comedy       | Family   | 30 min, 1/wk       | \$3000          | Family foibles through Millie's eyes                     | Wolf Assocs                          |
| MIRACLES OF FAITH                  | Drama        | Family   | 5 min, 3/wk        | \$5-\$15        | 156 of world's most loved miracles brought to life       | George Logan Price                   |
| MRS. AMERICA SPEAKS                | Women partie | Women    | 15-30 min, 5/wk    | OR              | Appeal to housewives                                     | Len Traube                           |
| MRS. CASEY'S BOARDING HOUSE        | Drama        | Family   | 30 min, 1 wk       | OR              | Lives of Mrs. Casey's boarders, mostly show people       | WLW, Cinci.                          |
| MR. UNKNOWN                        | Drama        | Adult    | 30 min, 1/wk       | OR              | Thoughts of characters as drama unfolds                  | Louis G. Cowan                       |
| MONDRAMAS                          | Drama        | Adult    | 15 min, 5/wk       | OR              | One-character, one-act plays                             | W. Biggie Levin                      |
| MOVIE AWARD                        | Aud partie   | Family   | 30 min, 1/wk       | \$1500          | Wendell Niles, Erskine Johnson in Hollywood show         | Jack Rourke Prodn                    |
| ALAN MOWBRAY PROGRAM               | Drama        | Family   | 15 min, 1-5/wk     | OR              | Reminiscences by Hollywood star Alan Mowbray             | James L. Saphier                     |
| WENDELL NOBLE                      | News         | Adult    | 15 min, 3-5/wk     | \$2000 for 5/wk | Human interpretation of the news                         | Gordon M. Day                        |
| THE ODD MR. LANTRY                 | Drama        | Adult    | 30 min, 1 wk       | OR              | Detective with unusual methods of solving mysteries      | W. Biggie Levin                      |
| OFF BEAT SAMMY                     | Drama        | Adult    | 30 min, 1/wk       | OR              | Whodunit set to music                                    | W. Biggie Levin                      |
| THE OLD HOKUM BUCKET               | Aud partie   | Family   | 30 min, 1-5/wk     | OR              | Comedy audience participation show                       | Fritz Blocki                         |
| ONE FOR THE MONEY                  | Aud partie   | Family   | 30 min, 1 wk       | OR              | Quiz game for studio audience, home listeners            | Prockter Radio Prodn                 |
| THE O'NEILLS                       | Drama        | Family   | 15 min, 5/wk       | \$2500          | O'Neill family affairs have had a ten-year air-run       | Wolf Assocs                          |
| PROJECT X                          | Drama        | Adult    | 30 min, 1/wk       | OR              | Personal triumphs of average American people             | Prockter Radio Prodn                 |
| QUEENS IN THEIR 'TEENS             | Aud partie   | Juvenile | 30 min, 1/wk       | OR              | Teen-agers test their skill and talent for prizes        | WLW, Cinci.                          |
| QUIZ OF TWO CITIES                 | Aud partie   | Family   | 30 min, 1/wk       | \$50-\$75       | Two-city round-robin quiz tournament                     | Al Buffington                        |
| SADDLE ROCKIN' RHYTHM              | Musical      | Family   | 15 min, 1-2-3-5/wk | \$20 up OR      | Stars Shorty Thompson of Columbia pictures               | Radiozark Enterprises                |
| THE SAINT                          | Drama        | Adult    | 30 min, 1/wk       | OR              | The famous Leslie Charteris character                    | James L. Saphier                     |
| SECRETS OF THE SECRET SERVICE      | Drama        | Adult    | 30 min, 1/wk       | OR              | Cases from files of ex-Capt Thomas Callaghan             | Richard Bradley Assocs               |
| SLEEPY JOE                         | Variety      | Juvenile | 15 min, 5/wk       | Based on mkt    | Jimmy Scribner tells Uncle Remus-type children's stories | Cardinal                             |
| SONG TRAVELER                      | Musical      | Juvenile | 15 min, 1/wk       | \$450           | Tom Glazer sings American ballads                        | Gainsborough Assocs                  |
| STAR STORIES                       | Drama        | Family   | 15 min, 1-3-5/wk   | \$3.00 up OR    | Dramatic narratives with musical                         | National Research Bureau             |
| STRAIGHT FROM HOLLYWOOD            | Screen       | Family   | 15 min, 1 wk       | \$850           | Hollywood news with Gene Raymond and guests              | Commodore Prodn & Artists            |
| TELEPHONE ANSWER GAME              | Aud partie   | Family   | 30 min, 1/wk       | Based on mkt    | Geared for lively merchandising                          | Harry S. Goodman                     |
| THAT'S LIFE                        | Aud partie   | Family   | 30 min, 1-5/wk     | OR              | Slanted for comedy                                       | James L. Saphier                     |
| THREE FOR THE MONEY                | Aud partie   | Family   | 60 min, 1/wk       | \$10000         | Music and telephone gimmick with \$50,000 jackpot        | Wolf Assocs                          |
| THROUGH THE LISTENING GLASS        | Musical      | Adult    | 30 min, 1/wk       | OR              | Orchestra, mixed chorus, guest vocalist                  | Lang-Worth                           |
| TOP TUNES OF TODAY & YESTERDAY     | Musical      | Family   | 15 min, 1-5/wk     | OR              | Homespun philosophy between songs                        | George Logan Price                   |
| TRULY AMERICAN                     | Musical      | Family   | 15 min, 1/wk       | OR              | Traditional music and songs America knows and loves      | WLW, Cinci.                          |
| UNCLE REMUS CHRISTMAS PACKAGE      | Narration    | Juvenile | 15 min             | \$3 prog up     | Jimmy Scribner tells Christmas stories                   | Cardinal                             |
| WEALTH ON WHEELS                   | Aud partie   | Women    | 15 min             | \$15-\$50       | Reverse phone-away quiz                                  | Al Buffington                        |
| WIDDOW OF VINEGAR HILLS            | Drama        | Family   | 30 min, 1/wk       | \$3000          | Jane Darwell in folksie western show                     | Paul Cruzer                          |



## Mr. Sponsor Asks

"If a regional network advertiser desires to expand market-by-market, why isn't it possible to add one sectional network after another to his chain, and eventually achieve national radio coverage?"

Shepard Saltzman } *President*  
 { *Piedmont Shirt Co.*

### The Picked Panel answers Mr. Saltzman



Why isn't it possible for a regional advertiser to expand market-by-market? The answer to that is easy. It's not only possible, but it is being done regularly by many advertisers in varied

fields—old established advertisers bringing out new products as well as beginning advertisers with new products and new distribution and merchandising problems.

It is possible on the Mutual network to start with a single station and gradually expand, market by market, until every area worth cultivating is reached with that network's full transcontinental facilities, which currently total 509 stations.

New advertisers in competitive fields buy network facilities step by step as they establish retail outlets for their product, thus eliminating needless expense and waste circulation.

An advertiser may select a single city as a test for program, commercial approach, or market reaction. Then, as distribution is established in, say, Southern California, stations that serve only that area may readily be added. Weeks or months later, distribution may have expanded to include Northern California, at which time stations in that area are added, and so on until full facilities of the Don Lee Network are employed. The advertiser may now continue to expand eastward, or jump to any particularly

important section of the country. That is one of the important advantages of network radio—its flexibility and its ability to blanket the country in one widespread campaign, or to concentrate advertising effort in any one section or sections as particular marketing requirements demand.

A perfect recent example of this flexibility is demonstrated by the George A. Hormel Co., which started sponsorship of the *Hormel Girls Corps* on KHJ, Los Angeles, about three months ago. After about 30 days on this single station, ten additional stations were added, and shortly thereafter, ten more. Recently, seven midwest Mutual stations were included on the program's list of outlets, and the program will expand state by state and section by section in the future.

SYDNEY GAYNOR  
*General Sales Manager*  
*Don Lee Broadcasting System, L. A.*



It is impossible for a regional network advertiser to achieve national coverage by adding one sectional chain after another. As far as I know, no combination of regionals can deliver the first

dozen basic markets, which are absolutely necessary to achieve national radio coverage. In my opinion, it is also impossible for the big four national networks to achieve true national radio coverage individually.

In spite of the wonderful improvements made by individual stations, regional and national networks, this is a big country. To achieve complete national radio coverage, I feel that it requires a combination of all three—the coast-to-coast network,

the regional, and the individual station.

We have developed Intermountain into one of the most successful regionals in the country, but we have no illusions that a combination of all of the regionals presently in operation can eventually achieve true national radio coverage.

LYNN L. MEYER  
*Vp in Charge of Sales*  
*Intermountain Network, Salt Lake City*

I doubt if it is very practical for regional or sectional advertisers to start with one small area network and add others to their chain, eventually achieving national radio coverage, because of the following difficulties:



(1) Practically all stations of any considerable merit are affiliated with one of the four networks. Some of the networks by agreement with stations have only certain not-too-desirable hours available that are "station guaranteed time." The difficulty of clearing a common hour for contracted private telephone service or of hooking up the smaller area networks at a common hour makes it almost impossible.

(2) An advertiser who attempts, as Dr. Pepper did with their Dixie Network in 1935-37, their *Al Pierce* network in 1943-44, and their *Darts For Dough* 160-station network in 1944-47, to clear time over desirable stations, may overcome time clearance difficulties. So long as distribution is confined to an area of approximately 1,000 miles, it may work. Beyond that distance, the telephone line costs rapidly become prohibitive.

Here in Texas, we have as an example the Texas Quality Network, involving



50 kw stations in each of the big four cities. This works beautifully so far as strictly Texas advertisers are concerned and gives fairly good coverage for most of the state's population. It is a buy that is economical. On occasions, they have available certain secondary markets which can be hooked up with the loop. However, if you go much beyond this, you will run into time clearance difficulties. Also, you run into complications in correlating the established network loops.

RAYMOND P. LOCKE  
President  
Tracy-Locke, Dallas



Any attempt to link together enough regional networks for national radio coverage would be almost impossible. The clearance problems alone would be a tremendous head-

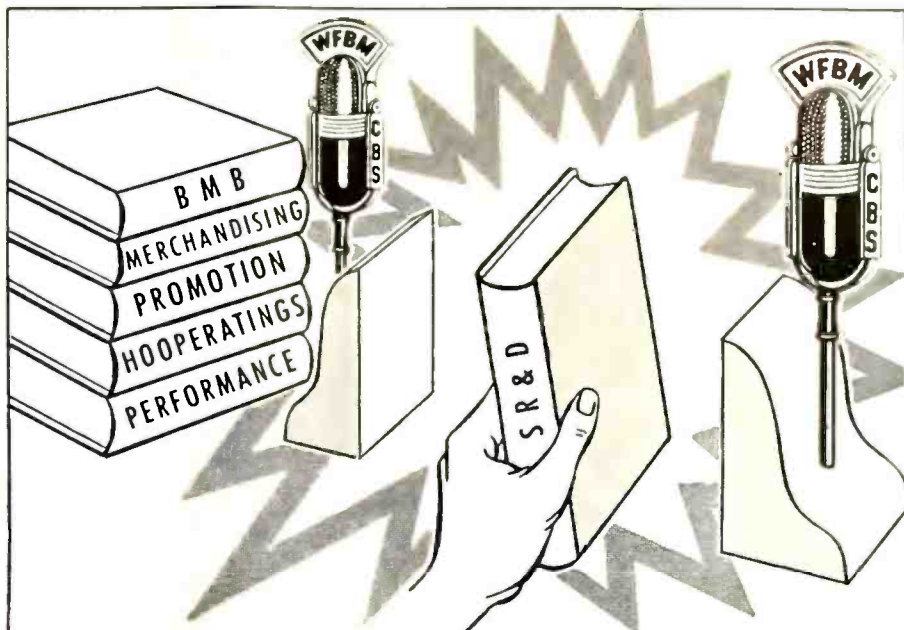
ache. The stations comprising most regional networks are, as regards affiliation, divided among the four major networks. Since this is true, internetwork jumps would be extremely difficult, because of the problems of clearing a common time.

To get around such clearance problems, an advertiser would have to make widespread use of transcriptions. In this case, he might as well do the whole thing transcribed as a regular spot operation; otherwise, the whole purpose of having network lines in the first place, namely live programs, would be defeated.

From the viewpoint of a station representative, the best way to expand market by market is to use spot broadcasting. There are still many spot broadcasting techniques that have barely been touched. We here at Weed & Company and also other station reps are constantly improving this form of broadcast advertising. We are pushing for guaranteed and protected time slots, better local programming, simplified billing operations, and improved merchandising and marketing services.

Regional networks have an important part in radio as testing grounds for a product or a program, or as a single-billing method of reaching a regional market. Regional networks program the kind of entertainment which appeals to the listening tastes of the region.

JOSEPH J. WEED  
President  
Weed & Co., N. Y.  
Station Representatives



## BOOK OF THE MONTH IN - *Indianapolis*

### "Standard Rate and Data"

● Each monthly issue of S. R. & D. carries WFBM's *one and only* rate card. National advertisers pay no more for time on WFBM than local advertisers, and—to coin a phrase—vice versa.

How much per minute?

A minute is *more* on WFBM than on any other Indianapolis radio station. But, when that minute-cost is spread over central Indiana—where WFBM delivers top CBS and local programs—we figure we've got *the lowest cost in town*.

We're popular!—Hooper gives us **FIRST** rating for 16 months in a row.

We're powerful!—BMB gives us more radio families in central Indiana counties than any other measured station.

And, we're not over-rated on the rate card.

Add merchandising service, promotion, and acceptance and you have "bargain day" *every day* on WFBM—Indiana's only basic CBS station.

WFBM is "First in Indiana" *any way you look at it!*



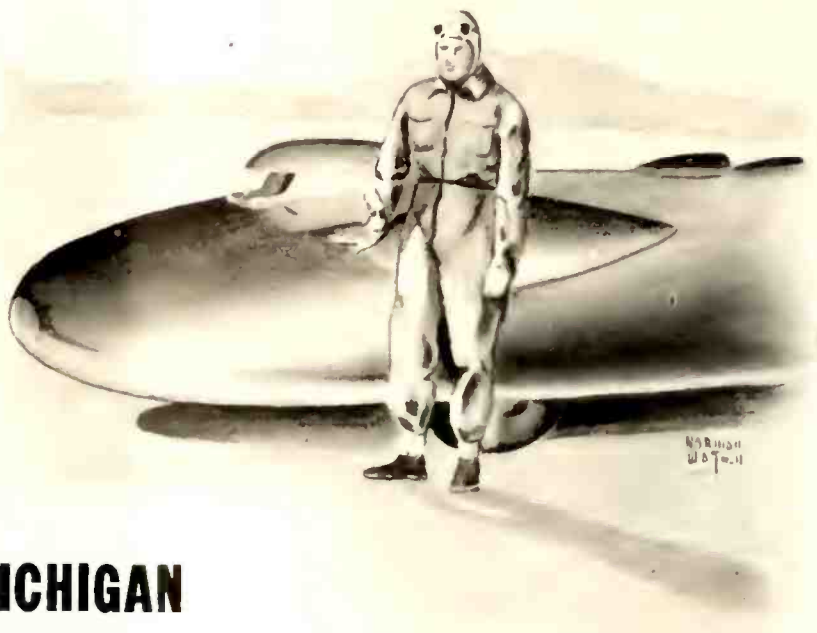
**WFBM**  
INDIANAPOLIS

**BASIC AFFILIATE: Columbia Broadcasting System**

**Represented Nationally by The Katz Agency**

# YOU MIGHT RACE AN AUTO AT 403 M.P.H.\*—

## BUT . . . YOU CAN'T SMASH INTO WESTERN MICHIGAN WITHOUT WKZO-WJEF!



No matter how much power you use from outside Western Michigan, you won't really reach this rich area. Why? Because the district is surrounded by a wall of fading that outside stations just can't penetrate with any degree of dependability.

By using WKZO in Kalamazoo and WJEF in Grand Rapids, you'll get your message across to more people in Western Michigan than *any* other station or combination of stations in the area

can reach. The figures from the latest Hooper Report prove it.

Mondays through Fridays, from 12:00 Noon to 6:00 p.m., for instance, WKZO shows a 55.2 Share of Audience—36.5 above its best competition. WJEF shows 26.7—4.5 above its best competition. The combination is *invincible*, and at bargain rates. (Hooper Report of Jan.-Feb., 1948.)

For further facts and figures, write us, or ask Avery-Knodel, Inc.

\*John B. Cobb was timed at 403.135 m.p.h. in a run at Bonneville, Utah, September 16, 1937.

|   |   |
|---|---|
| <b>WKZO</b><br><i>first</i> IN KALAMAZOO<br>and GREATER WESTERN MICHIGAN<br>(CBS) | <b>WJEF</b><br><i>first</i> IN GRAND RAPIDS<br>AND KENT COUNTY<br>(CBS) |
|---|---|

BOTH OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

AVERY-KNODEL, INC., Exclusive National Representatives

# over-all

## Costs: the classic question

### Magazines vs. radio

#### **Comparing media costs isn't easy, but there are a few common denominators**

Advertising media are not directly comparable with currently available data. The end result sought by advertisers—product sales—are. Research men are constantly being prodded to develop a slide rule which would enable advertisers to compare black and white, broadcasting (and within broadcasting, its own several phases), and billboards.

Ultimately, for the good of all advertising, research methods must be formulated which will permit different media to be thus compared. There are already a few common denominators by which broadcasting, a mass medium, can be compared with mass circulation magazines.

The accepted common denominator for all mass magazine advertising is the black and white page. The common denomin-

ator for network advertising is the half-hour night network program.

A second common denominator is the cost of using each medium. This must include the cost of the space (black and white) productions, and the cost of the time (network radio) plus talent. Hans Zeisel of McCann-Erickson has arrived at an average figure for copy, art, and production costs for magazine advertising. His figure is 11.5% of the cost of the space. A. C. Nielsen in his NRI reports on radio advertising presents figures which give the number of radio homes per dollar for each commercial program on the networks. His figures include the cost of time and talent.

Readership figures for the mass magazines are available from the Magazine Audience Study Group which is under the

supervision of a noted group of media research men. Starch's study of advertising readership reports upon the percentage of a magazine's readership which, as he phrases it, "notes" individual ads in each magazine. By averaging the percentage of individual "notice" which all the ads receive it is possible to arrive at a percentage of advertising readership for each magazine.

It is a moot point, but many advertising authorities are willing to compare advertising readership with the audience of a program. If the Starch percentage of advertising "noters" is projected against the total audience of a magazine as reported by the M.A.G.S., there results an advertising audience figure which may be compared with a radio program audience figure.

SPONSOR has averaged the advertising audience figures for the four leading mass circulation magazines (*Colliers*, *Life*, *Look*, and *Saturday Evening Post*), and dividing the black-and-white page plus production costs into the advertising-readers of the

publications has arrived at a figure for the number of advertising-readers per dollar. The figures for the four magazines were averaged to obtain a figure of advertising readers per dollar.

In like manner, the average number of families per dollar listening to network programs was computed, based upon Nielsen's reported NRI homes per dollar reached by commercial network programs. The figures for all programs (day and night) were averaged.

The magazine average was 441 advertising readers per dollar. The broadcast listeners per dollar were 1464. The listener figure was obtained by multiplying by two the number of NRI homes reported, since there is an average of two adults per home. The M.A.G.S. figure is based upon readers over 10 years of age only, so that it would be manifestly unfair to use the full Census Bureau family size figure of 3.40 to arrive at a radio listening figure.

The costs used by A. C. Nielsen to determine his homes-per-dollar are based on gross time figures and are subject to discounts which may run, as they sometimes do on the Mutual Broadcasting System, and to a lesser degree on the other nets, to 40% or more. Since announced talent cost figures are often inflated, advertising

agency radio executives feel that Nielsen overestimates his talent costs by 10%. In the comparison, therefore, there may be an important bias in favor of printed media. But in compensation, Nielsen uses his "Total Audience" figure to determine his homes-per-dollar. Total Audience means all listeners who heard any part of a radio program. It is around 25% higher than the Nielsen figure for "Average Audience" which is the "audience during an average minute of broadcasting of a program."

### Program of the year

## Ralph Edwards' "Truth or Consequences" tops the ratings and starts a trend

The program of the year, 1947-1948, is *Truth or Consequences*. The success of Ralph Edwards' "Miss Hush," followed by the even greater success of "The Walking Man" promotion, started hundreds of local telephone programs. Three out of four of the networks have shows on which the listener in the home plays a vital role. (NBC, Edwards' network, currently has none.)

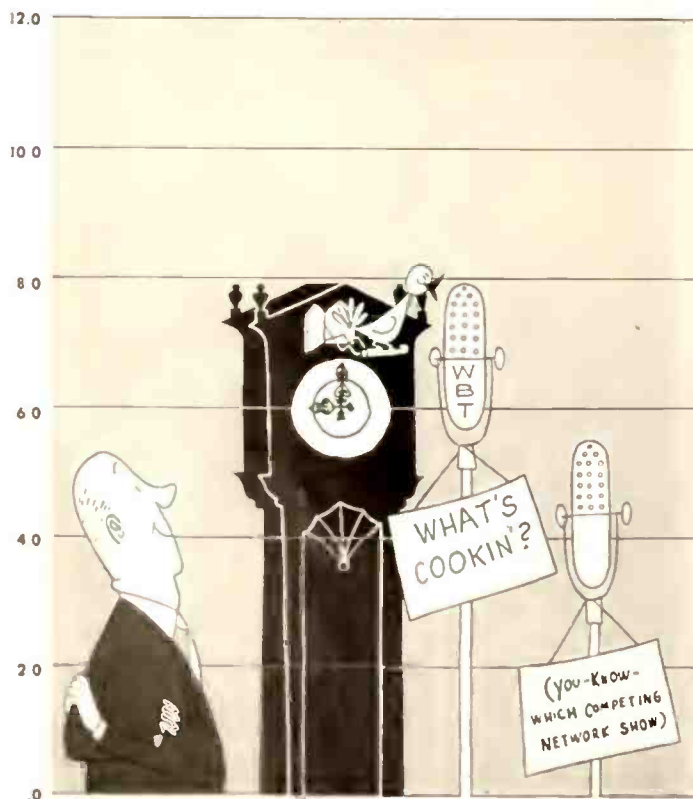
There is a feeling in the advertising

profession that quiz programs based upon listener participation and giant jackpot merchandise prizes are bad for broadcast advertising. Most program men look upon them as a current phenomenon that will run their span and disappear. They point to the failure of the *Pot o' Gold* comeback as an example of what happens when a program runs beyond a trend.

*Truth or Consequences* was eight years old this spring (March 23). During most

# WBT HAS A GOOD TIME

HOOPER



of program's existence it gave away only modest gifts as "thank-yous" for participating contestants. As give-away programs began to grow and prizes became elaborate, Ralph Edwards decided to run a gag contest to end giant give-aways for once and for all. On December 29, 1945 he started his original, as he called it then, "crackpot consequence." Contestants on the program were asked to identify a mystery voice which recited:

Hickory, dickory, dock  
The hands went round the clock  
The clock struck ten  
Lights out  
Goodnight.

The consequence to end give-aways, instead of knifing the growth of big-gift prize contests, grew so important during the five weeks that the mystery voice went unrecognized that Edwards discovered, after the first week, that he had a bucking bronco by the tail. Each week Edwards added three more gifts to the "crackpot" jackpot. When, after five broadcasts, Richard Bartholomew correctly identified the voice as Dempsey's, he received prizes valued at \$13,500. The press was full of stories about Ensign Bartholomew. During the second week of the "crackpot" consequence Edwards,

requiring some name by which to refer to the owner of the mystery, hit upon "Hush" as descriptive and Dempsey became "Mr. Hush."

When Ralph Edwards saw his final "Mr. Hush" Hooperatings (17.8) he knew that he had something that negated his anti-give-away notion. People flew to California from Maine in an effort to obtain a ticket for the broadcast and perhaps an opportunity to name the mystery voice.

Edwards shelved the idea temporarily. It had given *Truth or Consequences* an increased audience which he felt would stick with the Saturday night screwball session. A year later, in December 1946, he dusted it off again. He wanted a variation of the "Hush" idea that would make every radio home in the nation part of his *Consequence* studio audience. That wasn't easy. First there was a legal conference at which attorneys for NBC, Procter & Gamble and The March of Dimes met with Ralph Edwards and representatives of the U. S. government. Edwards wanted a consequence which would permit "Hush" guessers to donate money to the polio fund. The lottery laws had to be obeyed, so everyone had to be given an equal opportunity to participate. There had to be an element

of skill. Out of this conference of legal wizards came that now famous "Hush" formula.

1: Listeners are asked to write 25 words or less on the subject of the charity which is to receive donations. The sentence usually starts with "We should all support the \_\_\_\_\_ because of."

2: The name, address, and telephone number must be in the upper right hand corner of the entry.

3: Entry is mailed "with a contribution, if you like" to the character being identified. A special post office box is used.

4: A group of prominent persons act as judges.

5: Writers of the three best letters are phoned in 1-2-3 order during the broadcast of the program.

6: If none of the three identifies the voice, sound, song, place, etc., three or more prizes are added to the jackpot.

7: Each week new clues are provided, making it easier with each successive broadcast to identify the mystery voice or what have you.

With this formula and a "Mrs. Hush," Edwards' *Truth or Consequences* went on the air on January 25, 1947. For seven weeks the radio audiences stayed at home on Saturday nights (normally far from



## and makes the most of it

WBT averages an 8.0 Charlotte Hooperating from 9:00 to 10:00 a.m.\*...57% better than the nearest competitor (a top network show)! That's good in anybody's league.

But on WBT—where the average of *all* daytime rated periods all week long is a 12.8 rating—beating the best the competition has to offer by only 57% isn't good enough. So we built a new 9:00-10:00 a.m. audience participation show for housewives. Called "What's Cookin'?" With guests, giveaways and gimmicks. Starring Kurt Webster, whose solo feat of reviving "Heartaches"† created a national sensation and sold more than 3,000,000 records.

And look what you have *now*: a nationally-known, locally-idolized personality... with a topnotch show... in a period where WBT *already* is head-and-shoulders above all competition. On 50,000-watt WBT, serving 3,500,000 people in 95 Carolina counties. So... if you're looking for a good time—and want to make the most of it—grab a share of "What's Cookin'?" before it's all gone.

JEFFERSON STANDARD **WBT** BROADCASTING COMPANY  
CHARLOTTE, N. C. • 50,000 WATTS • Represented by RADIO SALES

\*C. E. Hooper—Oct. 1947-Feb. 1948

†See TIME, March 10 and 24, 1947

# WKDA

*Delivers the Audience*

**HOOPER STATION LISTENING INDEX**

CITY: NASHVILLE, TENN. City Zone MONTHS: APRIL - MAY, 1948

Total Coincidental Calls—This Period 15,468

**SHARE OF AUDIENCE**

| INDEX                       | SETS-<br>IN-USE | WKDA | B    | C    | D    |
|-----------------------------|-----------------|------|------|------|------|
| TOTAL RATED<br>TIME PERIODS | 23.4            | 24.3 | 31.4 | 22.3 | 21.8 |

Write for availabilities

# WKDA

1240 KC

# NASHVILLE

the best listening evening) until Mrs. William H. McCormick of Lock Haven, Pa., identified Mrs. Hush as Clara Bow. She won an estimated \$17,590 worth of merchandise. *Truth or Consequences'* Hooper hit a new high of 21.4 and the March of Dimes was \$545,000 richer than before "Mrs. Hush" recited her little verse:

Two o'clock and all's well  
Who it is I cannot tell  
Queen has her king, it's true  
But not her ribbons tied in blue.

With two successful "Hush" consequences under his belt, Ralph Edwards started his next one earlier in the year. It was a "Miss Hush" this time and after eight weeks Mrs. Ruth Annette Subbie of Ft. Worth, Texas, identified the voice as that of Martha Graham. By the time the eighth week rolled around magazines and newspaper columnists were participating in the guessing with the rest of the U. S., and most of the published guesses during the last two weeks of the contest were correct. Early tips were incorrect, even though tipsheets were published and peddled for \$1.00 each.

Mrs. Subbie won an estimated \$21,500 in merchandise. The March of Dimes received \$672,000 and the *Truth or Consequences* Hooper was pushed up to 26.8. The "Miss Hush" poem read like this:

Second for Santa Claus  
First for me  
Twelve for wreath  
Seven for tree  
Bring me an auto, a book, and a ball  
And I'll say Merry Christmas  
In Spring, not in Fall.

Having achieved an astronomical rating, Edwards found himself besieged by charitable organizations with contest leanings, and P. & G. liked the idea of retaining the number one Hooper and Nielsen rating.

Instead of waiting a year or much of a portion thereof, Edwards followed "Miss Hush" with "The Walking Man" one month later. This time the audience heard the footsteps of a man. Edwards recited "The Walking Man" poem. The mystery man's voice, he said, would be a dead give-away.

This consequence ran for ten weeks, and every week Edwards recited:


Bing, Bong, Bell! it's ten  
And only One can tell  
The Master of the Metropolis  
Fits his name quite well.

First there were only the footsteps. Then whistling was added, and then "The Walking Man" scraped a violin. Mrs. Florence Hubbard of Chicago named Jack Benny as the perambulator. She received \$22,500 in prizes. The American Heart Association received \$1,612,587.96 and *Truth or Consequences* achieved the

Now ...  
**Sell 8  
Times  
More  
People!**



**5000** ~~250~~ WATTS  
**620** ~~1400~~ KC

**WDNC**   
DURHAM, N. C.  
REP. PAUL H. RAYMER

*YOU CAN HEAR THE DIFFERENCE*



**WMPS**  
MEMPHIS

**68** *On Your Radio*

10,000 W Day Time  
5000 W Night Time



*YOU CAN HEAR THE DIFFERENCE*

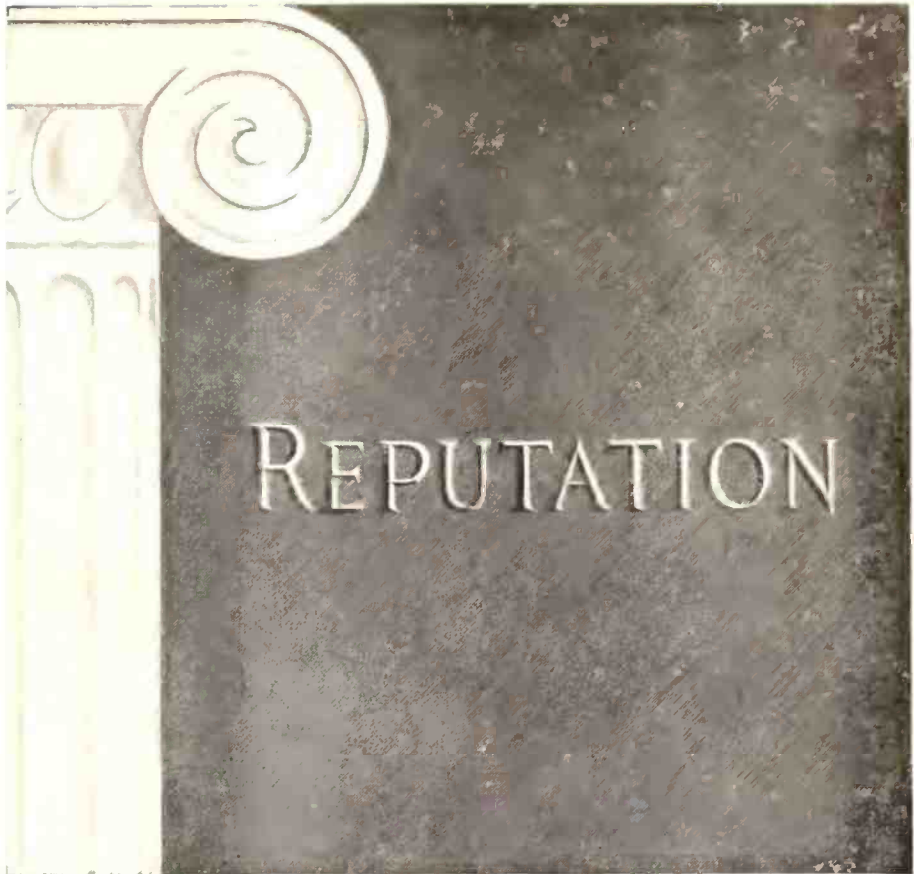
REPRESENTED BY  
**TAYLOR • HOWE • SNOWDEN**  
*Radio Sales*

number one rating in America with a 31.7 Hooper.

The race was on. Independent package program producers everywhere went to work building telephone tie-ups for variety programs. Networks that had turned down game programs discarded their inhibitions. Telephone games flooded the air and most of them sold as quickly as they could prove that they commanded an audience. ABC's *Stop the Music*, a Lou Cowan package, acquired an audience at the 8-9 p.m. Sunday hour when NBC competition was supposed to make competition foolhardy. It secured four sponsors and was booked in the Capitol Theater in New York for a personal appearance before it was on the air six months.

Ralph Edwards was expected to rush into another telephone stunt. He didn't. He decided on a change of pace. He had sampled his program through his "Miss Hush" and "The Walking Man" consequences to new millions who had played *Truth or Consequences* before. NBC was protecting him by restricting other programs with the same formula on the senior network.

Ralph Edwards has brought something new to radio. He has demonstrated the power of the medium. His was the "Program of the Year." \*\*\*



**I**T TAKES TIME to build a reputation—the kind that WGY enjoys. For over 26 years WGY has been building a reputation as the station most people listen to most in upstate New York and western New England—a reputation based on service and entertainment values.

Advertisers know that WGY is the *only* station which completely covers this rich industrial and agricultural market in a single operation. When you want to do an effective selling job at a low cost in eastern New York and western New England WGY is your best buy.

WGY's reputation for top flight entertainment is being duplicated by WGFM and WRGB, covering the capital district area of New York State with FM and television.

**MORE**  
**Advertisers**  
**USE**  
**KOIL**

---

**THAN ANY OTHER**  
**RADIO STATION**  
**IN**  
**OMAHA &**  
**Council Bluffs**

**BASIC ABC 5000 WATTS**  
*Represented By*  
**EDWARD PETRY CO., INC.**

NATIONAL REPRESENTATIVES . . . NBC SPOT SALES

W G F M  
FREQUENCY  
MODULATION

**WGY**  
50,000 WATTS  
SCHENECTADY, N. Y.

W R G B  
TELEVISION

**GENERAL  ELECTRIC**

# Radio Homes of America: 1948

| REGION<br>AREA<br>STATE   | TOTAL             |             |                   | URBAN            |             |                   | RURAL-NONFARM    |             |                   | RURAL-FARM       |             |                   |
|---------------------------|-------------------|-------------|-------------------|------------------|-------------|-------------------|------------------|-------------|-------------------|------------------|-------------|-------------------|
|                           | FAMILIES          | %<br>RADIO  | RADIO<br>FAMILIES | FAMILIES         | %<br>RADIO  | RADIO<br>FAMILIES | FAMILIES         | %<br>RADIO  | RADIO<br>FAMILIES | FAMILIES         | %<br>RADIO  | RADIO<br>FAMILIES |
| THE UNITED STATES         | 39,950,000        | 94.2        | 37,623,000        | 23,991,000       | 95.7        | 22,951,000        | 9,084,000        | 94.4        | 8,576,000         | 6,875,000        | 88.7        | 6,096,000         |
| <b>THE NORTHEAST</b>      | <b>10,930,000</b> | <b>96.7</b> | <b>10,571,000</b> | <b>8,181,000</b> | <b>97.0</b> | <b>7,937,300</b>  | <b>2,144,000</b> | <b>96.6</b> | <b>2,070,300</b>  | <b>605,000</b>   | <b>93.2</b> | <b>563,700</b>    |
| <b>NEW ENGLAND</b>        | <b>2,668,100</b>  | <b>96.2</b> | <b>2,618,800</b>  | <b>1,946,400</b> | <b>99.0</b> | <b>1,926,900</b>  | <b>558,600</b>   | <b>96.5</b> | <b>538,900</b>    | <b>163,100</b>   | <b>93.8</b> | <b>153,000</b>    |
| MAINE                     | 273,900           | 95.1        | 260,100           | 100,500          | 98.3        | 98,800            | 124,100          | 93.9        | 116,500           | 49,300           | 91.7        | 45,200            |
| NEW HAMPSHIRE             | 168,100           | 96.6        | 162,400           | 88,200           | 98.3        | 86,700            | 58,800           | 95.1        | 55,900            | 21,100           | 93.8        | 19,800            |
| VERMONT                   | 108,500           | 95.7        | 103,800           | 33,200           | 98.8        | 32,800            | 43,600           | 95.2        | 41,500            | 31,700           | 93.1        | 29,500            |
| MASSACHUSETTS             | 1,316,700         | 98.9        | 1,301,500         | 1,153,700        | 99.1        | 1,143,500         | 131,400          | 97.5        | 128,100           | 31,100           | 96.1        | 29,900            |
| RHODE ISLAND              | 210,600           | 98.8        | 208,100           | 189,500          | 99.0        | 187,600           | 18,600           | 97.3        | 18,100            | 2,500            | 96.0        | 2,400             |
| CONNECTICUT               | 590,800           | 98.6        | 582,500           | 381,300          | 99.0        | 377,500           | 182,100          | 98.2        | 178,800           | 27,400           | 95.6        | 26,200            |
| <b>MIDDLE ATLANTIC</b>    | <b>8,261,900</b>  | <b>96.3</b> | <b>7,952,200</b>  | <b>6,234,600</b> | <b>96.4</b> | <b>6,010,100</b>  | <b>1,585,400</b> | <b>96.6</b> | <b>1,531,400</b>  | <b>441,900</b>   | <b>92.9</b> | <b>410,700</b>    |
| NEW YORK                  | 4,135,800         | 96.8        | 4,001,700         | 3,375,900        | 96.8        | 3,269,100         | 570,600          | 97.2        | 554,600           | 189,300          | 94.0        | 178,000           |
| NEW JERSEY                | 1,247,100         | 96.5        | 1,203,800         | 989,500          | 96.3        | 953,300           | 224,200          | 97.5        | 218,600           | 33,400           | 95.5        | 31,900            |
| PENNSYLVANIA              | 2,879,000         | 95.4        | 2,746,700         | 1,869,200        | 95.6        | 1,787,700         | 790,600          | 95.9        | 758,200           | 219,200          | 91.6        | 200,800           |
| <b>THE NORTH CENTRAL</b>  | <b>12,325,000</b> | <b>97.0</b> | <b>11,950,000</b> | <b>7,465,000</b> | <b>97.7</b> | <b>7,313,000</b>  | <b>2,461,000</b> | <b>96.6</b> | <b>2,378,300</b>  | <b>2,379,000</b> | <b>94.9</b> | <b>2,258,700</b>  |
| <b>EAST NORTH CENTRAL</b> | <b>8,368,700</b>  | <b>97.4</b> | <b>8,174,700</b>  | <b>5,666,700</b> | <b>98.0</b> | <b>5,551,700</b>  | <b>1,553,900</b> | <b>97.0</b> | <b>1,508,000</b>  | <b>1,168,100</b> | <b>95.5</b> | <b>1,115,000</b>  |
| OHIO                      | 2,239,300         | 97.4        | 2,180,600         | 1,545,300        | 97.8        | 1,511,900         | 421,200          | 97.1        | 408,800           | 272,800          | 95.3        | 259,900           |
| INDIANA                   | 1,139,700         | 96.5        | 1,099,800         | 654,500          | 97.1        | 635,800           | 261,600          | 96.5        | 252,400           | 223,600          | 94.6        | 211,600           |
| ILLINOIS                  | 2,357,400         | 97.5        | 2,297,800         | 1,755,500        | 97.9        | 1,719,300         | 347,100          | 96.7        | 335,500           | 254,800          | 95.4        | 243,000           |
| MICHIGAN                  | 1,741,900         | 98.0        | 1,707,700         | 1,197,000        | 98.4        | 1,178,300         | 338,300          | 97.8        | 330,700           | 206,600          | 96.2        | 198,700           |
| WISCONSIN                 | 910,400           | 97.6        | 888,800           | 514,400          | 98.4        | 506,400           | 185,700          | 97.3        | 180,600           | 210,300          | 96.0        | 201,800           |
| <b>WEST NORTH CENTRAL</b> | <b>3,956,300</b>  | <b>95.9</b> | <b>3,775,300</b>  | <b>1,816,300</b> | <b>96.9</b> | <b>1,761,300</b>  | <b>907,100</b>   | <b>95.9</b> | <b>870,300</b>    | <b>1,210,900</b> | <b>94.5</b> | <b>1,143,700</b>  |
| MINNESOTA                 | 799,300           | 97.6        | 780,200           | 421,200          | 98.2        | 413,600           | 160,900          | 97.8        | 157,300           | 217,200          | 96.4        | 209,300           |
| IOWA                      | 765,000           | 97.1        | 742,500           | 326,000          | 97.3        | 317,200           | 181,600          | 96.9        | 176,000           | 257,400          | 96.9        | 249,300           |
| MISSOURI                  | 1,137,400         | 94.3        | 1,077,800         | 616,900          | 96.1        | 592,800           | 238,100          | 94.3        | 224,500           | 282,400          | 90.5        | 255,500           |
| NORTH DAKOTA              | 136,600           | 96.9        | 132,300           | 23,600           | 97.9        | 23,100            | 35,300           | 96.3        | 34,000            | 77,700           | 96.8        | 75,200            |
| SOUTH DAKOTA              | 150,900           | 95.8        | 144,600           | 31,600           | 96.8        | 30,600            | 38,900           | 95.6        | 37,200            | 80,400           | 95.5        | 76,800            |
| NEBRASKA                  | 375,300           | 95.7        | 359,100           | 146,200          | 96.9        | 141,600           | 96,500           | 95.8        | 92,400            | 132,600          | 94.3        | 125,100           |
| KANSAS                    | 571,800           | 95.1        | 543,800           | 252,800          | 95.9        | 242,400           | 155,800          | 95.6        | 148,900           | 163,200          | 93.4        | 152,500           |
| <b>THE SOUTH</b>          | <b>11,399,000</b> | <b>87.2</b> | <b>9,935,000</b>  | <b>5,111,000</b> | <b>89.1</b> | <b>4,554,000</b>  | <b>3,125,000</b> | <b>89.9</b> | <b>2,809,000</b>  | <b>3,163,000</b> | <b>81.3</b> | <b>2,572,000</b>  |
| <b>SOUTH ATLANTIC</b>     | <b>4,876,700</b>  | <b>86.4</b> | <b>4,310,600</b>  | <b>2,231,600</b> | <b>90.4</b> | <b>2,017,200</b>  | <b>1,454,900</b> | <b>90.8</b> | <b>1,321,100</b>  | <b>1,190,200</b> | <b>81.7</b> | <b>972,300</b>    |
| DELAWARE                  | 80,900            | 95.3        | 77,100            | 42,400           | 96.0        | 40,700            | 26,000           | 96.5        | 25,100            | 12,500           | 90.4        | 11,300            |
| MARYLAND                  | 585,200           | 95.7        | 560,200           | 366,200          | 96.6        | 353,800           | 165,100          | 95.8        | 158,100           | 53,900           | 89.6        | 48,300            |
| DISTRICT OF<br>COLUMBIA   | 219,700           | 96.8        | 212,700           | 219,700          | 96.8        | 212,700           | .....            | .....       | .....             | .....            | .....       | .....             |
| VIRGINIA                  | 728,000           | 88.9        | 646,900           | 293,700          | 91.8        | 269,700           | 218,000          | 91.0        | 198,400           | 216,300          | 82.7        | 178,800           |
| WEST VIRGINIA             | 453,100           | 91.8        | 416,000           | 139,100          | 94.8        | 131,800           | 198,500          | 93.2        | 185,100           | 115,500          | 85.8        | 99,100            |
| NORTH CAROLINA            | 860,200           | 87.1        | 749,300           | 277,800          | 88.6        | 246,200           | 262,900          | 91.0        | 239,300           | 319,500          | 82.6        | 263,800           |
| SOUTH CAROLINA            | 455,400           | 83.2        | 379,000           | 146,600          | 83.1        | 121,800           | 155,800          | 88.9        | 138,500           | 153,000          | 77.6        | 118,700           |
| GEORGIA                   | 811,700           | 83.3        | 676,500           | 349,000          | 83.7        | 292,200           | 214,500          | 88.2        | 189,200           | 248,200          | 78.6        | 195,100           |
| FLORIDA                   | 682,500           | 86.9        | 592,900           | 397,100          | 87.7        | 348,300           | 214,100          | 87.5        | 187,400           | 71,300           | 80.2        | 57,200            |
| <b>EAST SOUTH CENTRAL</b> | <b>2,741,500</b>  | <b>85.0</b> | <b>2,329,300</b>  | <b>1,008,200</b> | <b>87.2</b> | <b>879,100</b>    | <b>691,000</b>   | <b>88.9</b> | <b>614,400</b>    | <b>1,042,300</b> | <b>80.2</b> | <b>835,800</b>    |
| KENTUCKY                  | 715,600           | 88.8        | 635,200           | 255,400          | 92.8        | 237,000           | 195,500          | 90.5        | 177,000           | 264,700          | 83.6        | 221,200           |
| TENNESSEE                 | 793,200           | 86.9        | 689,500           | 338,200          | 88.4        | 298,900           | 188,800          | 90.4        | 170,600           | 266,200          | 82.6        | 220,000           |
| ALABAMA                   | 699,100           | 82.7        | 578,300           | 265,200          | 84.3        | 223,500           | 186,200          | 87.4        | 162,700           | 247,700          | 77.6        | 192,100           |
| MISSISSIPPI               | 533,600           | 79.9        | 426,300           | 149,400          | 80.1        | 119,700           | 120,500          | 86.4        | 104,100           | 263,700          | 76.8        | 202,500           |
| <b>WEST SOUTH CENTRAL</b> | <b>3,780,600</b>  | <b>87.2</b> | <b>3,295,100</b>  | <b>1,871,200</b> | <b>88.6</b> | <b>1,657,700</b>  | <b>979,100</b>   | <b>89.2</b> | <b>873,500</b>    | <b>930,500</b>   | <b>82.1</b> | <b>763,900</b>    |
| ARKANSAS                  | 512,500           | 84.0        | 430,600           | 159,000          | 85.8        | 136,500           | 145,900          | 87.2        | 127,200           | 207,600          | 80.4        | 166,900           |
| LOUISIANA                 | 671,100           | 84.2        | 564,900           | 347,400          | 85.9        | 298,500           | 183,100          | 86.7        | 158,800           | 140,600          | 76.5        | 107,600           |
| OKLAHOMA                  | 644,700           | 89.5        | 576,700           | 303,000          | 91.5        | 277,300           | 168,500          | 90.1        | 151,900           | 173,200          | 85.2        | 147,500           |
| TEXAS                     | 1,952,500         | 88.2        | 1,722,900         | 1,061,800        | 89.0        | 945,400           | 481,600          | 90.4        | 435,600           | 409,100          | 83.6        | 341,900           |
| <b>THE WEST</b>           | <b>5,296,000</b>  | <b>97.6</b> | <b>5,167,000</b>  | <b>3,214,000</b> | <b>97.9</b> | <b>3,147,000</b>  | <b>1,354,000</b> | <b>97.4</b> | <b>1,316,400</b>  | <b>728,000</b>   | <b>96.4</b> | <b>701,600</b>    |
| <b>MOUNTAIN</b>           | <b>1,162,100</b>  | <b>95.9</b> | <b>1,114,500</b>  | <b>475,700</b>   | <b>96.5</b> | <b>459,000</b>    | <b>375,200</b>   | <b>95.9</b> | <b>359,900</b>    | <b>311,200</b>   | <b>95.0</b> | <b>295,600</b>    |
| MONTANA                   | 138,800           | 97.2        | 134,900           | 47,300           | 97.3        | 46,000            | 42,300           | 97.4        | 41,200            | 49,200           | 97.0        | 47,700            |
| IDAHO                     | 129,900           | 97.3        | 126,400           | 37,500           | 97.1        | 36,400            | 35,100           | 97.4        | 34,200            | 57,300           | 97.4        | 55,800            |
| WYOMING                   | 73,500            | 97.0        | 71,300            | 28,300           | 97.2        | 27,500            | 27,200           | 97.4        | 26,500            | 18,000           | 96.1        | 17,300            |
| COLORADO                  | 315,700           | 96.7        | 307,300           | 163,900          | 97.2        | 159,300           | 84,100           | 96.4        | 81,100            | 67,700           | 95.9        | 64,900            |
| NEW MEXICO                | 132,100           | 90.6        | 119,700           | 40,500           | 91.1        | 26,900            | 43,100           | 91.2        | 39,300            | 48,500           | 89.7        | 43,500            |
| ARIZONA                   | 172,800           | 93.6        | 161,700           | 60,200           | 94.2        | 56,700            | 79,300           | 94.5        | 74,900            | 33,300           | 90.4        | 30,100            |
| UTAH                      | 157,700           | 98.4        | 155,100           | 82,700           | 98.4        | 81,400            | 43,200           | 98.6        | 42,600            | 31,800           | 97.8        | 31,100            |
| NEVADA                    | 41,600            | 96.4        | 40,100            | 15,300           | 96.7        | 14,800            | 20,900           | 96.2        | 20,100            | 5,400            | 96.3        | 5,200             |
| <b>PACIFIC</b>            | <b>4,133,900</b>  | <b>96.0</b> | <b>4,052,500</b>  | <b>2,738,300</b> | <b>96.2</b> | <b>2,688,000</b>  | <b>978,600</b>   | <b>97.9</b> | <b>956,500</b>    | <b>416,800</b>   | <b>97.4</b> | <b>406,000</b>    |
| WASHINGTON                | 677,700           | 97.8        | 660,000           | 360,200          | 97.5        | 351,300           | 197,900          | 98.1        | 194,200           | 114,900          | 97.9        | 112,500           |
| OREGON                    | 477,900           | 97.4        | 465,300           | 237,200          | 97.6        | 231,600           | 149,100          | 97.6        | 145,500           | 91,600           | 96.3        | 88,200            |
| CALIFORNIA                | 2,978,300         | 95.8        | 2,929,200         | 2,140,900        | 98.3        | 2,105,100         | 631,800          | 97.9        | 618,800           | 210,300          | 97.6        | 205,300           |



YOU NEED'NT BE A . . .

**NATURE BOY** TO MAKE THE  
**NATURAL BUY** IN CLEVELAND!

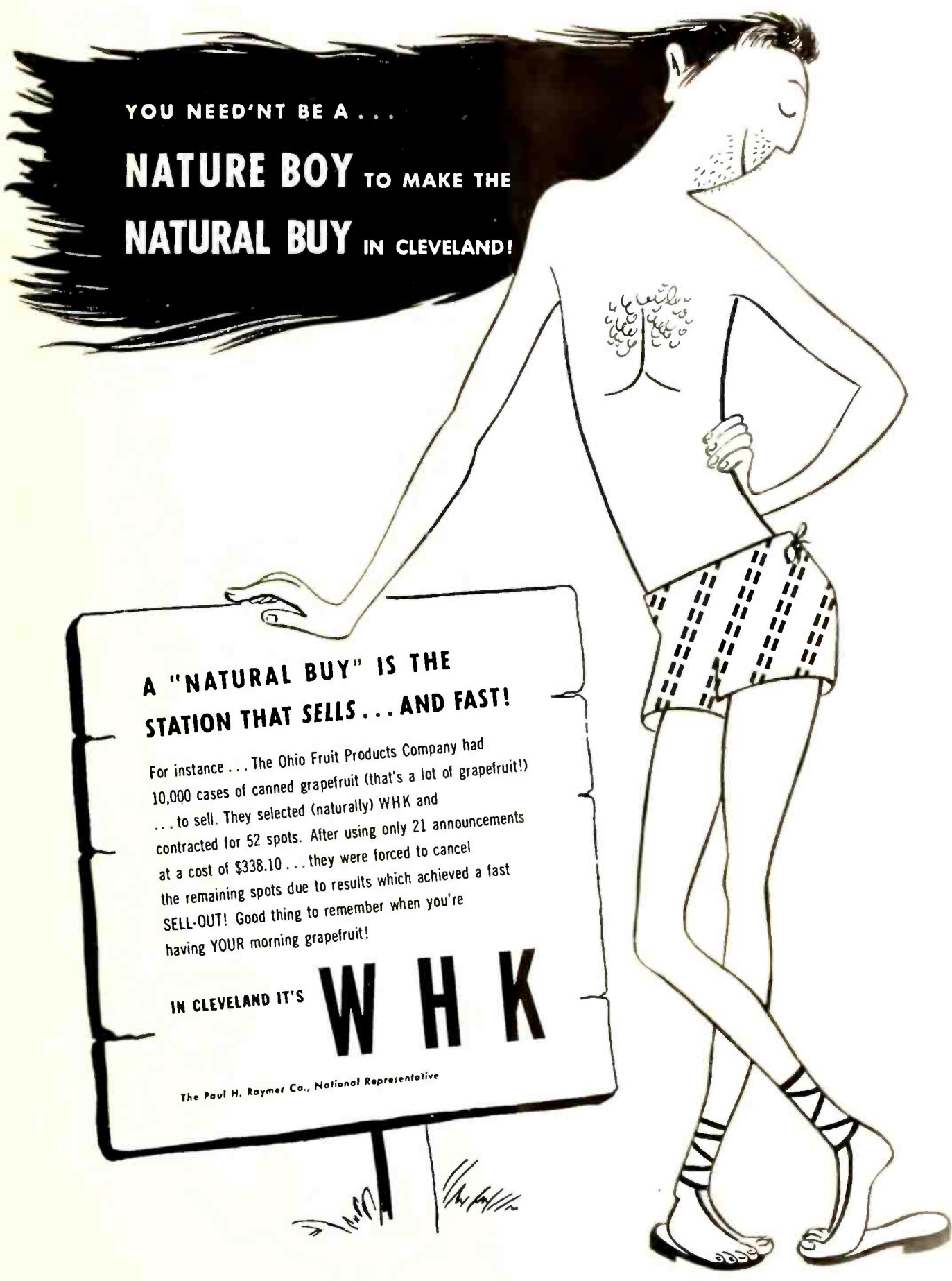
**A "NATURAL BUY" IS THE  
STATION THAT SELLS . . . AND FAST!**

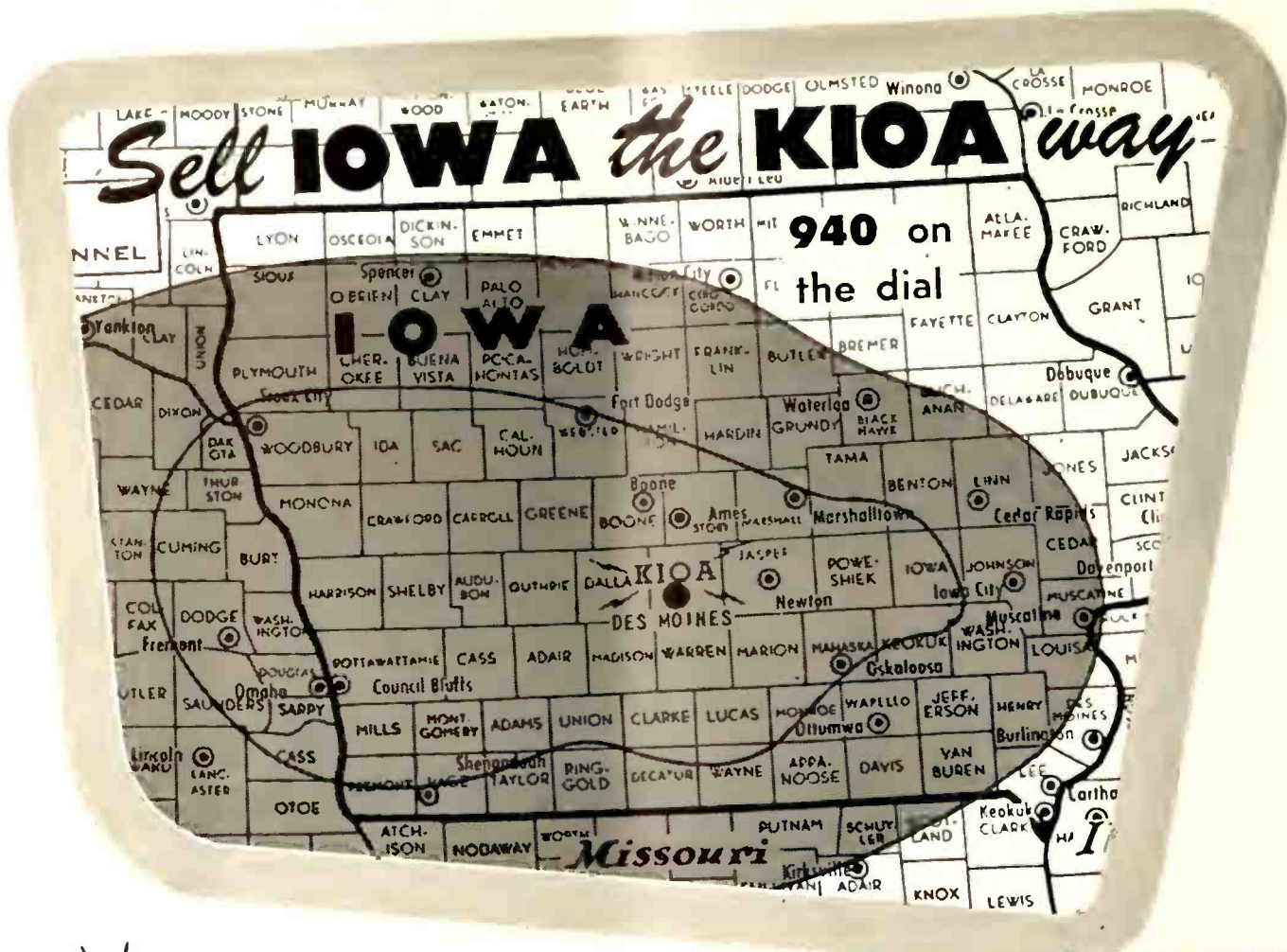
For instance . . . The Ohio Fruit Products Company had 10,000 cases of canned grapefruit (that's a lot of grapefruit!) . . . to sell. They selected (naturally) WHK and contracted for 52 spots. After using only 21 announcements at a cost of \$338.10 . . . they were forced to cancel the remaining spots due to results which achieved a fast **SELL-OUT!** Good thing to remember when you're having **YOUR** morning grapefruit!

**IN CLEVELAND IT'S**

**W H K**

*The Paul H. Raymer Co., National Representative*

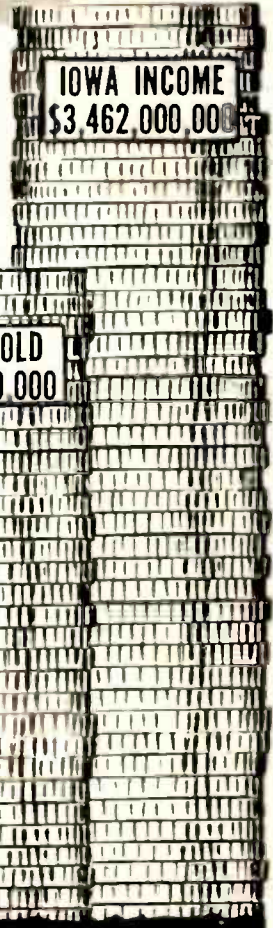




ALL THE GOLD MINED IN ALASKA  
IN THE LAST 81 YEARS IS LESS THAN  
IOWA INCOME FOR THE YEAR 1947

10,000 watts power, PLUS independent program-  
ming mean real paydirt for you in KIOA's rich  
natural trade area.

Ask any Paul Raymer representative about Iowa's  
Largest Independent Clear Channel Station —  
10,000 watts daytime, 5,000 watts nighttime, 940 kc.  
... or contact KIOA, Des Moines, direct.



**KIOA**

**THE HEART OF IOWA**

**STUDIOS IN THE ONTHANK BUILDING • TENTH AND MULBERRY • DES MOINES, IOWA**

**Farm market blooms**

**Radio is serving rural prosperity**

The farmer's income is rising faster than the cost of living. The tiller of the soil is the only segment of American economy about which this is true. Non-urban U. S. A. is still somewhat behind the city dweller in earning but its cost of living is lower, its needs less. The farmer has improved his status in the past eight years more than anyone else in the nation. In 1940 the farm income in the United States was \$7,982,600,000. Last year it rose to \$26,786,900,000. At the present rate of increase, barring major upheavals, 1948 figures will be over \$30,000,000,000.

The number one advertiser spending money in 1947 to directly reach the farmer was General Foods. In rank order the first 11 spenders of advertising dollars in farm media were:

1. General Foods
2. General Motors
3. International Harvester
4. Ford Motor
5. General Electric
6. Chrysler
7. General Mills
8. R. J. Reynolds Tobacco
9. Firestone
10. B. F. Goodrich
11. Goodyear

All compilations are based upon appropriations for exclusively farm media. The money that was spent in broadcasting to reach the non-urban market is not included at present in farm advertising tabulations.

There are good reasons for this. A radio signal cannot be restricted to farm homes. Once broadcast, a program or commercial is available for any listener within the effective range of the station. Thus many general advertisers have planned their broadcast copy for the farmer and urban dweller alike and it has been difficult to separate broadcast expenditures into farm and non-farm advertising.

It's becoming less difficult every month in the year 1948. With a growing conviction that the farmer's day and the city dweller's day are radically different, more rural stations are redesigning their program schedules to meet the needs of the families that both rise and hit the hay early. There is a new station representative organization whose sole function is to represent rural stations. Stations such as Kansas' KFRM (KMBC's farm affiliate)

(Please turn to page 128)

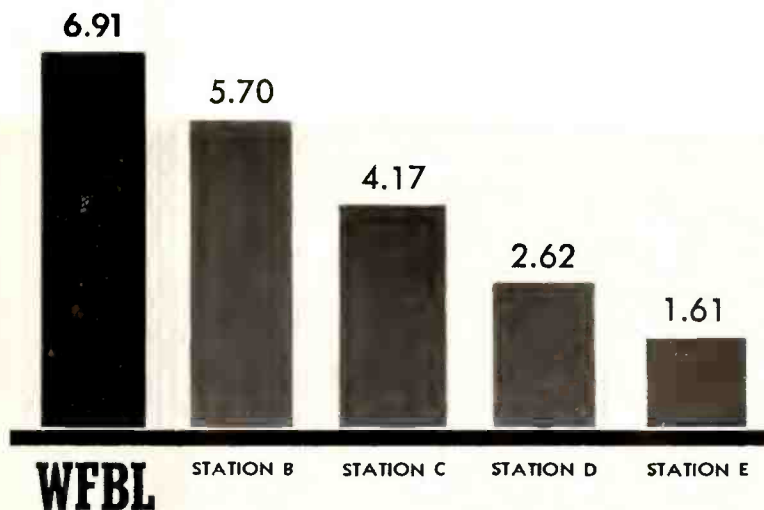
# Again WFBL Leads in Syracuse



December thru April

WINTER - SPRING REPORT

**WFBL** Leads with an Average Rating of **6.91** for all 40 Quarter Hour Daytime Periods... In Syracuse -- 8 a.m. to 6 p.m. -- Monday through Friday.



Ask Free & Peters for the latest complete Hooper Measurements of Radio Listening Audiences. WFBL has the largest share of audience for total rated periods.

**IN SYRACUSE, N. Y.**  
**THE No. 1 STATION**





## Yeah, but can he lift a sales curve?

There are plenty of tall stories in circulation. But one that definitely is not tall is the fact that an advertiser's dollar spent on CBS delivers from 6 to 48% more listeners than on any other network in Radio. And as advertisers discover this story, they turn to CBS to lift their sales curves.

The Columbia Broadcasting System

# CBS





4 4:15 4:30 4:45 5 5:15 5:30 5:45 6 NIGHT 6 6:15 6:30 6:45 7 7:15 7:30 7:45 8 8:15 8:30 8:45 9 9:15 9:30 9:45 10 10:15 10:30 10:45 11 11:15 11:30 11:45 12

Grid of program listings for Sunday through Saturday, including station call letters and program titles.

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

Main grid of program listings for Sunday through Saturday, including station call letters and program titles.

4 4:15 4:30 4:45 5 5:15 5:30 5:45 6 NIGHT 6 6:15 6:30 6:45 7 7:15 7:30 7:45 8 8:15 8:30 8:45 9 9:15 9:30 9:45 10 10:15 10:30 10:45 11 11:15 11:30 11:45 12



## ① ROCHESTER, N. Y.

"Best Test City in New York and the Middle Atlantic States," says the Sales Management Fall 1947 Test City Survey.

## ② STATION WHEC

"Best Listened To Station in Rochester" says Hooperatings — (and has been for past 4 years!)

*Plus*

## ③ Strong Program Promotion

WHEC not only "airs" your program, but promotes it with the combined force of spot announcements, newspaper advertisements, "Jumbo-size" buscards, outdoor posters, lobby displays and mail.

WHEC uses daily advertisements in both the Rochester Democrat & Chronicle and the Rochester Times-Union,—often buys extra space for special merchandising promotion.

WHEC's consistent and continuous direct mail campaign is directed not only toward key radio audiences but also toward special lists of the trade—dealers, distributors, trade association members, etc.

*Write, phone or wire for availabilities*



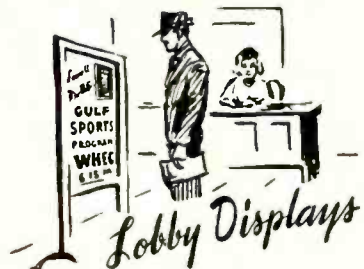
*Bus Cards*



*Newspaper Advertisements*



*Direct Mail*



*Lobby Displays*



*Outdoor Displays*



# WHEC

*of Rochester*

N. Y.

5,000 WATTS

National Representatives: J. P. McKINNEY & SON, New York, Chicago, San Francisco



Radio in the public interest is radio in the advertiser's interest. These awards from Variety and Billboard, based on program excellence and community service, mean that KXOK is doing an outstanding job in creating that priceless commodity and prime mover of merchandise . . . *listener loyalty!* If people like what we say . . . they'll buy what we sell!



"Inside the Headlines," written and presented by Bruce Barrington, KXOK news editor, has been awarded first prize among all U. S. stations, 5 to 20 thousand watts in power by Billboard Magazine.



"Variety Showmanagement Award" for fulfilling responsibility to its community has been awarded KXOK for the program "Wake Up St. Louis." This public discussion feature is one of many KXOK programs which contribute to the American way of life.

ST. LOUIS 1, MO., Chestnut 3700 **KXOK** 630 KC, 5000 WATTS, FULL TIME

Represented by John Blair & Co.  
Owned and Operated by the St. Louis Star-Times.

## THE FARM MARKET

(Continued from page 121)

are programed 100% for rural listeners. Rural stations all over the 48 states are shifting their emphasis from general programming to 100% service for the producer of food. Some of these radio outlets, like WRFD, Worthington, Ohio, have been programed from the outset for the rural free delivery contingent.

Rural networks are beginning to function. There's the California Rural Network in Southern California. This group of stations, owned by the Broadcasting Corporation of America, with W. L. Gleason as president, has found that in serving the farmer it has been able to achieve an advertising importance otherwise lacking. Announcements have been made that this rural network will expand to cover all of rural California.

In upper New York State a group of farm FM stations are going on the air, one at a time, to be linked via radio relay forming the Rural Radio Network. Although owned by farm organizations and cooperatives through Radio Rural Foundation, RRN is strictly a business operation and functions as such. The network will link a number of FM rural stations and be programed 100% for the farm markets which the stations cover.

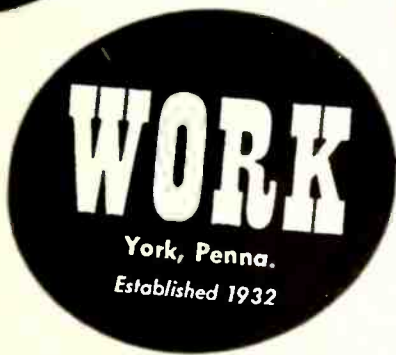
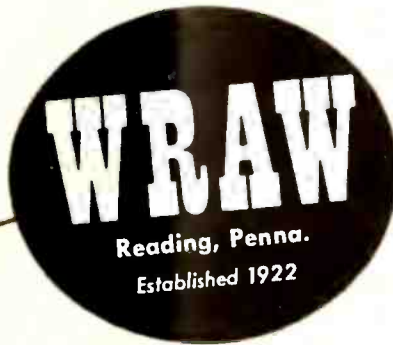
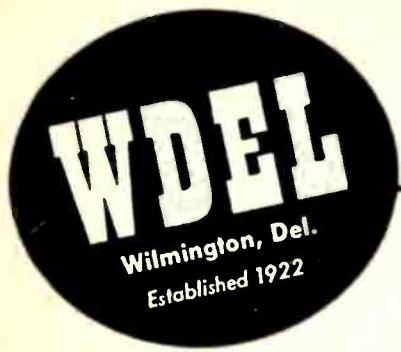
Radio hasn't forgotten that the farm is important at least as far as broadcasting facilities are concerned. California which moves between first and second place in farm income (second in '47, first in '46) has more authorized broadcast stations than any other state. Texas which runs fourth in farm income has the second largest number of broadcast authorizations. Both Texas and California are in the over 200 station class.

Broadcasting will be competing on an even basis with farm publications for the rural advertising dollar within the next 12 months. Even today it has amazing result stories to report on what it can do for the farm implement dealer, the feed merchant, the direct mail house and everyone who caters to rural America.

What sponsors have to realize is that the American farmer has the money to purchase anything that his city brother buys, but that he can't necessarily be sold with the same programs or with the same commercial appeal.

The \$30,000,000,000 estimated 1948 farm income is a lot of money for a part of the population of the United States of America whose living expenses aren't high. The farm market justifies special thinking—in broadcast advertising. \* \* \*





# STRONG

in building profitable sales

These six progressive stations are effectively creating sales for many national advertisers. Their unusual sales-producing ability is based on outstanding listener loyalty—developed and held through skillful local programming and NBC Network Programs—the best shows in radio. Write for full information and rates.

STEINMAN STATIONS



THE INLAND BROADCASTING COMPANY

**KBON** and **KBON-FM**  
Omaha, Nebr.

**KOLN**                      **KORN**  
Lincoln, Nebr.              Fremont, Nebr.

*is pleased to announce the  
appointment of*

**McGeehan & O'Mara**

Exclusive National Representatives

New York  
Boston

Chicago  
Detroit

Atlanta  
San Francisco

# WAPO

We have a **HOT HOOPER**  
in **CHATTANOOGA!**

MORE Chattanoogaans will tune in for  
new sparkling summer programs this  
month and the summer months to come.  
It's good listening, and good **SELLING**  
day and nite on

**WAPO**

*Affiliated with*

**National Broadcasting Company**

*Represented by*

**HEADLEY-REED COMPANY**

Research developing new data

## Figure factories help medium

Research has been anything but static in 1947-48. Schwerin extended his qualitative operations to all four networks' clients. Gallup released his E. Q. (Enthusiasm Quotient) ratings for stars and starlets. The E. Q. rates for advertisers the performers whose impact is on the upgrade.

Hooper released the first "projectable" U. S. Hooperatings, reporting audience sizes of all commercial programs on the air. What can be expected of this new rating from the Hooper figure factory is indicated in his figures for *Advertisement Exposures Per Week*. According to Hooper (January-February 1948) there were 536,988,000 nighttime exposures (an exposure is a commercial program heard by one family). The 536,988,000 figure does not reflect repeat listening to any programs heard more than once a week. Daytime exposures reported by Hooper were 287,234,000.

CBS plans for listener research based on a radar principle are still under wraps. The planned CBS research clinic for agencies, sponsors and stations that was blueprinted for this Spring didn't come off. There were, it appears, many other problems of greater importance than a figure session.

A. C. Nielsen has built up a larger sample on the Pacific Coast and is now reporting in this area for a number of clients, including Don Lee and CBS. For the first time in Nielsen history the rating figures from his twice-a-month report have been released for publication. During most of the year the Lux Theater was the top program on the Nielsen nighttime index.

The Pulse, radio research organization using a roster-recall form of listener research, extended its operations to five cities. Since it rings doorbells, Pulse was able to obtain TV information of great interest to advertisers.

Hooper, Pulse, and Gallup are all interested in the television field. Hooper is reporting on a limited number of hours per day, much in the manner in which he started in the radio research business. Pulse is covering homes for both TV and radio. Gallup is basically interested in the size of the TV audience. (See *SPONSOR Reports*.)

The punch-card research method announced during the NAB (National Asso-

ciation of Broadcasters) Convention in May has interested a number of broadcasters but thus far no one has invested enough money to get the enterprise really functioning. The same thing is true of a number of other "new" ideas, such as the device that tours neighborhoods in a truck and records listening with an electronic apparatus.

Commercial impact was reported during 1947-48 for the second time in an Alfred Politz study underwritten by Edward Petry, station representative. Schwerin is also making tests of the impact of commercials for a number of advertisers. National and regional advertisers are becoming conscious of the fact that research studies of advertising appeals on the air can be translated in terms of sales.

In the category of pretesting is the latest TV research device, Videotown. Newell-Emmett advertising agency has selected a town representative of many of New York's suburbs and is using it as a TV guinea pig. Every effort is being made to keep this test area from becoming self-conscious, a la *Magic Town*, of its test-tube status. Last year Gallup announced that he had plans to set up such a test town to uncover radio program and broadcast marketing facts.

Research indicating what a radiocast or telecast is doing saleswise will be developed during the next 12 months. Nielsen has the staff and everything necessary to report the sales temperature of every product on the air. It's a big job to do consistently but a number of advertising research authorities are going to ask Nielsen to lay less emphasis on audience research and more on sales effectiveness.

While the new development research continues, diary studies are still being conducted to make certain that no drastic change is taking place in the radio home. The WRC (Washington, D. C.) individual diary, the first of its kind ever recorded, proved a number of things which family diaries hadn't previously indicated. Variations of diaries are planned to reveal even more about what makes a man or woman walk to his radio, turn on the switch, dial and listen. Bob Salk (Audience Surveys), Hooper, Benson & Benson (Princeton, N. J.), and a number of other researchers are doing continuing diary analyses.

There are a number of firms, such as Conlon (Kansas City), making coincidental telephone surveys for stations. The new rating service which was supposed to compete with Hooper, Nielsen, and even BMB is still being talked about, but it's only in the lip stage. \* \* \*



## WITHOUT WASHING MACHINES, TOO!

Other stations and networks are giving away a fortune in prizes to attract listeners, so you'll have to pardon us for painting to KQV's "Request Matinee," on Monday through Saturday afternoons against rugged competition like Pirate baseball broadcasts. During the first 25 days, 700 telegrams were received from listeners. That virtually amounts to paying for the privilege of listening to us—proof once again that KQV's terrific daytime audience is an advertiser's dream! It knows what it wants, and is willing to pay for it!

**KQV** PITTSBURGH'S AGGRESSIVE RADIO STATION  
Basic Mutual Network • Natl. Reps. WEED & CO.

## Live Talent Builds Lively Sales

### ON HOOSIERLAND'S FASTEST GROWING STATION •

Your Central Indiana advertising dollar is more productive on WIBC, because WIBC's programming is built around the largest "live talent" staff of any Indianapolis station... and is specially styled for Hoosier listening tastes. Whether it's sports, music, drama, news or a variety of other features, the programs and talent best suited to your particular selling needs will be found on WIBC—the favorite radio station for outstanding local and Mutual programs in this great Hoosierland area.

JOHN BLAIR AND COMPANY • NATIONAL REPRESENTATIVES



5,000 Watts Now  
50,000 Soon

THE INDIANAPOLIS NEWS STATION

## PROGRAM RATING TRENDS

*Continued from page 101*

reason for this decline is simple. Variety is the most expensive program form on the air and while it is also the most productive of audiences, the cost per listener in most cases does not justify the expenditure. Talent costs are being pared all along the line. This is intended in no way to disparage radio's great revues. The McCarthys, Hopes, and Skeltons deliver what their sponsors order.

Situation comedy, Hooper-rated only for a four-month period (February-May), averaged within .7 of a point of the variety programs. In April of 1947 there

were 5 commercial hours a week of this type on the air. In April of this year there were 7 $\frac{1}{4}$  hours. The top-ranking situation comedy programs, like *Fibber McGee and Molly* and *My Friend Irma*, cost less than half as much as the same ranking programs in the variety category.

Running third in ratings among program types are audience participation shows, including quiz programs. These are today's bargains. On a nine-month average basis for nighttime programs they rated 10.7 and despite the spotlight which has been thrown on them recently there were no more of them on the air this past April than there were a year ago. The five-month average a year ago was 11.2.

The same five months this season produced 11.8. In April they delivered the same rating as a year ago and for the same number of weekly hours on the air.

Dramas have dropped in the number of hours they occupy on the network commercial air this year as against last. Again taking April as an example, there were 9 $\frac{1}{4}$  hours broadcast weekly a year ago, 7 $\frac{1}{2}$  this season. During April they produced an average rating of 10.2 as against 9.8 a year ago. The average for plays this season was 10.1.

Although mysteries remain as reasonable an investment as a year ago, they dropped from 15 commercial hours a week to 12. They still produced a healthy average of 9.7 for the nine-month season.

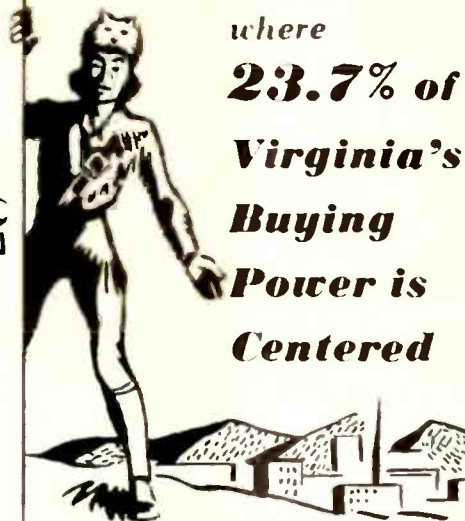
Popular music was fourth in number of sponsored evening network hours on the air in April 1948. For the entire nine-month season popular music rated 8.7. In April a year ago there were only 7 weekly commercial hours of popular music; this April there were 10 $\frac{1}{2}$ .

Radio columnists, placed in a separate category for the first time in February 1948, delivered an average 8.1 for the February-May evening four-month period. While there were fewer of them commercially on the air in April 1947 than in April 1948 (2 $\frac{1}{2}$  hours vs 3 $\frac{1}{4}$ ) they rated better last year: 9.1 vs 7.6. How-

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

with **WDBJ** alone

**YOU CAN  
OPEN WIDE  
THE DOOR**  
to the rich  
market of  
Roanoke and  
Southwest  
Virginia . . .



where  
**23.7% of  
Virginia's  
Buying  
Power is  
Centered**

Surveys prove WDBJ is by far the most popular station throughout its coverage area of nearly 1,000,000 population. Buy WDBJ and you get not only this loyal listenership but an effective combination of wide coverage, prestige and service that sells.

Roanoke and Southwest Virginia is a rich, diversified market where sales are dependent on no single income group . . . nor are they subject to radical seasonal change.

**Ask Free & Peters!**

# WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



## HOTEL STRAND

*Atlantic City's Hotel of Distinction*

The Ideal Hotel for Rest and Relaxation. Beautiful Rooms. Salt Water Baths. Glass enclosed Sun Porches. Open Sun Decks atop. Delightful Cuisine. Garage on premises.

Open All Year.

*Fiesta Grill and Cocktail Lounge  
Favorite Rendezvous of the Elite  
Famous for Fine Foods*

Exclusive Pennsylvania Avenue  
and Boardwalk

ever, the 8.1 is a high rating for their sponsors for a number of reasons. First, most are aired for only 15 minutes. That means time costs are low. Then, since they're for the most part one-man shows, talent costs are much less than those of other programs. Even Winchell, tops in this category, collected only \$7,500 per broadcast and was rated consistently over 20 during the height of the past season. This means an audience for his sponsor at \$375 a Hooper point. It takes a mystery program to top that, and mysteries take a half hour of time, or almost twice Winchell's time cost.

At the tail end of the average program ratings for the season 1947-'48 are concert music, 6.9, news and news commentators, 6.1, and a catch-all class, miscellaneous, 5.4.

There wasn't much change in the daytime trend. While the nine-month rating of daytime serials was 4.9, the figure for the five months November through May was 5.4, the exact rating of last year. The number of sponsored hours per week of the serials (comparing April vs April) was 53 1/4 in '47, 53 3/4 in '48. Daytime audience participation programs soared in sponsor fancy and will continue to increase this fall. A year ago April there were 15 weekly hours of such daytime shows, this year there were 27 1/2.

News and popular music periods are off in the daytime in ratings but popular music had a great many more sponsored hours on the air, 8 1/4 in 1948 vs 1 1/2 in 1947.

This fall there'll be less costly programs

in all categories on the air. Last season proved, for all who cared to check their ratings, that there's little relationship between program costs and listening. Creative brains are the recipe and they cost far less than "names." \*\*\*

**Big year for network packages**

**Dramatic and quiz shows dominate fast-growing list of network availabilities**

Unless the FCC rules against it in the future, the networks are permanently in the business of producing programs for

sale to clients and agencies. CBS owned and produced programs hit the Hooper First Fifteen and the Nielsen Top Ten a

**IT'S THE HOG CROP JUST PAID OFF!**



**D**o you think of the Red River Valley as one sea of wheat, and nothing else (except maybe WDAY)? Well, it ain't!

We got hawgs, corn, cattle, poultry—a diverse farm output that makes our 172,600 families richer than all out-doors. Our area's retail sales, for instance, are .458% of the U. S. total, as against .117% for the parts of North Dakota we don't cover!

And WDAY just about sets the U. S. record for popularity within its area, too. Most families hardly ever tune to any other station. May we send you the facts?



**FARGO, N. D.**

**NBC · 970 KILOCYCLES**

**5000 WATTS**



**KBIW**  
**KBIW**  
**ANY WAY YOU LOOK AT IT . . .**  
**KNOXVILLE'S BEST BET**  
**is**  
**WIBK**  
Represented by Donald Cooke, Inc.

number of times during the past season and ABC- and MBS-produced programs contributed substantially to the increased prestige of these chains.

Whereas a year ago there were only 62 web-produced programs available for sale, this year the networks are offering 81, an increase of 19 vehicles. The greatest increase has been in the category of quiz programs and dramatic offerings. Last year SPONSOR reported no network-built quiz presentations available and while there were 27 available dramas in 1947 there are 34 today.

There are reasons for both of these in-

creases. While drama did not produce the highest average Hooperatings for the season 1947-1948, it ran second in the period, with an average rating of 10.1 against the top average of 12.8. The latter was achieved by the variety programs, the most expensive on the air. Starting in February of this year Hooper placed situation comedy programs, a form of drama, in a special classification. For the four-month period February through May they rated 12.1.

Dramatic programs are listener-producing at low talent costs. Only one program of this type, *Lux Radio Theater* with a

talent budget of \$18,000, is high-priced. The other air plays are for the most part well under the \$10,000 figure, although a few, like *Screen Guild Players*, are price-tagged at exactly \$10,000.

The emergence of network-built quiz programs is a direct result of the program of the year, *Truth or Consequences* (see *Program of the Year*, page 115). *TOC*, which in the past seldom had reached top audiences, hit number one during the past season and started the "telephonitis" trend. ABC's network-produced *Stop the Music* (owned by Lou Cowan) built so quickly on Sunday night that it forced CBS and MBS to create like quiz packages very quickly. Only NBC (as SPONSOR goes to press) has kept out of the network-built quiz package field.

During 1947-1948 CBS pointed with pride to two great audience programs which it had built and sold, *My Friend Irma* and *Arthur Godfrey's Talent Scouts*. Not only were these top-audience programs but they were consistently high among the Nielsen ranking of "homes per dollar" nighttime vehicles. Both of these programs,—without even counting contiguous discounts which lowered considerably the actual cost of time to their sponsor, Lever Brothers—delivered well over 400 homes per dollar through the season.



## San Francisco's Carriage Trade is Practically EVERYBODY\*

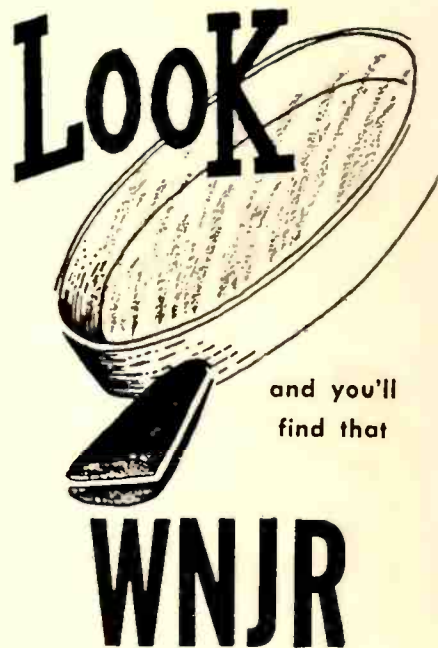
\*Sales Management's latest Survey of Buying Power shows that San Francisco has the biggest per capita net effective buying income of the nation's 200 largest cities!

AND ONE COLUMBIA STATION  
SERVES THEM ALL



Represented Nationally by Edward Petry & Co. Inc.

Pacific Agricultural Foundation, Ltd.  
San Jose, California



and you'll  
find that

# WNJR

is the station to aid in magnifying your sales in the rich North Jersey Area.

5000 WATTS

the radio station of the  
**Newark News**

Network program-packaging authorities feel that the nets' ability to put on a program and keep it running and increasing its audience is an important factor in building salable properties for sponsors. It took ABC a year of broadcasting *The Fat Man* before it sold it. *Candid Mike* has been on a year; while it has no bankroller as SPONSOR goes to press, there is plenty of activity in the bankroll direction at this time. *Candid Mike* has achieved fine publicity acceptance during the past year and its audience is growing.

MBS will concentrate its new packages this fall during the daytime hours, its success with *Queen for a Day*, *Heart's Desire*, keying its future thinking. Mutual, unlike other active program-building webs, selects its package programs from the offerings of independent packaging firms. The network contracts for the top low-cost offerings of producers and develops them as exclusive MBS vehicles. Programs like *Twenty Questions*, *Meet the Press*, and *Juvenile Jury* have justified the MBS program-building formula.

The one network which hasn't gone into the production of programs on too broad a front is NBC. The reason is simple. There isn't much time available for packages on NBC. NBC also isn't accustomed to waiting for a program to build.

Executive thinking on the senior network front, although not officially, is to take other networks' programs when they've reached the top audience ranking classification. It's the thinking of Niles Trammell, network president, that the program is even more important than the sponsor when a time period opens on NBC. NBC's program building is restricted mainly to prestige items, like the NBC Symphony and the Fred Waring program, each of which was conceived to fill a special niche. In the case of the former, NBC needed a symphonic group years ago to obtain for it the prestige that CBS had achieved through the latter's presen-

tation of the New York Philharmonic-Symphony broadcasts. In the latter case, NBC wanted to answer the critics of daytime serial dramas. Each has done its special job. Each lacks a continuing history of commercial success.

This is not true of network packages being built today. For the most part they're as commercial as a lending-library novel and as inexpensive.

Show building is one way that a network can be certain that it doesn't lose a program. Since it's the program not the sponsor that gathers listening, advertisers usually stay with their vehicles. Program building is life insurance for a chain. \* \* \*

On WSBT, every  
CBS show has  
a Hooper that's  
higher...

Yes, 23% to 202% higher!

**WSBT**  
SOUTH BEND

CBS • 960 KC • 5000 WATTS

WSBT Hooperatings on all CBS shows are higher than the national ratings. Not just a little higher, but *much* higher—23 to 202 per cent!\* And no other station, either local or out-of-town, even comes close in Share of Audience. It is WSBT—and *only* WSBT—that gives you blanket coverage of the South Bend market.

\* Hooper Report, Fall-Winter 1947-48

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

IT'S THE  
*Audience*  
THAT  
MAKES A STATION GREAT!

**KMLB**  
MONROE, LOUISIANA  
**HAS MORE  
LISTENERS**

in Northeastern Louisiana  
Than All Other Stations  
Combined!

AFFILIATED WITH  
AMERICAN BROADCASTING CO.  
REPRESENTED BY  
TAYLOR-HOWE-SNOWDEN  
*Radio Sales*



★  
**By every measurement**  
**WTIC**  
**dominates the prosperous**  
**Southern New England**  
**Market**  
★

Paul W. Morency, Vice-Pres.—Gen. Mgr.

Walter Johnson, Assistant Gen. Mgr.—Sls. Mgr.

WTIC's 50,000 watts represented nationally by Weed & Co.



# signed and unsigned

## New Agency Appointments (Continued from page 18)

| SPONSOR   | PRODUCT (or service)                            | AGENCY                                |
|---|---|---------------------------------------|
| Campbell Soup Co, Camden                            | V-8 vegetable juice, tomato catsup, chili sauce | Dancer-Fitzgerald-Sample, N. Y.       |
| Central Radio Stores, Providence                    | Radio stores                                    | Ben Kaplan, Providence                |
| Chambers Distributing Co, Jersey City               | Gas ranges                                      | A. W. Lewin, Newark                   |
| Claremont Inn, N. Y.                                | Restaurant                                      | Robert Hilton, N. Y.                  |
| Clark's Restaurant Enterprises Inc, Seattle         | Restaurants                                     | Hiddleston, Evans & Merrill, Seattle  |
| Coffette Products Inc, N. Y.                        | Coffette Oil Shampoo                            | Dunjon & DuBrowin, N. Y.              |
| Cover-Girl Hosiery, Newark                          | Hosiery   | Art-Copy Advertising, Newark          |
| Buster Crabbe Aqua Parade of 1948                   | Aquacade  | Smith, Bull & McCreery, H'wood        |
| Delaveau Cough Syrup Co, Phila.                     | Cough syrup                                     | Harry Feigenbaum, Phila.              |
| Erie Clothing Co, Chi.                              | Men's clothing, accessories                     | Phil Gordon, Chi.                     |
| Essex House, N. Y.                                  | Hotel   | Needham & Grohmann, N. Y.             |
| Eversharp International Inc, Toronto                | Pens, pencils, Schick razors                    | Baker, Toronto                        |
| Hamburger Co, Chi.                                  | Martin's Cherauova Wine                         | Schwimmer & Scott, Chi.               |
| Hotel New Yorker, N. Y.                             | Hotel   | Peter Hilton, N. Y.                   |
| Jaques Mfg Co, Chi.                                 | K C Baking Powder                               | Gordon Best, Chi.                     |
| Kay-Baron Clothes Inc, N. Y.                        | Clothing  | Levy, Newark                          |
| Lady Esther Ltd, N. Y.                              | Cosmetics                                       | Ruthrauff & Ryan, N. Y.               |
| Lektrolite Corp, N. Y.                              | Flameless cigarette lighters                    | Birmingham, Castleman & Pierce, N. Y. |
| Lever Bros Co (Pepsodent div), Chi.                 | Hedy Wave Home Permanents                       | J. Walter Thompson, Chi.              |
| Lewis Dance Studios, N. Y.                          | Rayve Creme Shampoo                             | Needham, Louis & Brorby, Chi.         |
| Magnum Chemical Corp (Dif Corp div), Garwood, N. J. | Dance instruction                               | Armstrong, Schleifer & Ripin, N. Y.   |
| Manufacturers Value Co, N. Y.                       | Washing powder, hand cleaner                    | French & Preston, N. Y.               |
| J. C. Marlow Milking Machine Co, Mankato, Minn.     | Safety door handles                             | Furman, N. Y.                         |
| Mon Ray Chemical Co, Forest City, N. C.             | Milking machine                                 | Harold C. Walker, Mnpls.              |
| Mother's Cake & Cookie Co, Oakland                  | Liquid deodorant                                | Earle A. Buckley, Phila.              |
| National Council Protestant Episcopal Church, N. Y. | Cakes, cookies                                  | Jewell, Oakland                       |
| Pepsi-Cola Co, N. Y.                                | Religious                                       | H. B. Humphrey, N. Y.                 |
| Procter & Gamble Co, Cincinnati                     | Soft drink                                      | Biow, N. Y.                           |
| Puerto Rico Agricultural Co, N. Y.                  | Spic and Span                                   | Biow, N. Y.                           |
| Republican National Committee                       | El Prado cigars                                 | Cecil & Presbrey, N. Y.               |
| Royal Palm Furniture Factories Inc, Miami           | Politics  | Lockwood-Shackelford, L. A.           |
| S. Rudofker & Sons, Phila.                          | Florida Modern Furniture                        | Advertising Assocs, Miami             |
| Seabrook Farms, Bridgeton, N. J.                    | Formal wear                                     | Harry Feigenbaum, Phila.              |
| Serve-Rite, N. Y.                                   | Frozen foods                                    | Peter Hilton, N. Y.                   |
| Star Union Products Co, Peru, Ill.                  | No. 50 New Lac (floor finish)                   | William Warren, N. Y.                 |
| Bob Walters Candy Co, N. Y.                         | Star Model, Sepp'l Brau beer                    | W. D. Lyon, Cedar Rapids              |
| Winarick Inc, N. Y.                                 | Candy   | Birmingham, Castleman & Pierce, N. Y. |
| World Airways Inc, N. Y.                            | Jeris Antiseptic Hair Tonic, Cream Oil          | Harry B. Cohen, N. Y.                 |
|   | Air travel                                      | French & Preston, N. Y.               |

## Advertising Agency Personnel Changes

| NAME                 | FORMER AFFILIATION                                 | NEW AFFILIATION                                       |
|----------------------|--|---|
| Robert J. Burke      | Advertising Inc, Dallas, mgr                       | R. J. Burke Advertising (new), Dallas, head           |
| Madeleine M. Carroll | —  | Stewart-Lovick & Macpherson, Toronto, timebuyer       |
| MacLean Chandler     | —  | Leo Burnett, Chi., timebuyer                          |
| Vic George           | Whitehall Broadcasting Ltd, Montreal, pres         | Canadian Marconi Co, Montreal, bdcstg mgr             |
| Vance D. Hicks       | Young & Rubicam, N. Y., media dept                 | Same, Detroit, media dir                              |
| George S. Lannan     | —  | Lannan & Sanders Inc (new), Dallas, pres              |
| R. L. Lenhart        | Erwin, Wasey, N. Y.                                | Lenhart & Co (new), York, Pa., head                   |
| Alice Liddell        | —  | Ingalls-Mimter, Boston, media dir                     |
| Gerald Lieberman     | Independent TV writer-dir                          | Leland K. Howe, N. Y., TV dir, acct exec              |
| Bill Mellvain        | Leo Burnett, Chi., timebuyer                       | Same, N. Y., in chge radio, TV                        |
| Harriet Miller       | WINX, Wash.  | Robert J. Enders, Wash., radio dir                    |
| William J. Morris    | BBD&O, N. Y., TV, motion picture head              | Biow, N. Y., TV, motion picture superv                |
| Merrill D. Ormes     | E. H. Klaus & Co, L. A.                            | Kaiser, Oakland, media dir                            |
| Carol Perel          | Arthur Meyerhoff, Chi., prodn staff                | Same, timebuyer                                       |
| Douglas Powell       | Joseph R. Gerber, Portland, vp, acct exec          | Carvel Nelson, Portland, Ore., vp, partner            |
| George Rich          | Arthur Meyerhoff, Chi.                             | Same, "On the Century" producer                       |
| Stanley Rowen        | Stuart Bart, N. Y., media dir, acct exec           | Mike Goldgar, N. Y., acct exec                        |
| J. M. Sanders        | —  | Lannan & Sanders Inc (new), Dallas, exec vp           |
| Stan Schulberg       | Madison, N. Y.                                     | Battistone & Bruce, N. Y., acct exec                  |
| L. Edward Scriven    | McKinsey, S. F., western mgr                       | Roy S. Durstine, S. F., acct exec                     |
| Ray Simms            | Kenyon & Eckhardt, N. Y., timebuying dept asst mgr | Erwin, Wasey, N. Y., radio, TV timebuying dept mgr    |
| W. C. Smith          | Omar Inc, Omaha, div sls mgr                       | Caples, Omaha, acct exec                              |
| Irving E. Stimpson   | Safeway Stores, Seattle, publ rel mgr              | Frederick E. Baker, Seattle, partner                  |
| William D. Thackeray | Griswold-Eshleman, Cleveland, acct exec            | Beeson-Faller-Reichert, Toledo, acct exec             |
| William Travis       | WMLO, Milw., gen mgr                               | Leland K. Howe, N. Y., acct exec in chge radio        |
| K. N. Whatmore       | J. D. Tarcher, N. Y., acct exec                    | Kastor, Farrell, Chesley & Clifford, N. Y., acct exec |
| Jack Whitnall        | —  | Rolfe Whitnall, L. A., partner                        |
| Allen Winkelman      | —  | Rolfe Whitnall, L. A., partner                        |
| Herman F. Young      | King Features Syndicate, N. Y.                     | M. Ryan, N. Y., vp                                    |
| James Gwin Zea       | CBS, N. Y.   | National Export Advertising, N. Y., radio prodn dir   |



## Sports, news, and music block programing techniques hypo listening to independents

Block programing is in the listener interest. It grew out of the independent stations' use of records and news to keep them on the air. At first so-called block programing was a hodgepodge of music and news without a thought of mood. Then it began to grow into a full-fledged programing formula as the smooth-tongued Martin Block at New York's

WNEW programed his two hour session for mood and appeal. What started out as an expedient to fill time became an art. Stevens University (N. J.) began research into mood programing. Research was also conducted throughout Great Britain on the production and relaxation impact of music. The wired-music organization Muzak began mood programing

of recorded music. Block programing was born.

It was still very much without a proved reason for being until Dr. Frank Stanton, then research executive at CBS, inspired the diary form of research which proved to all and sundry that block programing was not just an independent station expedient but an integral ingredient in catering to listening America.

The CBS diary studies quickly proved to that network's executives just how essential block programing (they called it mood programing) was. Briefly, it indicated that dialers didn't want variety, they wanted a lot of the same thing. The diary studies also indicated just how listeners had to be led from one mood to another. What started out as a CBS device to check its owned and operated stations ended up as a set of broadcast programing commandments. It forced CBS to relinquish the Johns-Manville news program at 8:55 p.m. despite the fact that that program had the greatest listening audience of any single one on the air (first U. S. Hooperating, Spring 1948). Being between two non-news programs the newscast disrupted mood sequences of listening on CBS.

While big-name programs can run counter to block programing and still gather top audiences, they do better back-to-back. Thus the NBC Tuesday night comedy sequence of *Date with Judy*, *Amos 'n' Andy*, *Fibber McGee and Molly*, *Bob Hope*, and *Red Skelton* has been for several years an almost unbeatable combination. MBS has built a block-programing combination with its whodunit schedule on Sundays: *House of Mystery*, *True Detective Mysteries*, and *The Shadow*. CBS takes over Monday night with drama—*Radio Theater*, *My Friend Irma*, and *Screen Guild Theater*. *Irma*, while a comedy, is situation comedy, which is drama. ABC gathers the mood programing bonus with its hour-long *Breakfast Club* which from nine to ten a.m. daily tops all other network competition. Because *My True Story* appeals to the same audiences which tune the *Breakfast Club* it holds on to the block programing edge. The audience is lost (in part) by ABC because of *Betty Crocker*, *Listening Post*, *Clubtime*, and *Dorothy Kilgallen* (10:25-11 a.m.). Although it's unusual, the audience then returns to ABC for the half-hour *Breakfast in Hollywood*; seldom does a disrupted block sequence bounce back as quickly as this.

Horizontal block programing—airing the same type of show at the same time daily (or nightly)—has been tried in a number of cases, though block programing

In Eastern  
**OKLAHOMA**  
 use  
**KTUL**

Tulsa's only exclusive radio center. Only CBS outlet in the rich "Money Market" section of prosperous Oklahoma. Write KTUL, Boulder on the Park, Tulsa, Okla.

**5,000 WATTS  
 DAY & NIGHT**

JOHN ESAU  
Vice-Pres. and Gen. Mgr.

■ AVERY-KNODEL, Inc.  
National Representatives

is usually restricted to back-to-back scheduling. KWK (St. Louis) was one of the first to put on a mystery at the same time every night. The formula did well for Hyde Park Beer on this station. The idea spread. WNEW went all out for a *Mystery at Eight* appeal. The WNEW listening indices went up. The blow-up came because there weren't enough reasonably-priced transcribed mysteries available. So the station, unhappily, found it necessary to drop horizontally block-programmed mysteries. There was no question of the listening appeal even against four-network competition. In Boston WCOP (ABC) has adopted the horizontal mystery formula and is finding it does things to its audiences. WCOP records several of the ABC block of mysteries and airs one at the same hour each night.

Both vertical (back to back) and horizontal (same time daily) block programming are an assured way of reaching audiences. They make it simple to develop listening habits.

Contrapuntal programming, the reverse of block programming, is not new. It too grew out of the CBS diary studies which showed where the audiences went when a mood or sequence of programs was disrupted. The basis of contrapuntal programming is fundamental—offer the audience something they can't find elsewhere on the dial.

ABC, in an effort to build its own 8 to 9 p.m. listening, bought a Lou Cowan idea, *Stop the Music*. The idea had been turned down previously by CBS as not in keeping with its programming. In a comparatively short time, ABC had built up a sizable listening audience. Other stations and networks found the new competition tough. Before long CBS decided that an audience participation program from 9 to 10 p.m. would catch the audience ABC was building from 8 to 9, so CBS added *Catch Me If You Can* to *Strike It Rich* (9:30-10 p.m.).

With all the big-time competition on a Sunday evening, what can a block programming station like WNEW do to reach listeners? It goes contrapuntal. It programs the light classics in music since there is no music of this kind available elsewhere in the early Sunday evening hours. The broadcasts by the *New York Times* station WQXR are heavier in nature than WNEW's musical programming. Result? WNEW is reaching the highest Sunday evening audience it has had in a long time.

Contrapuntal programming is the only way an independent station can obtain audiences for advertisers while the top-

ranking Hooper, Nielsen, or Pulse rated programs are on the air. Contrapuntal programming is, however, something more than that. It's programming with an eye towards reaching audiences of other stations which have disrupted their mood programming because of commercial commitments.

In placing spot programs, contrapuntal programming is an essential hint to agencies on time selection. A sponsor may happen to have a soap opera like *Claudia and David* (Coca-Cola) and find it impossible to place it on a spot basis in a soap-opera sequence. It is not impossible to place it on a station which competes with the

leading soap-opera station at a time when the soaper is forced to break into the daytime serial mood with quiz, news, or other form of show. The women who want daytime serials go looking for them when they shift on the dial.

Timebuying can't stop with knowing what's before and after the spot that's being bought. It goes on to what's on every other station that can be heard in an area. If an audience isn't delivered by the station that has been bought in the past, it can be, and frequently is, delivered by a competing station.

Audience larceny is one form of stealing that's legal. \*\*\*



This month, Kansas farmers are harvesting a rich yield of golden wheat. Millions of bushels are being sold for millions of dollars.

All through WIBW-land farm families are buying. They're buying equipment for farms and homes. They're buying more food, more clothing . . . more everything. And they're making these purchases by brand name.

That's why it's *always* harvest time for WIBW advertisers. Twelve months of the year, they reap the rich yield of sales seeds which WIBW has planted deep in the friendly, receptive minds of our vast farm audience. Put WIBW to work for you and share this year-round harvest.

Serving the First Families of Agriculture



CBS

BEN LUDY Gen. Mgr. WIBW-KCKN

Rep.: CAPPER PUBLICATIONS, Inc.



# WGTM

W I L S O N  
N O R T H C A R O L I N A

*Allen E. Wannamaker, Mgr.*

## 24 YEARS

AS CENTRAL FLORIDA'S  
PIONEER BROADCASTING  
STATION



Still the only station covering the 21 counties which are central Florida — "The Sun Empire".

The Florida market means North, South, West and Central Florida. WDBO, the low frequency station, (580 kc) serves 1/4 of Florida's population.

# WDBO

ORLANDO, FLORIDA  
580 KC • 5000 WATTS

*Represented*

Nationally by JOHN BLAIR . . . Southeast by HARRY E. CUMMINGS

## SPOT CONTESTS

(Continued from page 74)

contest for a local store, Uptain's Footwear. To be eligible for a phone call from the program, listeners had to obtain an entry blank at the store and send it in with a 25-word letter telling why they bought their footwear at Uptain's. The show pulled nearly 500 entries a week for several weeks, and the sponsor reported a sales record.

Despite the natural tendency to imitate outstanding network successes, local contests are by no means bereft of originality. Many stations stage contests and promotions peculiar to their locale. Farm-belt stations put on annual agricultural contests which turn into family outings, with farmers from nearby states and cities virtually declaring holidays.

The increasing radio listenership to weather forecasts give the Sinclair Coal Company a perfect program device for their broadcast advertising on WJBK, Detroit. Twice daily, at 8 a.m. and 3:25 p.m., listeners tune to hear the results of *Beat the Weatherman*. After the official forecast in the morning three listeners are called to predict the exact afternoon temperature. The winners get a \$5 cumulative jackpot.

In Hollywood, KFVB's *Gadget Jury* trades on the fact that people like to tinker in their workshops. Three thousand dollars in prizes were offered to listeners writing the best letter which began, "Why don't they invent a . . ." Other stations feature knitting contests, corn-growing contests, fishing contests, garden contests, and so forth.

Individual station contests sometimes grow out of a local gag. Disk jockey Hal Lewis at Honolulu's KPOA played a record one morning called *Deck of Cards*. A Lewis listener called, asked what the number of spots in a deck really total. Lewis didn't know, so he asked his listeners. His thirteen participating sponsors are all among his listeners, and they didn't know either. Next day, Lewis found himself in the middle of a contest with \$600 in prizes. Over 300 contestants phoned in during the first hour of the contest. The mail count soared past the 1,000 mark during the first 48 hours of the spot-counting promotion. The newspapers picked it up and ran stories on it. It became a red-hot subject all over Honolulu. There was a heavy run on bridge decks. Even the governor of Hawaii, Ingram M. Stainback, got in the act as an honorary judge. The publicity for the sponsors of Lewis' show was tremendous. \* \* \*

## FALL FORECAST

(Continued from page 29)

wise hasn't been any great consumer demand. Most bar candy this fall will have a five-cent size again and the buying resistance caused by six and seven cent prices and the larger size bars at ten cents will have to be overcome by advertising stressing the nickel tag. Despite the decrease in size there's less profit in the nickel bar than there was before the war, but that's what the public wants to pay and that's what the candy industry is going to give them. Candy manufacturers estimate that they'll be spending 25% more for advertising in 1948-49 than last year.

A number of firms which have thus far had only a mail-order national business coupled with a strong regional volume will take a flyer at national distribution. They will for the most part be candies of a type not manufactured by the big national candy firms. Not more than two of them are expected to go network.

Consumption of evaporated and condensed milk, which jumped to fantastic heights during the war, has settled down to slightly over prewar levels. It returned to these levels so rapidly that the product has backed up on milk firms and advertising will be pushed very hard on new canned milk uses. As plans stand, they're going to try to do it with national spot advertising so that they will be able to adjust copy to suit the weather and regional eating habits.

Drugs will be cutting budgets. Most pharmaceutical houses will concentrate on new lines instead of battling over-enthusiastically for competitors' business. The drug industry doesn't know what the immediate future will bring and is making haste slowly.

The cosmetic market has contracted about 28% during the past six months. The growth of home permanents like Toni has in part offset the drop in sales of lipsticks, rouge, powder, and other make-up items. While Rexall and Lever Brothers have added cosmetic products to their lines and will promote them strongly, these lines were added in an effort to diversify the new parent company's line of products rather than to expand at the outset the sales products added. A number of test campaigns will be started this fall by new entrants into the cosmetic field but little spectacular is expected.

The soap firms will do very little retrenching. P&G has thus far in 1948 had its biggest year. Lever Brothers' gross is up. Colgate-Palmolive-Peet business has been spotty. In some territories it is

doing very well and some of its lines are expected to hit an all-time high in 1948. Because business is uneven, its advertising plans for this fall are also uncertain. It has been a big user of national spot advertising for some time, much more so than P&G or Lever, and evidences no disposition towards change.

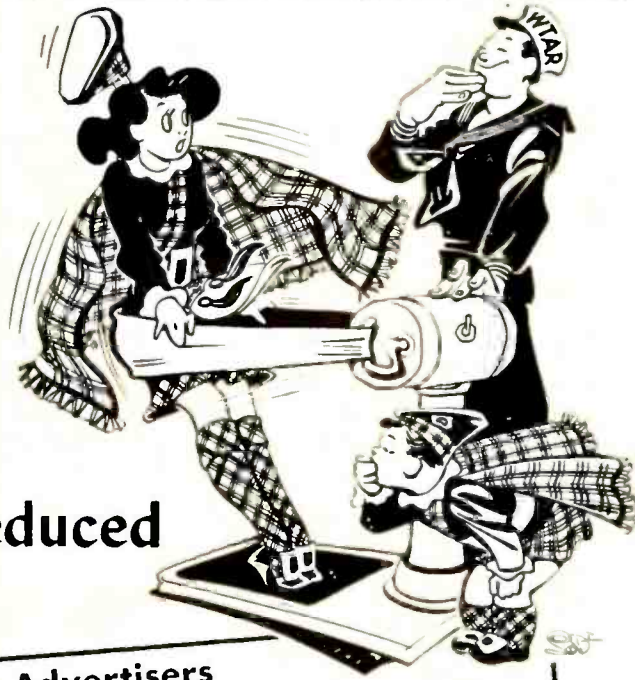
The tobacco industry will be spending more in broadcast advertising this fall than ever before. This would be true even without figuring the monies which they will be investing in TV. When their TV advertising is included it appears that the total budgets will be 30% above last

year's. A great portion of this increase will come from the leaders, with new cigarettes representing less than 5% of the total advertising expenditure of the field.

The budgets of the brewers will also be increased. The increase in this case will be due almost entirely to their use of TV in which they are investing heavily.

In sum, radio advertising generally will be up this fall but the increase will come for the most part from new advertisers and new products. There'll be many more advertisers seeking broadcast attention and they'll be seeking it via all phases of broadcasting—AM, FM, and TV. \* \* \*

**Sales  
Costs  
too,  
can be reduced**



### TO: Thrifty Advertisers FROM: WTAR-Norfolk

"Our Fall-Winter CM Hooper ratings show amazing results, particularly daytime, with 3 additional stations (not operating in the same period last year) now competing. Analysis shows:  
"For 15 of the 40 daytime Mon.-Fri. quarter hours WTAR has a higher rating than all other six local stations combined. For 36 of the quarter hours WTAR out-rates its nearest competitor.  
"At night, for 43 of the 56 half hours between 6:00 and 10:00 p.m., Mon.-Sat., WTAR has a higher rating than the other three local nighttime stations combined. On the other 13 half hours WTAR is first by a comfortable margin."

*Campbell Armour*  
President

Let us tell you more  
about this thrifty  
WTAR-Norfolk market

**NBC AFFILIATE**  
**5,000 Watts Day and Night**

Operator, WTAR-FM 97.3 Megacycles  
National Representatives: Edward Petry & Co.



# SPONSOR



## SPEAKS

### TV's Big Week

The week of June 21, 1948, which included such events as the Republican National Convention and Joe Louis' final defense of his heavyweight title, probably will go down in television history as the latter's big debut.

Next to the nominations themselves, television was the top story of the Convention. It was ever-present in the huge hall and around the candidates' headquarters. Countless newspaper observers devoted space to it, radio reporters spoke of it, candidates and delegates were constantly aware of it. And although television sets serviced by some 30 telecasters

around the country totaled less than 500,000 the *New York Times* estimated that 10,000,000 people watched. Yes, television was there.

The intense interest has been built up by a combination of effective publicity, merchandising, programing, and the unique advantages of the medium. Sound planning, and particularly sound programing, can insure sustained enthusiasm for some time to come. During the Convention much of the fare was of inferior, even meaningless, calibre. Telecasters will do well to guarantee their investments by charting programing as their top consideration; sponsors will serve their own interests and the growth of a magnificent advertising medium by insisting on it.

### You Need The Tools

With management's highest levels demanding flexibility in all forms of merchandising, including advertising, it's vital to know what national spot and regional networks can do for flexibility. *SPONSOR's Fall Facts* edition, the second annual edition of its kind, briefs the advertising manager on the high spots of what he should know about the coming fall and what broadcast advertising has to offer this year.

Read it. Then take time out to see the broadcasting contact men who come to see you in July and August. Invite others to visit you. Don't make changes, of any kind, until you've heard the entire 1948-1949 story.

It's different.

### Again, A Name For Spot

A large number of pages in this *Fall Facts* edition are devoted to a facet of broadcast advertising which we consider to be frequently undiscovered and even more frequently misunderstood.

Why spot, with its excellent advertising characteristics, should still occupy a remote place in the planning of numerous important advertising men is due to many causes. Not least of these is the "topsy" growth of the medium, the confused thinking about its meaning, and the lack of substantial promotion. In our opinion spot is the most underpromoted (and consequently underrated) of all the advertising media.

Its intrinsic value is such that it has prospered nonetheless—and, as reported throughout this issue, will do better.

Several times in the past we have stated that spot will benefit in several ways by a change in name. Most advertising buyers take the word "spot" to mean an announcement or station break, while sellers would also like them to think of it as an over-all term for a flexible method of employing radio advertising. A change in the over-all term, maybe "flexible" or "selective" or what have you, would eliminate the confusion. Further, it would encourage stations and station representatives alike to embark on sound selling promotion of the medium. The result, we feel sure, will be widely increased understanding and acceptance.

We hope that suitable action will be taken soon by sellers of spot.

## Applause

### TELEVISION CHANGETH EVERYTHING

Two groups within broadcast advertising deserve a special round of applause from television. They are the advertising agencies and station representatives.

Advertising agencies to most people are notoriously commercial. They function on a cost-plus-15% on practically everything they do—that is except TV. Many agencies have been investing their own cash working in the visual medium, and others have been taking a sizable loss on most accounts they handle. Long before it was even "respectable" to advertise in video, Ruthrauff and Ryan had Lee Cooley and a staff presenting programs for Lever Brothers from DuMont's first peewee studio. Cooley, now video director for McCann-Erickson, did some beautiful hearts and flowers versions of daytime serials that would have had the women in the home crying their hearts out, if they had been able to see them.

What R&R did then is being done today by scores of agencies. They could have stood by and waited for the medium to "arrive." They could have continued not to fight

the early prohibitions which kept the actual program producer removed from the scanning of the program. Instead they went right down the line for artistic integrity, for the right of the sponsor or the agency executive to make his own mistakes. They're making their contributions to the new broadcast advertising art.

Station representatives also are doing this. Sometimes they are accused of taking their percentage of the business they handle and letting the chips fall where they may. They are certainly not following this procedure in TV. Station representatives have gone into the field and hired men with television knowhow, or men with thirst for knowledge who have acquired TV knowledge rapidly. These station representative men have had little to sell. Their major job has been servicing the infant industry on a station level. Maybe the representatives have looked upon this move as protection in holding their stations, but regardless of this, they have been paying men in five figures to service TV.

**WLW's "Morning Matinee"**  
pulled **24%** of all requests  
to an offer made  
on **150** stations!

**Robin Hood Enriched Flour**

INTERNATIONAL MILLING COMPANY  
MINNEAPOLIS, MINN.  
March 9, 1948



Mrs. Ruth Lyons  
Morning Matinee  
Station WLW  
Cincinnati, Ohio

Dear Mrs. Lyons:

I would like to take this opportunity to thank you for the grand jet you did in telling your listeners of the scissors offered by Robin Hood Flour for 25¢ and proof of purchase. I am sure you will be interested in knowing that your one program directed approximately 24% of all requests received from radio stations. When you consider that we plugged this promotion on about 50 stations in the northern section of the country and over 100 stations in the South carrying "Queen For A Day" radio show, it makes your response all the more outstanding.

I don't know to what we can attribute such success unless we say it is just smart programs and excellent handling of the show by yourself which has built up such an unusually faithful and responsive audience.

We thank you sincerely for such fine cooperation.

Yours very truly,

INTERNATIONAL MILLING COMPANY

*William King, Jr.*

By William King, Jr.  
Advertising Manager

W.K:smc

AN IMPROVED ALL-PURPOSE FLOUR FOR BREAD, CAKES AND PASTRY

*Crosley Broadcasting Corporation*

**WLW**

# First thing in the morning ?

RECEIVED

JUL 12 1948

NBC GENERAL LIBRARY

• In and around a sprawling metropolitan market like Cleveland, there are scores of sights and sounds that nine-to-fivers never see or hear. But for thousands of families the day starts when skies are crimsoned by busy blast furnaces and the silence of dawn is broken by the machines of highway, farm, and factory.

And here's another sight that time buyers seldom see... the harried head of the conductor of an early program almost buried behind a mountain of morning mail. Don Gabriel, producer of *By Dawn's Early Light*... across the board at WJW... has proven so popular with listeners that his program has been extended another 15 minutes — from 7:45 to 8:00 A.M.

This new segment of *By Dawn's Early Light* also should prove popular with some aggressive manufacturer who wants added coverage in the great Cleveland market.



BILL O'NEIL, President



BASIC  
ABC Network

# WJW

CLEVELAND

850 KC  
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY