

SPONSOR

For buyers of broadcast advertising

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NBC GENERAL LIBRARY

How a transcription is made—p. 27

Radio directors' lament—p. 37

TV 4-network program Comparagraph—p. 47

Who uses radio locally?—P. 32

Barney: suit and cloaker ace of the radio saturation technique—p. 19



First it was... **WABD** NEW YORK'S WINDOW ON THE WORLD

NEXT it was... **WTTG** WASHINGTON'S WINDOW ON THE WORLD

AND NOW *it's ...*

WDTV

PITTSBURGH'S WINDOW ON THE WORLD

Pioneer station linking the East Coast and Mid-West networks!

All Owned and Operated by

THE
DU MONT

TELEVISION NETWORK

... first in television to
offer all-day pro-
gramming in the New
York area ... WABD,
Channel 5.

17 January 1949

NETWORK TV-
UNION PEACE TO
BE SHATTERED

Quiet union situation in television will be shattered by strike at major network within next few months. Efforts are being made to avoid strike spreading to entire TV broadcast industry but no one is certain conflagration can be contained at one web.

-SR-

INCREASED BIZ,
LOWERED PROFITS
FOR ALL FOUR
NETWORKS

All four networks report increased business for 1948 and all four chains will also report lower net earnings for period. While webs will plow millions into TV in 1949, losses from visual medium will not be as great as they were in 1948.

-SR-

"SLANTED" NEWS
BLAMED ON
SPONSORS

Whereas only 7% of newspaper readers, who claim newspapers are "unfair" in reporting news, attribute "unfairness" to advertisers, 32% of those who question radio's "fairness" blame advertisers. Listeners need education on broadcast news accuracy and "fairness." This is part of conclusions of latest National Opinion Research study.

-SR-

PUBLIC AND
MILTON DIAMOND
BROUGHT AFM-
RADIO PEACE

While practically everyone has claimed credit for the Petrillo music peace in radio and TV, and AFM attorney Milton Diamond is really deserving of most applause, it was really public's lack of interest in live music sans disks that brought about resumption of recording.

-SR-

TV SPONSOR
LIST PASSES
2,000 MARK

Over 2,000 advertisers are currently using TV to sell wares. They range from 20-second announcement sponsors to full-hour play underwriters and presenters of full evenings of sport. Results continue to pile in (see "TV Results" in alternate issues of SPONSOR).

-SR-

HEIDT'S FIRST
RATING BETTER
THAN EXPECTED

Horace Heidt's initial rating on NBC of 11.7 against Jack Benny on CBS of 27.8 was several points higher than anticipated, considering tremendous Benny "breaks" that appeared in newspapers week before first program. Most critics feel that Benny will have to present better programs to keep 27.8 standing.

-SR-

HIT TUNES
CONTINUE AVAIL-
ABLE FOR DECADE

ASCAP music (and this still includes the majority of hit tunes) will continue available to sponsors at no increase in royalty rates over past seven years. Extension of contract between licensing group and broadcast industry is for another decade.

-SR-

PERSONALITY MORE
IMPORTANT THAN
PRODUCTION IN TV

Arthur Godfrey is proof that personality continues more important than any entertainment formula or technique. Godfrey, without the slightest semblance of TV production, is number two Hooper- and Pulse-rated program on visual air. Just telecasting Godfrey's "Talent Scouts" program is enough to make viewers look in.

STATIONS ON WAR
PATH ON BMB
COVERAGE REPORTS

Pressure currently being put on Broadcast Measurement Bureau (BMB) is terrific. Stations resent salaries being paid top management of industry research organization and plans for more definite figures which are in BMB works. As long as figures don't point finger too closely, station managements don't object to paying for research information that often doesn't help them. When formula is developed that actually may take business away from them, the yell is loud and furious. BMB President Feltis is having tougher fight on his hands than he had when he first sold industry on organization. Sponsors and agencies are generally pro-BMB. They don't have to pay for it.

-SR-

RANGE OF COST-
PER-LISTENER
REPORTED

Art Nielsen reported to Radio Writers Guild in Chicago, range of cost-per-listener being paid by sponsors. Highest cost was 1½ cents per listener and lowest 1/34th of a cent.

-SR-

NO GIVE-AWAY
PROGRAM IN
PULSE TOP TEN

Give-away programs disappeared from network programs November-December rated among "top ten" by Pulse in five cities in which Pulse is currently reporting program listening (Boston, Chicago, Cincinnati, New York and Philadelphia). Pulse's "top ten" starts with Lux Theatre and concludes with "Inner Sanctum."

-SR-

COLGATE LEADS
TOOTHPASTE
U.S. SALES

Colgate Toothpaste is number one tooth scrubber in U. S. It's only Colgate-Palmolive-Peet product that leads its field. Stepped-up campaigns by contenders for number-one slot are planned for 1949.

-SR-

TRANSITRADIO
AND STORECASTING
ATTACKED

Attacks on transitradio and storecasting, two important parts of future FM station operation, are appearing or are scheduled to appear in newspapers and some trade journals. Tenor of negative reports is that transit riders and store shoppers don't listen. This has been researched as being untrue.

-SR-

WPIX EASED
OUT OF TV WEB
OPERATION

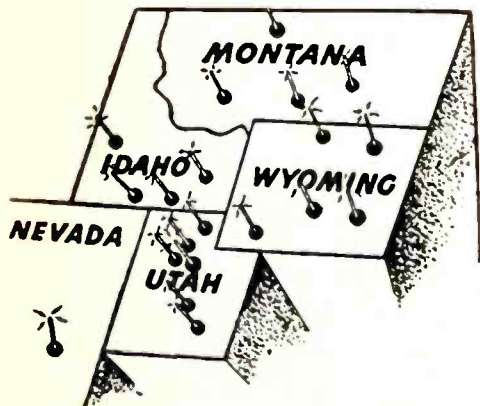
Pressure persuaded station WPIX to wait until AT&T had more than one coaxial cable available before starting a network operation. Sharing one cable between five originating stations was more than four regular TV networks could take. Station will be in there battling, come April.

-SR-

WINDY CITY
TV EXECUTIVES
FEEL IGNORED

Chicago TV executives are furious at way they are being ignored by agencies and their own network officials in New York. Hope that Windy City would regain some of program origination power it held years ago seems faint now, but Chicago pioneer TV station and program men feel that quality of picture will be better, etc., when fed out of Midwest.

INTERMOUNTAIN NETWORK OFFERS EVEN MORE FOR '49



All within the past year, the Intermountain Network has added 4 new stations and further improved the facilities of 7 more stations. And there has been no increase in rate.

So, for '49, you can buy 20 stations for intensive coverage of the intermountain west. Or, if you prefer, you can buy single groups exactly as you wish.

Note the changes during the past year:

More Power, Better Frequencies

Station	City	State	Formerly	NOW
KOVO	Prava, Utah		250 watts, 1240 KC	1000 watts, 960 KC
KVNU	Lagan, Utah		250 watts, 1230 KC	1000 watts, 610 KC
KFXD	Nampa-Boise, Idaho		250 watts, 1230 KC	1000 watts, 580 KC
KVRS	Rock Springs, Wya.		250 watts, 1400 KC	1000 watts, 1360 KC
KWYO	Sheridan, Wya.		250 watts, 1400 KC	1000 watts, 1410 KC
KPOW	Powell, Wya.		250 watts, 1230 KC	1000 watts, 1260 KC
KLO	Ogden, Utah		Now operating with 5000 watts, plus directionalized power—a signal equivalent to 16,000 watts of power.	

New Additions

KMON	Great Falls, Mont.	5000 watts	560 KC
KRAM	Las Vegas, Nevada	1000 watts	920 KC
KSVC	Richfield, Utah	1000 watts	690 KC
KOWB	Laramie, Wya.	250 watts	1340 KC

20 HOME TOWN MARKETS COMPRISE THE INTERMOUNTAIN NETWORK

UTAH

KALL, Salt Lake City
KLO, Ogden
KOVO, Prava
KOAL, Price
KVNU, Lagan
KSYC, Richfield

IDAHO

KFXD, Boise-Nampa
KFXD-FM, Boise-Nampa
KVMV, Twin Falls
KEYY, Pocatella
KID, Idaho Falls

WYOMING

KVRS, Rock Springs
KOWB, Laramie
KDFN, Casper
KWYO, Sheridan
KPOW, Powell

MONTANA

KBMY, Billings
KRJF, Miles City
KMON, Great Falls
KYES, Butte *

NEVADA

KRAM, Las Vegas

KALL

of Salt Lake City
Key Station
of the
Intermountain
Network
and its
MBS Affiliates
* Under Construction

THE INTERMOUNTAIN NETWORK Inc.



Concentrated Coverage where the people live

Avery-Knodel, Inc. National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta

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COVER PICTURE: "Barney" Pressman is proof positive of how a clothing can build a men's clothing business. His question technique makes a legend of advertising.

40 West 52nd

AWARDS

One of our clients has asked us to secure for them certain information relative to annual awards that are awarded by different associations and publications.

We would like to secure a list by name of the different awards that are made each year to radio stations, and for what these awards are given and what must be done to be eligible to qualify for these different awards.

SHELDON A. KAUFMAN
Director, Media & Research
Allen & Reynolds, Omaha, Neb.

► SPONSOR's May 1948 issue with report on awards for broadcasting has been sent Mr. Kaufman.

AGENCY "CRYING RAGS"

A letter in your December 1948 issue, written by Hal Davis, Publicity Director, Kenyon & Eckhardt, places all the crying rags in the agency corner. We take issue with Mr. Davis as KOTA, 5,000-watt CBS affiliate, Rapid City, South Dakota, does cooperate to its fullest extent in all promotion, both national and local, when merchandising material is on hand.

Merchandising material, as far as we're concerned, includes 8 x 10 glossy photographs, posters, recorded transcriptions, program data mailed to KOTA listeners, plus live spot announcements.

A reorganization here in the Promotion and Merchandising Department assures any agency, broadcaster, or time buyer of continued and accurate information regarding promotion of their program.

Though the problem (?) is important it is certainly not a knotty problem.

JACK B. WETTSTEIN
Director of Merchandising
KOTA, KOTA-FM
Rapid City, S. D.

EXPLANATION?

NAB's "Dealer Cooperative Radio Advertising" booklet made no attempt to tell the complete story of dealer cooperative advertising. In the first place, this research was done earlier this year at a time when literally hundreds of new dealer-co-op plans were just beginning to come into being. In the second place, I don't believe there is any "actual count" of such arrangements since there must be hundreds of strictly local and regional

(Please turn to page 9)

Your Sales
in Houston
will Match
this Index

WHEN
YOU USE
KPRC



FIRST
IN BMB
FIRST
IN HOOPER
FIRST
IN THE
SOUTH'S FIRST MARKET

All "vital statistics" show that Houston and its great Gulf Coast market are growing lustily.

Department store sales are up 23% for the first 11 months — tops among Texas cities. Building permits for 11 months jumped from \$65,080,064 in 1947 to \$92,273,372 in 1948. Harris County population increased from 740,000 to 780,000.

To sell Houston and the Gulf Coast, buy KPRC — **FIRST IN EVERYTHING THAT COUNTS.**

KPRC
HOUSTON
950 KILOCYCLES • 5000 WATTS

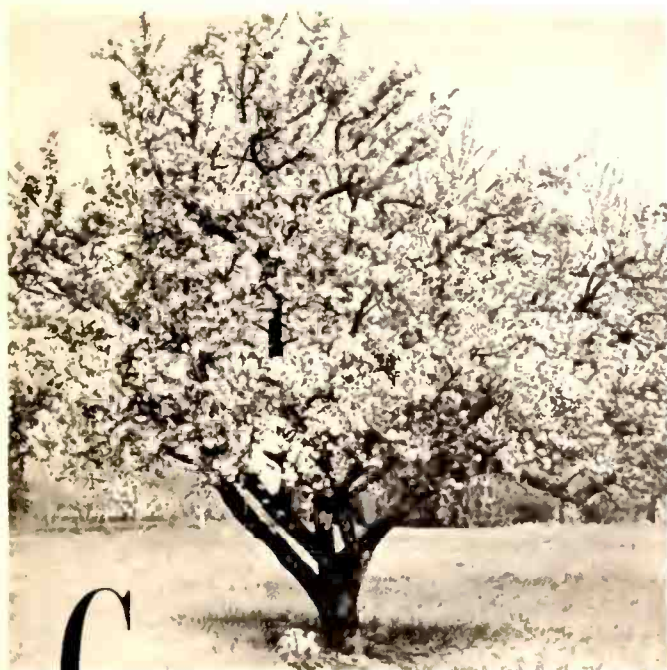
NBC and TQN on the Gulf Coast
Jack Harris, Manager
Nationally Represented by Edward Petry & Co.



ALTHOUGH we must admit that sardines are a mite more numerous than ABC fans in Monterey, BMB shows that ABC's net hauls in a prize catch of 83% of the radio families there. In two-thirds of the 69 Coast towns studied by BMB, at least 50% of the radio families tune regularly to ABC.



BAKERSFIELD is chock-full of oil wells and ABC listeners. 81% of the radio families in this California petroleum center are regular ABC fans. Up and down the Coast, ABC reaches 95% of *all* radio families at the 50% BMB penetration level. It's your top combination of coverage, low cost, and high ratings.



CHICO, where a \$1,000,000 almond crop keeps cash registers busy, is nuts about us, too. According to BMB, 64% of Chico's radio families tune to ABC regularly. ABC's big-time shows, boomed by promotion showmanship, dominate audiences outside the big urban areas as well as inside.

On the coast you can't get away from

ABC

FULL COVERAGE... ABC's improved facilities have boosted its coverage to 95.4% of ALL Pacific Coast radio families (representing 95% of coast retail sales) in counties where BMB penetration is 50% or better.

IMPROVED FACILITIES... ABC, the Coast's Most Powerful Network, now delivers 227,750 watts of power—51,250 more than the next most powerful network. This includes FOUR 50,000 watters, twice as many as any other coast network...a 31% increase in facilities during the past year.

GREATER FLEXIBILITY... You can focus your sales impact better on ABC Pacific. Buy as few as 5 stations, or as many as 21—all strategically located.

LOWER COST... ABC brings you all this at a cost per thousand radio families as low as or lower than any other Pacific Network. No wonder we say—whether you're on a Coast network or intend to be, talk to ABC.

THE TREND TO ABC... The Richfield Reporter, oldest newscast on the Pacific Coast, moves to ABC after 17 years on another network, and so does Greyhound's Sunday Coast show—after 13 years on another network.

ABC PACIFIC NETWORK

NEW YORK: 30 Rockefeller Plaza • Circle 7-5700—DETROIT: 1700 Stroh Bldg. • CHICAGO: 20 N. Wacker Dr. • DELAWARE: 1900—LOS ANGELES: 6363 Sunset Blvd. • HUDSON: 2-3111—SAN FRANCISCO: 155 Montgomery St. • FAX: 2-6544

10 Billion More Cigarettes to Burn in '49

Experts in the tobacco field foresee another 3% increase in sale of cigarettes for 1949. Figures just released for 1948 consumption indicate that it passed 380,000,000,000 cigarettes, an increase of 10,000,000,000 over 1947. Big radio advertisers shared the bulk of the smoking increase. Biggest brand increase was Camels, with sales upped 3,000,000,000. Leader is still Lucky Strike which added 2,000,000,000 to its cigarette sale to reach an all-time high of 107,000,000,000. Both Chesterfield and Philip Morris added 1,000,000,000 smokes to sales. Increased smoking among the older group and women is said will account for the expected 1949 new high. The cigarette business at the manufacturer's level is a \$2,000,000,000 industry.

Meager Movie Earnings Will Continue

Reason for motion picture industry's great interest in TV can be traced to current earning picture of the screen business. Every big screen organization's net in 1948 was way under what it was in '47. The decrease ranges from around 10-14% for 20th Century-Fox to 80-90% for Columbia Pictures. Nets will continue down in 1949, although write-off of big picture costs may help the financial statements this year.

Auto Dealers to Patronize Own Ad Agencies

Control of automotive dealers' advertising allowances by the home offices of the automotive companies is causing considerable unrest among dealers. More and more associations of dealers will break away from parent organization's advertising agency and start spending "their own money." Restraint of trade action is contemplated by one local dealer group. Others are just talking tough. Action is being speeded by a number of agencies that would like some of the automotive coin at present controlled by a few big agencies.

Rising Operating Costs Hit Stations

Despite TV's growing importance, several large radio stations throughout the U.S. will have to increase their rates. This will be balanced by a number of smaller stations cutting their rate schedules in order to increase billings. Increased cost of doing business will be the motivating reason in both moves. During 1948 broadcast station operating costs rose on an average of 10% with some stations finding that they had jumped 40%. A few were able to hold the line but there will be little opportunity for them to do so in 1949.

"Room-size" TV Screens This Year

Cost of television sets will go up during 1949. There will be low price receivers but they'll be just that TV sets that have been built to a price and which will be minus top voice and picture quality. TV receiver with "room-size screens" will generally be priced at \$500.

Insurance Companies Copy Government Policy Plans

Insurance lobby, it now appears, will be able to defeat Truman's compulsory health insurance this year. One result of H.S.T.'s campaign for governmental insurance will be the issuance of new policies by private companies. These will incorporate many of the suggested government policy's features. New policies will be air advertised widely when H.S.T.'s bill goes down to defeat. To avoid unfavorable public relations, no advertising will be done on the new form of private health insurance until after Congress has considered the health bill.

"Preem" Kick-back for G.I.'s

Disbursement of G.I. insurance premiums during the latter half of this year will reach nearly \$3,000,000,000. This will materially retard the downward consumer-buying trend and help retail business which will be crying wolf by that time.

Fruit Canners to Move Stocks by Selective Radio

Canners and canned fruit distributors will turn to selective broadcast advertising to move the tremendous quantity of canned goods that have piled up in warehouses during the past four months. Present wholesale inventory is twice what it was a year ago, with consumer buying of more expensive items running about 18% behind 1948. Successful use of selective broadcasting by Birdseye frozen fruits last fall has indicated to fruit men that radio can move specially priced foods.

U. S. Industry Migrating to Puerto Rico

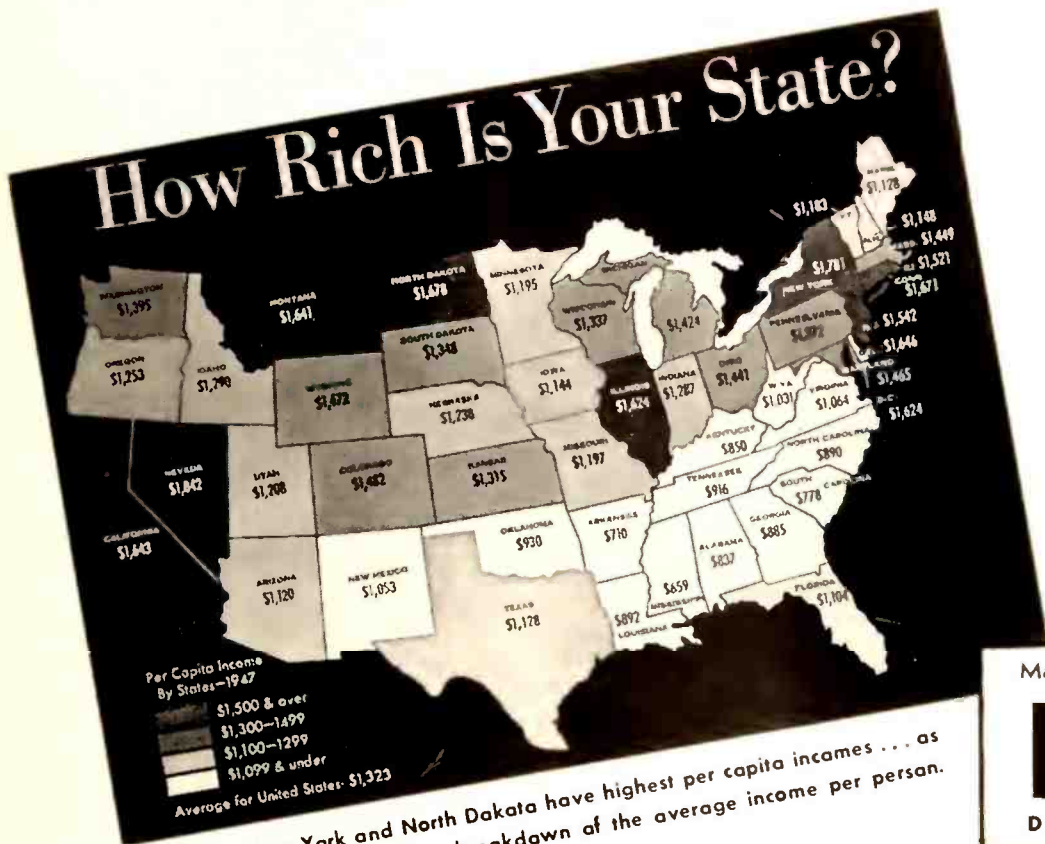
Rush to establish factories in Puerto Rico has grown to landslide proportions. Long-term tax exemption provision and low-cost labor for new businesses are very inviting to many fabricators of products requiring many man hours and an unchanging semi-tropical climate. Recent decision of the government not to compete with privately-owned commercial broadcasting stations has also helped many big corporations make up their minds to move. Fear of possible governmental interference held back some big companies which now feel "safe." Puerto Rico will receive plenty of public relations broadcast time in the States, and is even considering buying time to sell the "tropical U.S. isle."

Union Hopes for Own Radio Stations Fade

Yen of a number of unions to own their own broadcasting stations and to operate them as regular commercial radio outlets is beginning to peter out. Fact that FM, the finest type of aural broadcasting, just hasn't made the commercial grade, added to a number of licensees turning back their construction permits for AM stations, is causing a number of Utopia-minded labor unions to look at their bankbooks.

No 100% Removal of Taft-Hartley Restraints

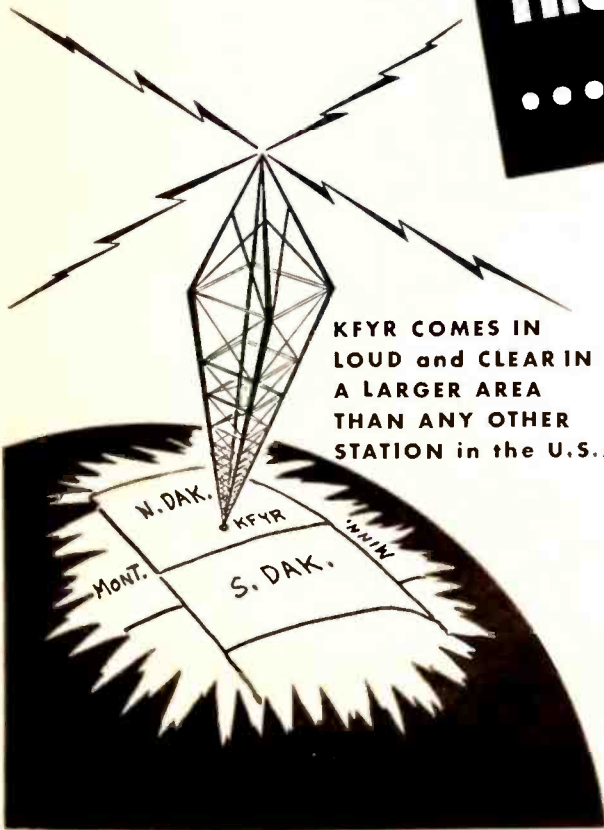
There will be no relaxation of many of the Taft-Hartley labor regulations despite the forthcoming so-called repeal of the act. Unions will not re-win the 100% freedom of action they had under the Wagner Act. Fight of AFL and CIO for complete repeal of T-H bill is window dressing for memberships. Time will be bought by unions to sell "repeal" of act if Congress appears to ignore too many of labor's demands.



Nevada, New York and North Dakota have highest per capita incomes . . . as shown by this state-by-state breakdown of the average income per person.

Map Reprinted_Courtesy of
LOOK
 December 7, 1948

The RICHEST Farm States . . . Are Reached By KFYZ



KFYZ COMES IN
 LOUD and CLEAR IN
 A LARGER AREA
 THAN ANY OTHER
 STATION in the U.S.A.!

KFYZ's "front yard" -- North Dakota -- has the highest per capita income of any farm state in America . . . a fat \$1,678! And . . . average per capita income within KFYZ's 1/2 millivolt line is a top \$1,465.50 . . . as against \$1407 for station "A" and \$1320.60 for station "B". That's because KFYZ's signal gets out farther -- and clearer -- to cover MORE of the North Central states' richest farm areas.

KFYZ 550 KC 5000 WATTS
 NBC AFFILIATE
 REP. JOHN BLAIR
 BISMARCK, NO. DAKOTA

**for profitable
selling—
INVESTIGATE**

WDEL
WILMINGTON
DEL.

WGAL
LANCASTER
PENNA.

WKBO
HARRISBURG
PENNA.

WORK
YORK
PENNA.

WRAW
READING
PENNA.

WEST
EASTON
PENNA.

Represented by



ROBERT MEEKER
ASSOCIATES
New York • Chicago
San Francisco • Los Angeles

Clair R. McCollough
Managing Director

STEINMAN STATIONS



Mr. Sponsor

William Helbein*

President
Helbros Watch Company, New York

Thirty-five years in the watch business, and still a "nine-to-midnight guy," William Helbein is the type of executive who can be found in his shipping room almost as often as in his office. His propensity for running things is reflected in the direct, single-minded approach to broadcast advertising of his product. While most of his competitors employ selective announcements, chain breaks and time signals for radio selling, Helbein has used a single weekly half-hour program for five years, with direct results in the form of materially increased sales each year.

Of an estimated over-all annual advertising budget of \$600,000, about 91%, or roughly \$530,000, is spent for the Helbros show, *Quick As a Flash*, heard over Mutual at 5:30-6:00 Sunday afternoons. The number of MBS stations now carrying the program (415) is a far cry from the 28 over which Helbros first broke into network advertising on 18 January 1944.

The watch company's radio history has been relatively uninvolved, marked as it is by only one important change in format since its inception. When Helbros made its debut on the air its program featured the black-face comedians Pick and Pat. Six months later, in July of 1944, they were replaced by *Quick As a Flash*, an audience participation give-away show and a pioneer in that now heavily populated field.

Helbein's shrewd knowledge of radio values was demonstrated last Spring when he was approached by NBC to air his program over that network at an earlier time Sunday afternoons, the bait being the promise of a "new" audience and more listeners per dollar. The additional cost of using the senior network was not the sole factor that decided Helbein to remain with Mutual. He wisely realized that he had one of the choicest time spots on MBS, with *Quick As a Flash* on the air at an hour when that network dominates the Sunday radio scene, due to the wide mystery audience. *The Shadow* immediately precedes the Helbros show.

Helbein's predilection for traveling, which before the war took him to Geneva, Switzerland, the watch capital of the world, five times every year, finds him jumping around the U. S., checking his sales outlets. He never makes a trip without also checking on the impact and sales results of his program in the territories he visits. He knows that *Quick As a Flash* sells Helbros watches.

*Seen left with Ed Kobak, President of MBS

40 West 52nd

(Continued from page 4)

operations of this sort which could hardly be uncovered.

All we tried to do in this booklet was report the experience of many of our member stations as a means of dramatizing the great potential represented by this type of advertising. We went one step further and described some of the techniques of seeking, selling, and handling dealer-cooperative advertising. Our research facilities just don't permit the exhaustive and expensive study that would be necessary to produce anything like a complete report on dealer-co-op advertising. As a matter of fact, such a report would probably be out of date by the time the research was completed, and it would have to be revised almost daily in order to make it entirely correct.

We are satisfied with our booklet if it has had the effect of making radio salesmen conscious of the possibility of obtaining manufacturers' support in all cases where a local retailer has branded merchandise on his shelves. Don't forget that there are many other forms of co-op besides a 50-50 split on the cost of advertising. Some manufacturers who just won't contribute anything to the cost of radio advertising, nevertheless exert a strong influence on their retailers which often results in their decision to take advantage of radio advertising.

M. B. MITCHELL
Director
Broadcast Advertising
NAB, Washington, D. C.

ANNOUNCEMENT SOURCE

Can you supply us with the address of Kent & Johnson and any other writers and composers who specialize in creation and production of spot announcement?

W. J. HENDERSON
L. W. Ramsey
Davenport, Iowa

► Names and addresses have been sent.

STORECASTING

As far as I am concerned, this article (on Storecasting) is just another one in the long line of sound, thorough, and authentic pieces that are a good habit with your book.

STANLEY JOSELOFF
President
Storecast Corporation of America
New York

the first television station in the Mid-South . . .



new RCA Mobile Unit complete with Micro-wave relay . . .

■ With pardonable pride we point to the fine Television job WMCT is doing for its clients. One good reason: A staff of sixty working with the finest equipment available. WMCT is completely staffed, completely equipped for any assignment. For instance, our



tion specialists to get the job done.

■ Or take our studio and transmitting equipment—all RCA—the finest money can buy! Movie equipment is Bell & Howell, Eastman, and Auricon for sound with movies; Houston rapid film processor, and Bell & Howell printer, with a complete staff of production



are completely equipped to handle coverage of local events.

■ In addition to one studio 28 by 34 feet, WMCT has a spacious auditorium seating 1,050 people with dressing rooms, scenery storage—the works! Our program library is replete with up-to-the-minute program material, and we



of a new medium in the \$2,000,000,000 Memphis market.

■ What about sets? Are people buying them? You bet they are! The question is: How long will suppliers be able to meet the demand? We tell you all this, because it may be that you are one of the aggressive advertisers who capitalize on the terrific impact



television

WMC • WMCF • WMCT

National Representatives
The Branham Company

Owned and operated by the Commercial Appeal

CHANNEL 4 • MEMPHIS

AFFILIATED WITH NBC CBS DUMONT

long term

gains

— or →

short term

gains

HOW TO MEASURE A NETWORK

As radio has grown, so have the techniques of measuring a network's advertising efficiency...

And with each refinement of survey technique, NBC's No. 1 position in radio becomes *more* impressive:

More total audience—a weekly total of 3,700,000 more radio families in the evening than any other network, 2,900,000 more in the daytime. BMB—ADJUSTED TO DATE

More average audience—On a *national* basis, the average sponsored evening program on NBC attracts a 44% larger audience than on any other network. In the daytime, NBC's audience advantage is 22%. U S HOOPERATINGS

More popular programs—In spite of numerous program shifts throughout the years, NBC continues to have the largest number of the most popular programs on the air. The present score—15 of the first 25. PROGRAM HOOPERATINGS—DECEMBER 15-21

More advertising dollars—Advertisers in 1948 spent over seven million dollars more for facilities on NBC than on any other network. BASED ON PIB

More advertising efficiency—Using both time and talent costs, NBC delivers 11% more homes per dollar than any other network in the daytime and 10% more in the evening. U S HOOPERATINGS

Such are the proportions of...

NBC...America's No.1 Network



THE NATIONAL BROADCASTING COMPANY—*a service of Radio Corporation of America*

KFH IS TOPS



*C. E. HOOPER, INC.

NEWS RATINGS

IN WICHITA

	NOON NEWS	EVENING NEWS	10 P.M. NEWS
KFH GEO. GOW	14.7	13.5	11.7
STATION B	8.9	5.9	4.4
STATION C	4.0	7.0	9.6
STATION D	1.5	2.5	0.8

**Latest Report — Winter-Spring, '47 & '48*

George Gow, KFH News Commentator, is THE radio news authority in Kansas. He is on the air three times daily; noon, early evening, and at 10.00 P.M., six times weekly. His terrific popularity is borne out by his phenomenal Hooper ratings and as you can see above KFH and George Gow have almost as many listeners as the other three Wichita radio stations combined. By any standard, KFH is TOPS!

5000 Watts - ALL the time

KFH

CBS

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

WICHITA, KANSAS

SPONSOR

New and renew



New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBDO	CBS	151	Your Lucky Strike; MTWTF 3:30-4 pm; Dec 6; 52 wks
American Tobacco Co	BBDO	CBS	167	Jack Benny; Sun 7-7:30 pm; Jan 2; 52 wks
Armour & Co	Foote, Cone & Belding	CBS	167*	Stars Over Hollywood; Sat 1-1:30 pm; 52 wks from Sep 18
Doubleday & Co Inc	Huber Hoge	MBS	200	John B. Kennedy; Sun 1:15-1:30 pm; Jan 2; 13 wks
Ferry Morse Seed Co	MacManus, John & Adams	CBS	167	Garden Gate; Sat 9:45-10 am; Feb 5; 16 wks
General Electric Co	Young & Rubicam	ABC	266	G. E. House Party; MTWTF 3:30-4 pm; Jan 3; 52 wks
General Foods Corp	Young & Rubicam	CBS	76	Gang Busters; Sat 9-9:30 pm; Jan 8; 25 wks
Liggett & Meyers Tobacco Co	Newell-Emmett	CBS	20	Tales of Fatma; Sat 9:30-10 pm; Jan 8; 52 wks
Longines-Wirtnauer Watch Co Inc	Victor A. Bennett	CBS	167	Festival of Song; Sun 5-5:30 pm; Dec 26; 52 wks
Miami Margarine Co	Ralph Jones	MBS	200	Queen for a Day; TuTh 2-2:30 (15 min alt); Jan 4; 52 wks
Mutual Benefit Health & Accident Assn of Omaha	Ruthrauff & Ryan	MBS	400	Mayor of the Town; Sun 7:30-7:55 pm; Jan 2; 52 wks
National Biscuit Co	McCann-Erickson	MBS	400	Straight Arrow; Mon 8-8:30, TuTh 5-5:30 pm; Feb 7;
Pepsi-Cola Co	Blow	ABC	259	Counter-Spy; TuTh 7:30-8 pm; Jan 11; 52 wks
Procter & Gamble Co	Compton	CBS	81	What Makes You Tick; MTWTF 2:45-3 pm; Dec 27; 52 wks
Radio Art Club of America	Al Klinger	MBS	63	Great Voices; Sun 1:45-2 pm; Jan 16; 52 wks
P. J. Ritter Co	Clements	ABC	12	Betty Clark Sings; Sun 3:15-3:30 pm; Jan 16; 52 wks
Seeman Brothers Inc	William H. Weintroub	CBS	167	Allan Jackson; Sat 11-11:05 am; Jan 29; 52 wks
William H. Wise & Co Inc	Twing & Altman	CBS	60	How to Get More Out of Life; Sat 2-2:15 pm; Jan 8; 4 wks
				Handy Man; Sat 2:15-2:30 pm; Jan 8; 4 wks

*Expanded network

Fifty-two weeks generally means a 13-week contract with options for three 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 Meat Institute	Leo Burnett	NBC	13	Fred Waring; Th 10-10:30 am; Jan 13; 13 wks
B. T. Babbit Inc	Duane Jones	CBS	55	David Harum; MTWTF 3-3:15 pm; Jan 1; 52 wks
		NBC	99	Lora Lawton; MTWTF 11:45-12 noon; Jan 14; 52 wks
Colgate-Palmolive-Peet Co	Ted Bates	NBC	144	Dennis Day; Sat 10-10:30 pm; Jan 1; 53 wks
	William Esty	NBC	155	Blondie; Wed 8-8:30 pm; Jan 5; 52 wks
	Sherman & Marquette	NBC	144	Judy Canova; Sat 9:30-10 pm; Jan 1; 53 wks
			139	Sports Newsreel; Fri 10:30-10:45 pm; Jan 7; 52 wks
Falstaff Brewing Corp	Dancer-Fitzgerald-Sample	NBC	33	Music from the Heart of America; Th 9:30-10 pm; Feb 3; 52 wks
General Motors Corp	Foote, Cone & Belding	CBS	164	Lum 'n' Abner; Sun 10-10:30 pm; Jan 2; 52 wks
Goodyear Tire & Rubber Co Inc	Kudner	ABC	222	Greatest Story Ever Told; Sun 6:30-7 pm; Jan 2; 52 wks
Gulf Oil Corp	Young & Rubicam	CBS	121	We the People; Tu 9-9:30 pm; Feb 1; 52 wks
Andrew Jergens Co	Robert W. Orr	ABC	266	Louella Parsons; Sun 9:15-9:30 pm; Dec 25; 52 wks
Lever Bros Co	Foote, Cone & Belding	CBS	149	My Friend Irma; Mon 10-10:30 pm; Jan 3; 52 wks
	Needham, Louis & Broby	CBS	167	Junior Miss; Sat 11:30-12 noon; Jan 1; 52 wks
	Young & Rubicam	NBC	153	Bob Hope; Tu 9-9:30 pm; Jan 4; 52 wks
Mail Pouch Tobacco Co	Walker & Downing	MBS	109*	Fishing & Hunting Club; Mon 9:30-9:55 pm; Dec 20; 52 wks
Metropolitan Life Insurance Co	Young & Rubicam	CBS	26	Eric Sevareid; Mon & Fri 6-6:15 pm; Jan 3; 52 wks
Philip Morris & Co Ltd Inc	Blow	CBS	149	Philip Morris Playhouse; Fri 10-10:30 pm; Jan 28; 52 wks
		NBC	145	This Is Your Life; Tu 8-8:30 pm; Jan 18; 52 wks
Norwich Pharmacal Co	Lawrence G. Gumbinner	ABC	210	Fat Man; Fri 8-8:30 pm; Feb 3; 52 wks
Petroleum Advisers Inc	Ellington	NBC	82	Cities Service Band of America; Fri 8-8:30 pm; Jan 21; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS	62	Rosemary; MTWTF 11:45-12 noon; Dec 27; 52 wks
	Compton	CBS	97	Big Sister; MTWTF 1-1:15 pm; Dec 27; 52 wks
			85	Young Dr. Malone; MTWTF 1:30-1:45 pm; Dec 27; 52 wks
			85	Guiding Light; MTWTF 1:45-2 pm; Dec 27; 52 wks
	Dancer-Fitzgerald-Sample	CBS	81	Ma Perkins; MTWTF 1:15-1:30 pm; Dec 27; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC	162	Screen Guild; Th 10-10:30 pm; Jan 6; 52 wks
			159	Grand Ole Opry; Sat 10:30-11 pm; Jan 1; 52 wks
Standard Brands Inc	J. Walter Thompson	NBC	150	One Man's Family; Sun 3:30-4 pm; Jan 2; 52 wks
Sun Oil Co	Ruche, Williams & Cleary	NBC	34	Sunoco Three Star Extra; MTWTF 6:45-7 pm; Jan 21; 52 wks
Toni Co	Foote, Cone & Belding	CBS	161	Give & Take; Sat 1:30-2 pm; Jan 1; 52 wks
Whitehall Pharmacal Co	Dancer-Fitzgerald-Sample	ABC	17	Zeke Manners; MTWTF 10:45-11 am; Jan 3; 52 wks
William Wrigley Jr Co		CBS	159	Gene Autry; Sat 8-8:30 pm; Dec 25; 52 wks

*Expanded network

National Broadcast Sales Executives (Personnel Changes)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bally Axton	---	WREN, Topeka Kan., natl sls mgr
Merrill Carroll	---	WBND, Balto., sls mgr
Robert W. Ferguson	WTRF, Bellaire O., sta mgr	Same, sls mgr
Cecil Green	Superior Baking Co, Akron O., sls mgr	WTKK, Akron O., sls mgr
Malthand Jordan	KJR, Seattle Wash., prom mgr	Same, sls mgr
Bert Julian	WKMO, Kokomo Ind., sls dir	WXGI, Richmond Va., sls dir
Jim McCord	Chamber of Commerce, Storm Lake Ia., exec sec	KAYL, Storm Lake Ia., sls mgr
Holly Moyer	John Blair & Co, H'wood.	KFRE, Fresno Calif., sls mgr
Roy S. Siner	KROP, Brawley Calif., regional sls mgr	KOPP, Ogden Utah, sls mgr
Jim Strain	---	KGFJ, H'wood., sls mgr
E. Wilson Wardell	---	CKLW, Windsor, Canada, sls mgr
Paul S. Wilson	Adam J. Young Jr, N. Y., slsman	Same, vp, gen sls mgr

● New National Selective Business, New and Renewed on Television. Advertising Agency Personnel Changes. Station Representative Changes

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Paul N. Berg	Erwin, Wasey, Mnpls., acct exec	General Mills Inc, Mnpls., sls prom mgr, home appliance dept
R. A. Burton	Sherwin-Williams Co, Cleve., institutional prods sls mgr	Same, sls prom mgr
William F. Craig	Procter and Gamble Co, Cincl., radio dept	Same, TV mgr
William M. Day	American Telephone & Telegraph Co, N. Y., asst vp	Michigan Bell Telephone Co, Detroit, vp in chge adv, pub rel
Margaret Divver	John Hancock Mutual Life Insurance Co, Boston, assoc adv mgr	Same, adv mgr
Edward H. Fennell	—	Standard Laboratories Inc, N. Y., sls mgr
George J. Friedman	—	Gillette Safety Razor Co (Foni Inc div), Chi., gen sls mgr
Robert W. Galvin	Motorola Inc, Chi., asst to vp in chge auto radios	Same, exec vp
K. M. Greiner	Packard Motor Car Co, Detroit, gen sls mgr	Same, vp
Robert T. Hazelt	Fruehauf Trailer Co of Canada Ltd, Toronto, Canadian sls mgr	Same, vp
John G. Hoagland	Robert W. Orr, N. Y., radio dir	Campbell Soup Co, Camden N. J., radio pgnm superv
Fred M. Hunt	—	Packard Motor Car Co, Detroit, sls mgr
Ad Klein	—	Langendorf United Bakeries Inc, S. F., adv mgr
Edward Lane	Columbia Records Inc, N. Y., mdsg mgr	Emerson Radio & Phonograph Corp, N. Y., adv mgr
Reg Lowander	Squirt Co, Beverly Hills Calif., sls prom mgr	Same, sls prom mgr
Dwight Mitchell	Wildroot Co Inc, Buffalo N. Y.	Same, Western sls mgr
Wesley R. Parker	General Foods Corp, N. Y., gen mgr of sls	Same, vp in chge sls div
Paul S. Peak	McKim, Toronto, mgr	Imperial Bank of Canada, Toronto, adv mgr
Glenn Ray	Whistle Co, St. L., adv mgr	Orange-Crush Co, Chi., sls prom mgr
Gilbert A. Ralston	Procter and Gamble Co, Cincl., TV dir	Same, exec producer TV pgnms
Harold P. Requa Jr.	Armstrong-Requa	Sun Harbor Packing Co, San Diego, adv dir
Summer J. Robinson	Goodall Fabrics Inc, N. Y., sls mgr	Bigelow-Sanford Carpet Co, Inc, N. Y., gen sls mgr
L. J. Schlaifer	Eagle-Lion Films, N. Y., asst vp in chge distribution	Same, gen sls mgr
William R. Seth	W. B. Doner, N. Y., media prom dir	Muzak Corp, N. Y., head adv, prom dir
J. J. Taylor Jr.	Jacob Ruppert Brewery, N. Y., adv dept	Same, adv mgr
Burton Tschache	Wildroot Co Inc, Buffalo N. Y.	Same, Eastern sls mgr
Ernest D. Ward	Best Foods Inc, N. Y., pub rel mgr	Same, adv, pub rel mgr
Leonard Wurzel	—	Loft Candy Corp, N. Y., vp in chge adv

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Admiral Corp, Chi.	Radlos	Kudner, N. Y., for radio, TV adv
Admiral Corp, Chi.	Electric ranges, refrigerators	Tatham-Lalrd, Chi.
Alloy Tile Corp, Belleville N. J.	Aitico aluminum tile	G. G. Felt, East Orange N. J.
Aluma-Lock Corp, Portland Ore.	Interlocking aluminum shingles	Schultz & Ritz, Portland Ore.
AP Parts Corp, Toledo O.	Miracle Power	Powell-Grant, Detroit
Bev Co of America, Hoboken N. J.	Bev Cola	Robert Conahay, N. Y.
Brick O' Gold Inc, S. F.	Ice cream, dairy prod stores	Frank Wright, S. F.
British South American Airways, Miami	Air travel	Hewitt, Ogilvy, Benson & Mather, N. Y.
Broadstreet's Inc, N. Y.	Men's clothing	Cecil & Presbrey, N. Y.
Browne Vintners Co Inc, N. Y.	B & G French wines	Charles Jay, N. Y.
J. N. Ceazan, S. F.	Capelhart, Farnsworth Radlos, Dayton Tires distributor	Russell, Harris & Wood, S. F.
Celomat Corp, N. Y.	Plastics, Vue Scope television enlarging lenses, Teleroto turn tables	Tracy, Kent, N. Y.
Certified Foods Co, L. A.	Food	Bodine & Meissner, Beverly Hills Calif.
Chalfonte-Haddon Hall, Atlantic City	Hotel	Gray & Rogers, Pulla
Chicago, Rock Island & Pacific Railroad, Chi.	Railroad	Caples, Chi.
Christian Heinrich Brewing Co, Wash.	Beer	Henry J. Kaufman, Wash.
Cincinnati Brewing Co, Reading O.	Beer	Leonard M. Sive, Cincl.
Glycol Co, N. Y.	Glycol vaporizer	Seymour Kameny, N. Y.
Cohen, Goldman & Co, N. Y.	Men's clothing	Cecil & Presbrey, N. Y.
Colonial Dames Inc, L. A.	Cosmetics	David S. Hillman, L. A.
Conklin Pen Co, Chi.	Pens	H. M. Gross, Chi.
Cubbison Cracker Co, L. A.	Crackers	Bodine & Meissner, Beverly Hills Calif.
GVA Corp, S. F.	Laloheme wines	J. J. Welner, S. F.
Doubleday & Co Inc, N. Y.	Mutual Book Plan	Raymond Spector, N. Y.
Doyle Packing Co, Long Branch N. J.	Strongheart dog food	John H. Rordan, L. A.
E & B Brewing Co, Detroit	Beer	W. B. Doner, Detroit
Elm City Rubber Co, New Haven Conn.	Angel-lite, Gold Medal baby pants, Dawn Day raincoats, scarves, capes	Hammer, Hartford Conn.
Esquire Kitchens Inc, L. A.	Frozen cooked foods	Smith, Bull & McCreery, L. A.
F. W. Fitch Co, Des Moines	Hair preparations	Campbell-Mithun, Chi.
Five Star Manufacturing Co, Grand Forks N. D.	Freeman Headbolt Heater	Barney Lavin, Fargo N. D.
Fleming-Hall Tobacco Co Inc, N. Y.	Sheffield Imperial Cigarettes	Deutsch & Shea, N. Y.
Foster & Kester Co, Phila.	Krylon	A. E. Aldridge, Phila.
Francus-Albert Products, N. Y.	Corde handbags	W. B. Doner, N. Y.
Fruehauf Trailer Co, Detroit	Trailers	Zimmer-Keller, Detroit
General Appliance Co, Oakland Calif.	Appliances	Ad Fried, Oakland Calif.
Holmes Drug Corp, New Providence N. J.	Comesol	Burns, Summit N. J.
Horlucher Brewing Co, Alhantown Pa.	Perfection, Pilsner beer	Deglin-Wood, N. Y.
Intergovernmental Mfg Co, Dallas	Tractors, combine harvesters	Van Diver & Carlyle, N. Y.
June Dairy Products Co, N. Y.	Dairy prods	Friend, N. Y.
Phil Ketch Sales Corp, Chi.	Korvo	David S. Hillman, L. A.
Kerr Glass Co, L. A.	Glass jars	Dan B. Miner, L. A.
Lane Ltd, N. Y.	Eringold, Royal Canadian, Ten Twenty tobaccos, cigarettes	Kiesewetter, Wetterau & Baker, N. Y.
Life & Casualty Insurance Co, Nashville Tenn.	Insurance	L. W. Roush, Louisville
Loft Candy Corp, N. Y.	Candy shops	Lawrence C. Gumbinner, N. Y.
Malne Canned Foods Inc, Portland Me.	Food	Harry M. Frost, Boston
John R. Marple & Co, New Rochelle N. Y.	Betty Gaylord Cream Pie Mix	Buchanan, N. Y.
Merit Food Products Co, L. A.	Big Champ, Cherry O Kay candy bars	Frank Wright, L. A.
North Eastern Supply Co, Ipswich Mass.	Farm equipment, supplies	Peck, N. Y.
Pacific Citrus Products Co, Fullerton Calif.	Hawaiian punch	Atherton, L. A.
Puritan Sales Corp, Boston	Baked beans, pickles	Harry M. Frost, Boston
Renuzit Home Products Co, Phila.	Renuzit, Super Renuzit Home Dry Cleaner, Self-Polishing Wax	McCann-Erickson, N. Y.
Jacob Ruppert Brewery, N. Y.	Beer	Blow, N. Y.
San-Nap-Pak Mfg Co, N. Y.	Countess Lydia Gray doeklin tissues, dinner napkins, tissues	Federal, N. Y.
J. L. Schilling Co, N. Y.	Children's book publishers, mfr toys	L. H. Hartman, N. Y.
Skycrusher Inc, N. Y.	Air travel agency	Bourne, N. Y.
Sodak Mfg Co, Sioux Falls S. D.	Weed, insect spray	Erwin, Wasey, Mnpls.
Stanford Laboratories Inc, Southport Conn.	Slumber Bath, Hero	Lindsay, New Haven Conn.
Stanley Drug Products, Portland Ore.	Crystalline Liniment	Helms & Holzman, Portland Ore.
Taylor Corp, Alliance O.	Taylor Junior portable electric washing machine	Huffman, Canton O.
TruVal Manufacturers Inc, N. Y.	TruVal Shirts, pajamas, sportswear	McCann-Erickson, N. Y.
Van Munching & Co Inc, N. Y.	Heinekens Holland beer	Deglin-Wood, N. Y.
Varga Fashions, Plainfield N. J.	Women's slacks	G. G. Felt, East Orange N. J.
Walker-Gordon Laboratories, Plainshoro N. J.	Bovette natural plant food	Clements, Phila.
M. Wile & Co, Buffalo N. Y.	Don Richards clothes	Emil Mogul, N. Y.
Woodard-Seroggs, Sioux Falls S. D.	Agricultural feed concentrate	Erwin, Wasey, Mnpls.

New developments on SPONSOR stories

p.s.

See: "How Terrific is Transitradio?"

Issue: September 1948, page 44

Transitradio is growing, aiming for nationwide coverage of major markets.

Transitradio is steadily growing to the point where national advertisers can begin to lay plans for covering specific markets intensively. Transit companies in Cincinnati, St. Louis, Houston, and Scranton-Wilkes-Barre, have been the first to sign contracts with Transit Radio, Inc. They are almost 100% FM-receiver equipped. Additional contracts have been signed with transit companies in Huntington, West Virginia, and Worcester, Massachusetts, where installations are under way. Negotiations are approaching the signing stage in Washington, Baltimore, Cleveland, Indianapolis, and Kansas City, while New York, Boston, Philadelphia, Seattle, and Portland, Oregon, are in the talking and/or equipment-testing stage.

The first transitradio success story comes out of Houston where a "large downtown department store" spent equal amounts of ad money on TR and newspaper space. Store spent \$131 for 15 spot announcements to advertise nylon stockings—no other medium was used for this test. Copy read, "Regular \$2.25 stockings, special at \$1.12 Monday and Tuesday only." Thirteen spots were used on Monday and two on Tuesday. Two hundred and fifty people asked for stockings. The following Sunday, same copy and same money were used in a newspaper. Only 68 inquiries resulted.

p.s.

See: "Oil and the Opera"

Issue: January, 1948, page 41

The opera debuts in TV with Texas sponsoring. What of the future of televised opera?

Some of the critics gave it the works. Most of the trade press gave it an "A" for effort, and said caustic things about cameras that blew out and make-up that varied between sunburn and yellow jaundice. But the Texas Co., identified for years with radio sponsorship of the Metropolitan Opera, considers the telecast of the opening night of *Othello* on 29 November an interesting and profitable experiment.

Telecasting the opera was a last-minute event. Texaco had long held first refusal rights on any TV versions of the opera, and when ABC president Mark Woods approached Texas' Don Stewart (*Mr. Sponsor Asks*, 3 January) with a \$20,000 package deal, Texas signed. About a week later, and with no run-through for the cameras, the complete (210 minutes) Met production of Verdi's *Othello* took to the visual air. Texas is free in admitting that it was a headache. The conciliatory arrangements with the Met's many unions was one reason. Then the Met management, feeling that the cash customers in the Diamond Horseshoe might object to being scanned, wouldn't permit ABC technicians to place their cameras where they could get the best results, wouldn't permit the installation of mechanical camera-cooling devices (three cameras blacked out during Act III), and forced ABC to do its *entr'acte* interviews amidst the clatter of backstage scene-changing. That the opera went on the visual air at all is still a miracle to many ABC-TV executives, and to Texas.

Texas must share some of the blame for the not-quite-successful performance. Many of the ABC and Texas top-level management crowded in front of the cameras during the early interviews to pat each other on the back and talk lengthily of "their duty to the music-loving public." The viewer, expecting to get glamour, got brass sweating under hot lights.

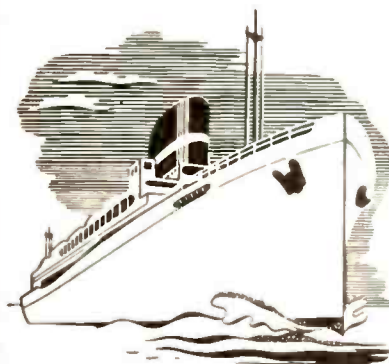
To Texas, however, must go due credit for taking a chance on such short notice, not knowing in advance whether or not the opera would make good TV fare. To ABC, credit also goes for making the most of a tough situation, and coming up with many a startling close-up of Ramon Vinay, Licia Albanese, Leonard Warren, etc., as they sang the famous score.

Remember the story about...

Fulton's steamboat



that grew into




the big ocean liner?

The huge beauties that rush across the Atlantic today are a far cry from the modest little steamboat that first churned up the Hudson River. So is today's W-W-D-C in Washington a far cry from the W-W-D-C of a few years ago. Today, on both AM and FM, your sales message over W-W-D-C sails out like a mighty ocean liner. Get the full story from your Forjoe man today.

WWDC

AM-FM—The D. C. Independent

Represented Nationally by
FORJOE & COMPANY




Leave us now join

Before we wipe the old slate clean

*Let's sing a song, let's pen a psalm
To everything in '48*

Which we would like to celebrate:




To Radio, first, a cup of cheer
For winding up its biggest year,
Knowing full well, while we're about it,
That none of us could live without it.
Hail to a year of glad relations
Between this network and its stations
From West Palm Beach to Puget Sound,
And, boy, bring on another round
For the nine-and-ninety million folks
Who listen weekly to our jokes,
Our songs and stories, news and dramas—
Here's to them all, their pops and mamas,
Their sisters, uncles, aunts and others
Including *in* the Lever Brothers.
To Pepsodent's *Irma*, Palmolive's *Brooks*
To Phil and all the other Cooks,
To Chesterfields and that old peachy
Godfrey guy, and Don Ameche
(The "Lucky" boy)—to Vaughn Monroe
And Hawk from whom all Camels flow,
To Johnny and to Philip Morris—
You're all okay in our thesaurus.

Hasn't it been a dandy year
For all the theaters on our air!
The "15th straight" for champion Lux,
Ford looking like a million bucks,
Electric's show where Little Helen
Is standing 'em in the aisles, all yellin',
While Armstrong, Hallmark and Prudential
Just keep on being existential.

Three cheers, we say, and three more cheers
For all those doughty engineers
Who worked the night-long and the day-long
To make those records that can play long;
All of which just goes to prove
We're always in that micro-groove.

Remember the day when General "Ike"
Stood up before Columbia's mike
To raise a cool three hundred grand
For Europe's hungry kids? We stand
Hats off to "Ike" and his Crusade
And guys like him who make the grade!
A pair of Sulka's best pajamas
To grace the gams of Lowell Thomas.

And now let's pay our proper dues
To Edward Murrow and his News





hands

Than which there is no super-duper,
 And let's salute our Average Hooper,
 And all our shows—and there are plenty—
 That broke into the tough "top twenty."
 Hooray for Sunday's Peerless Tonic
 Which millions call the Philharmonic.
 (In this connection, shout hooray
 For Standard Oil—that is, [N. J.])

We would be derelict in our mission
 Did we not honor Television.
 Man's glassy essence, thee we toast,
 Now on your way from coast to coast
 Toward new horizons. Hail TV!
 There's more in you than we can see.
 Rochester, Jack and Mrs. Benny
 Of happy returns we wish you many,
 And here's a cane all made of candy
 For Lum 'n' Abner 'n' Amos 'n' Andy.
 Shoot Roman candles to the sky
 In praise of dear old NRI,
 And while we're on the alphabet
 A pox on us lest we forget
 IBEW... RDG...
 abracadAFRA and NAB,
 Four fanfares and a furlbelow
 For Messrs. BBD & O.

Sullivan, Stauffer, Colwell, Bayles,
 We know that you will never fail us,
 And may the light of yon great Star
 Shine gently on you, Y & R.
 In Thompson's name we shout our skoals
 And we're all yours in Benton & Bowles.
 On, Procter! On, Gamble! On, Gallup and Roper!
 Let bygones be bygones for each horoscoper.
 Let's pin a sprig of holly on
 The famous Crosbys, Bing and John,
 And with another wreath adorn
 The brows of Gould and Miss Van Horne.
 For *Variety's* "mugs" and *Radio Daily*
 A long locomotive and a willow-waley.

*Well... '48 was mighty fine,
 Now looking out toward '49
 We wish from electronic science
 The best to all our friends and clients,
 To everyone in Radio
 A hug beneath the mistletoe,
 We're only sorry we can't list 'em...
 This is... The Columbia Broadcasting System.*



Ph. Paul

Jamison feels like a new man...



And why not?... we just hired him.

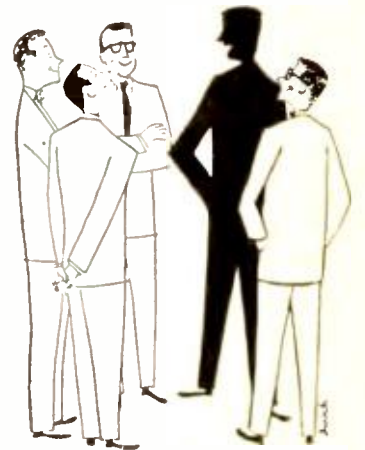
Mr. Jamison could be almost any Weed and Company representative. He came into our life well recommended. And he looks to us like the sort of alert, hard working expert who will fit right into our organization, where we're doing more business for *all* of our clients than ever before in our successful radio history.

Like all the other Jamisons here at Weed and Company, he has an instinctive and highly professional grasp of any broadcasting problem that comes his way, whether it's *...an advertiser's problem...a broadcaster's problem...a radio problem or...a television problem.*

Above all—Jamison realizes that the basic commodity he has to sell is *service* in an intricate and highly specialized field of advertising. He provides it honestly and expertly... and the results are already beginning to show in good black figures.

Like all successful men, Mr. Jamison feels good about his business...and Weed and Company feels good about Mr. Jamison. For...you see...

Mr. Jamison could be any one of us.



Weed *radio and television*
station representatives
and company

new york • boston • chicago • detroit
san francisco • atlanta • hollywood

SPONSOR



In this typical "drag-'em-in" clothing shop, Barney, the man whom saturation-announcement radio made famous, started inauspiciously

Suit and cloakers

**They saturate the air
with announcements—and the customers flock in**

over-all The men's clothing war is on. Led by the "Big Five" of the manufacturing retailers (Bond, Richman Bros., Robert Hall, Howard, and Crawford, whose net sales volume adds up to over \$214,000,000 a year), the chains are fighting for a bigger share of the consumer's clothing dollar. Together, these low-priced clothing chains spend over \$8,500,000 a year in selective radio advertising. Broadcasting is the day-in-and-day-out advertising medium of these chains, the chief means of keeping their names in the minds of consumers.

The effect of radio on sales is reported by a 14-store clothing chain in the book *Radio Advertising for Retailers* by C. H. Sandage, a study conducted at Harvard

Business School under a grant by the Columbia Broadcasting System. The chain placed 50% of its newspaper budget in radio in September 1939. Fifteen-minute programs were used, six times a week, with no attempt at uniformity of program type—best program in each locality available for the job was used. Sales increased 34% during the first four months of radio advertising. Two years later, in 1941, in a corresponding four months' period, sales were 80% higher than the industry average. Clothing chains know that radio is cumulative in effect, that it takes at least six months in radio to get results—and they use the air steadily, almost without exception, year after year—52 weeks a year. They are

generally skillful buyers of time. In radio, as in newspaper space buying, they operate as local merchants and usually obtain the local rate. The large blocks of time they purchase enable them to get discounts above those offered on the average rate card.

Turn on the radio any time of the day between 6:30 a.m. and 11:45 p.m., in any of the markets where these clothing chains operate, and before long you'll hear a clothing commercial. The manner of presentation will vary with the chain, but the basic appeal will always be the same price. To be sure, fashion and or preciseness of alterations will be mentioned in many of the commercials, but the main pitch will be centered about reasons why



Radio helps to bring an opening day mob to Bond's Fifth Avenue store. Police were called

Barney's typical radio day

6 Stations—39 Announcements

MONDAY, OCT. 25TH			
7:34	WMCA	1:59	WHOM
app. 7:45-8	WOV	2:00	WINS
8:30	WOV	2:37	WLIB
8:35-45	WNEW	3:15	WMCA
9:05-15	WMCA	3:30-45	WLIB
app. 5:15-30	WOV	3:30-45	WINS
9:25-30	WLIB	3:30	WOV
app. 10:00-15	WINS	3:45-4	WMCA
10:14	WLIB	4:30	WINS
10:34	WMCA	5:00-15	WINS
11:05-15	WMCA	6:04	WHOM
11:15-30	WINS	6:15	WINS
11:20-30	WLIB	6:45	WMCA
11:30	WOV	6:59	WHOM
11:44	WHOM	7:15	WOV
12:30	WINS	7:34	WMCA
1:14	WHOM	app. 9:00-15	WOV
app. 1:15-30	WINS	9:34	WMCA
1:37	WLIB	app. 10:00-30	WOV
		11:03	WMCA

Howard promoted its use of television by asking viewers to identify Howard Clothes Man



the chain's price is low: factory-direct-to-you, low overhead, out-of-the-way low rental area, no costly fixtures or show windows, etc., etc. In a general sense, any one of the chain names could be substituted for another, and the average listener would not feel the commercial was out of character. Only the specialist, the careful listener to men's clothing commercials, would recognize the specific copy personality of each chain.

The clothing war as it now rages didn't just happen. It is a result of economic circumstances. Retailers had known for months that unit sales were declining and inventories mounting—even though sales volume was teetering on the peak. They



Crowd at one of eight stores that Robert Hall opened

knew that the consumer had replenished his post-war wardrobe, and that his real purchasing power had declined as the prices of food and hard goods had risen. Yet no one was ready to face the issue with a quick downward price adjustment.

On 14 October 1948, Crawford Clothes announced a 20% cut in retail clothing prices until further notice. It wasn't the first cut that Crawford had made. It had cut prices 15% last Spring, and the slash had caused little or no anxiety. But in the fall of 1948 it was different. The clothiers took it hard, because it por-

SPONSOR

tended the price break they feared. They too, had been looking at sales and inventory figures. The independents cried to their sources of supply, "What can you do to help us meet Crawford and Robert Hall competition?" The sources asked the clothiers to make up their minds whether they wanted lower prices or better values at prevailing prices. Price cuts up to 40% appeared spottily around the country.

Crawford is taking it all in its stride. This year, it is spending \$250,000 on five New York City stations—half of what it spent from August 1947–August 1948. On WJZ it sponsors a 15-minute a.m. and p.m. newscast, with Martin Agronsky and

City with seven 60-minute programs (WHN, now WMGM, radio newsreel), 136 fifteen-minute programs, 12 ten-minute, 12 five-minute programs and 36 one-minute announcements.

Crawford netted \$883,679 in 1945 on net sales of \$17,939,017. In 1946 net sales rose to \$26,113,385 (year's end January 31) for a net income of \$1,724,450. Early in September 1948, Crawford announced that its clothing would also be sold through leased departments in select department stores from coast-to-coast. Mandel Brothers in Chicago is the first store to lease its men's clothing department to Crawford. This is part of a movement among the clothing chains to seek

fixing in the mind of the listener of the Hall method of operating. The listener must not divide his loyalty between a program personality and Robert Hall—it must be all Hall.

The growth of Robert Hall by the use of radio has been phenomenal in the true meaning of the word. In nine years the chain has grown from one in Waterbury, Conn., to 68 stores, located in the leading markets from Massachusetts to Texas. It had 28 stores at the end of the war. Fifty per cent of its growth has come during the last 2½ years—25% of the growth in 1948. Hall plans to add 100 new units in the next few years.

Robert Hall doesn't open a store cold.



Chicago on 11 March 1948. Radio is major medium used by Hall to pre-sell a town on its "factory showroom and bare pipe rack" merchandising

Taylor Grant respectively. It splits WMGM's *Radio News Reel* with another sponsor, alternating 3–2 every other week, and it sponsors three daily 15-minute record shows on WQXR. The other \$250,000 is used for newspaper advertising—to pick up daily business, a direct result of the necessity to push the 20% slash. Forty-nine of Crawford's 70-odd stores are located in New York City's metropolitan area. The remaining 22 are located in cities in Connecticut, Michigan, and Pennsylvania. In 1947–48 Crawford blanketed all stations weekly in New York

more outlets for their manufacturing capacity.

Robert Hall is the one clothing chain, among all others, that owes its success to radio. It is the biggest user of selective radio in the clothing industry. Hall's theory is saturate markets. It blankets one area, with 15-minute musicals, news programs, 10-minute and 5-minute newscasts, and one-minute c.t.'s. The emphasis, in most of its programs, is the content, rather than personalities. No personality must come between the advertising message and the impression it is

It blankets each area with programs and announcements for 10 days before the opening date. When a Robert Hall store opens, it is part of the community.

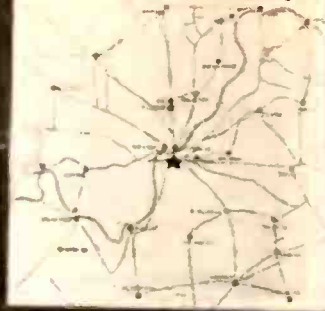
On 11 March 1948, eight stores were opened in Chicago. It was a sub-zero day, but broadcast advertising had so sold Chicagoans that long queues waited to get into the store, from 9 in the morning until 9 at night. Indicative of the rapidity of Robert Hall's expansion are these opening dates of stores. On 30 August, a store was opened in Louisville and Nash-

Please turn to page 56)

TELEVISION
STATION
WAVE-TV
WILL BE
ON THE AIR
THIS FALL

General Outdoor Adv Co
RCA RCA VICTOR

TELEVISION STATION
WAVE-TV
WILL COVER THIS AREA



Many sponsors, like RCA-Victor, realizing the attention value of television, tie into pre-opening displays like this of WHAS, Louisville

Boosting the sponsor

TV stations capitalize

on natural promotion advantages of the medium



More TV commercial program promotion is being done today by TV advertisers, but the bulk of it is still very much the problem of the individual network or station. There's hardly a TV station on the air in 1949 that doesn't have at least some sort of a program promotion budget to hypo ratings and mail pull (for TV advertisers still the most tangible evidence of TV viewing of sponsored programs).

These budgets are being spread thinly over an ever-increasing list of program sponsors. The average TV station manager and his promotion man are well aware of the fact that TV program promotion is needed. It builds audiences, helps sell sets, encourages further advertising in TV, and above all sells the station. However, due to the present-day

cost of TV station operation, program promotion comes in spurts, more often than it does in a continuous flow.

When a new sponsored show comes to any one of the four major operating TV networks—NBC, CBS, ABC or DuMont—there is usually a send-off campaign with ads on the radio pages of newspapers in cities where the telecast will be seen. Promotional plugs are arranged via station breaks (slides, or occasionally film) and the event is sometimes announced in trade ads to the industry. From that point on, it is largely up to the stations to promote individual programs. The thinking of most network TV promotion men is that they have time and money only to sell the TV facilities of their network, and that continuous promotion of sponsored TV programs is either a function of their

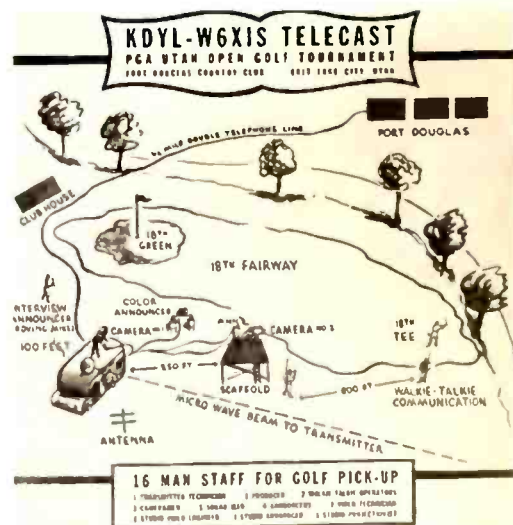


diagram of KDYL-TV's golf coverage was seen wherever St. Louis lovers of game gather

affiliated TV stations or the advertiser. NBC runs a once-a-month series of trade ads featuring salutes to the sponsored network TV shows on NBC-TV, and has paid tribute thus to shows like *Howdy Doody* and *Philco Television Playhouse*.

Since *Howdy Doody* is a daily strip, NBC has concentrated a good deal of network promotional effort on it to sell the open time segments of the popular kiddie show. The show, for promotion purposes, is a natural. One recent tie-in had *Howdy Doody* riding in the annual Macy's Thanksgiving Day Parade, later worked out a joint promotion with Macy's when a Howdy Doody doll went on sale during the Christmas rush at the big New York store. The promotion paid off well for Howdy's sponsors (Polaroid TV Lens and Unique Art Mfg. Co.), as well as for NBC and Macy's. Some 10,000 Howdy Doody dolls were sold in three weeks at Macy's for \$10 apiece, and window displays and counter displays featured the TV tie-ins. The result was increased viewing for *Howdy Doody*, a sales promotion story for NBC, and larger audiences for the commercial messages on the program. Bob Smith, who with NBC controls the *Howdy Doody* program, also has his own promotion staff working on the vehicle.

On the station level, TV program promotion is down-to-earth. Like the parent TV networks, a good deal of the program promotion done is of an institutional nature, often featuring unsold sustainers rather than sponsored shows. A good half of the TV stations on the air today are owned by newspapers directly (such as the *New York News'* WPIX, and the *Baltimore Sun's* WMAR-TV) or are TV offshoots of newspaper-owned AM stations (such as the *Atlanta Journal's* WSB-TV, the *Detroit News'* WWJ-TV or the

St. Louis Post Dispatch's KSD). These stations receive continuous support, both for themselves (in an institutional sense) and their advertisers (directly) with free (exchange) ads on the radio pages, special listings, publicity in the radio and gossip columns, tie-in window displays with the paper's advertisers, and various direct-mail promotion to the paper's subscribers. Such promotion is a "plus" for TV sponsors, who frequently reciprocate by sharing costs on a two-way (sponsor-station) promotion. The remainder of the country's 40-odd TV stations have, for the most part, worked out promotional tie-ins with newspapers in their cities (such as Paramount's KTLA and the *Los Angeles Daily News*, and WBKB and the *Chicago Sun-Times*, or WDSU-TV and the *New Orleans Item*). These tie-ins make it possible for the two mediums to barter promotional space, the usual deal being an exchange of ads and perhaps local news and picture services for TV spots or programs. In such a case, the newspaper-backed promotions are virtually the same as those of a station owned entirely by a newspaper.

Newspaper-backed promotions can do much to build a sponsor's program to a high level of viewing. The promotion does not have to be elaborate or costly. In TV program promotion, ingenuity often takes over when the promotion budget runs short.

One example of this is the *Daily News-WPIX* promotion for the *Gloria Swanson Hour*, a 15-minute segment of which is sponsored by A. S. Beck Shoe Co. A portion of the show (not Beck's) is called *Chef's Holiday*. Each week, the chef of a famous restaurant is called upon to give some details of a recipe for which he may

(Please turn to page 40)



window displays are frequent with WPIX promotion. New Yorkers are stopped by TV

SEE IT ON
Television

This Week's Highlight.

UNIVERSITY OF UTAH vs. ARIZONA
FOOTBALL GAME

8 p.m. Saturday

Football as you've never seen it before
Telephoto lens brings you close-ups of the
plays and a "30-yard-line seat"

All U. of U. Home Football and
Basketball Games Will Be Telecast

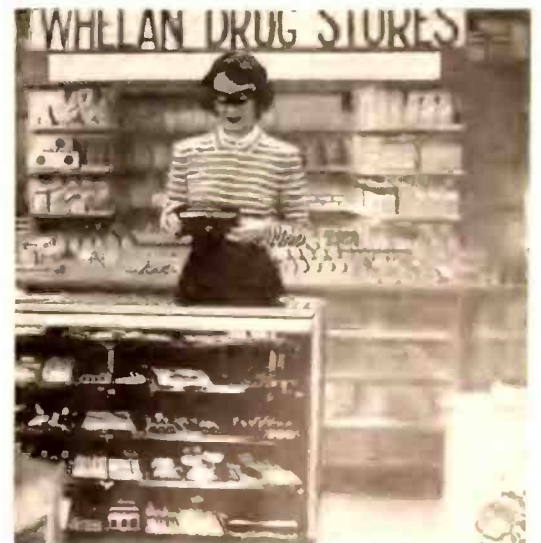
**SEE THESE FULL-LENGTH
MOVIES IN YOUR OWN HOME
ON TELEVISION, TOO**

MONDAY. See "ELEPHANT BIRD"—An Alexander Korda production, based on Rudyard Kipling's novel, starring Nabe.
TUESDAY. See "SPEEDY DEATH"—Auto race track melodrama, starring Paul Kelly.

newspaper advertising is a regular feature of most TV station promotion of shows



at the fair in typical culinary competition style, WBEN-TV (Buffalo) starts its Nu-Way Market commercial. It was typical News (station owner) build-up



store personal appearances by the mystery girl helped WABD (N.Y.) promote Whelan's

What's going on in farm research

Not very much ... and what there is of it seldom sees the light of day

Valid farm audience data—the kind that can help a national selective advertiser buy the most prospects for his money—isn't easy to come by. In the majority of cases, in fact, it isn't available at all. In the few cases where it exists it is kept under lock and key. There are a few important exceptions. These, however, are confined to limited regions.

Who and how many listen, when they listen, why they listen—these are some of the elements of the near-vacuum in which selective advertisers are most often forced to buy farm listeners.

More than 500 stations and many more than that number of programs claim to

serve farm families. How well these hypothetical families are served, how loyal they are to the service, is a question that's important to the job a station can do for a farm sponsor.

One agency with years of background in buying farm programs for its clients claims it knows of *only 40 programs*, at present, on stations throughout the country capable of doing a real selling job for a national advertiser wanting to reach the farmer and his family.

The number of such programs is nearer 200, according to another and equally competent source in the field. But the head of a research organization whose work has included extensive studies of

rural and small town audiences insists that there's no finite answer, no reasonable possibility of putting the finger on all the current programs with both audience and sell-ability worth consideration by a national selective advertiser. It is difficult to resolve these viewpoints.

What stations have important farm audiences? When do they have them? At what periods of the day and night do they have them? Answers to these questions are important to the farm advertiser. Important, that is, if he is to know whether he's buying air jam-packed with just the ears he wants, or just air filled with words and music and few real prospects.

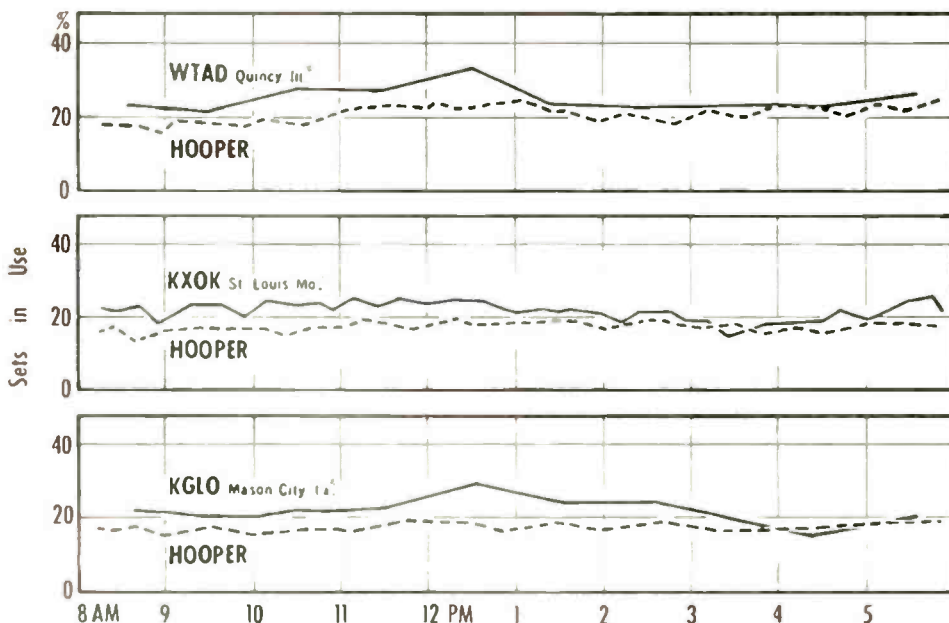
Some reasonable approximation of the actual number of farm listeners delivered during a given period would be fine—if it were available in any form. But even that wouldn't be enough. Are they the right prospects? That's where the qualitative element enters. It's where audience research touches the problem of program preferences that it becomes truly vital, because people tune programs and stations, not advertisers. And if you know what large numbers of people in a certain area like to hear it's one good indication whether or not a given program stands to attract or repel prospects for a given product. Take the claim that there are only 40 local farm programs on which a national advertiser can rely to do a job. If the agency spokesman who made this statement had in mind a program that would not only attract and sell the cream of his client's prospects in a given area, but a program that would also lend high institutional prestige to the firm name, he was probably too generous in his estimate. Twenty such programs might be a more accurate number.

If the clients' objectives are hedged about with such specialized requirements that only 40 programs actually fit his requirements, then there can be no quarrel with the agency estimate. There are many reasons, such as limited distribution, demand, etc., that might limit the number of programs that could do the necessary job.

Assuming that a product has national distribution, 200 may not be a bad "informed estimate" of the number of programs reaching a substantial farm audience that can and have done a satisfactory selling job for national advertisers.

Just what is a "satisfactory program"? A certain 50,000 watt station pours its signal into a tremendous cattle-raising country. It broadcasts an early-morning 30-minute program six days a week, 52 weeks a year, featuring information of

Three-station daytime study of rural listening



* Comparison made by Doudy Research of St. Louis, Mo., with 36 city Hooperatings.

particular interest to cattle-growers. The package costs \$27,000 for a 52-week contract. It's reasonable because the show costs little to produce and is usually sold only on a 52-week basis, eliminating high selling overhead. To a company that cares only about reaching cattlemen the show is a bargain at \$27,000. The particular program has never gone unsponsored for long.

Ultimately, then, the number of shows that will do a job for a national sponsor depends upon his individual objectives. In that sense the researcher who insists there's no finite answer to the question is nearer the truth.

We may assume that an advertiser planning a national or regional selective campaign has clearly defined objectives. He then will need his stations' listenership figures—figures that will enable him to arrive at a fairly accurate figure of his cost per listener. He'd like also to have definite information about the composition of the audience he's buying in order to estimate the probable percentage of logical prospects for his product. He

won't get the information in most cases.

If the program already has a commercial record, that will tell him something. No show can sell products without the sales activity constituting "research" of a kind.

In the great majority of cases, however, sponsors do not release to station sales departments sales statistics that throw light on what a show has accomplished. Their reasons are competitive. Nothing can be done about it. Still, such facts as are available on shows with long commercial histories may be valuable guides to their potential pulling power for a new sponsor.

The reasons the advertiser can't get reliable farm audience data from most stations that claim substantial rural coverage are, first, the station would have to pay a research organization for a special study. If the station's rural listeners are of secondary importance to the station, it won't be too interested in spending that money.

Further, a much higher percentage of rural than urban homes is without telephones. To obtain a complete picture

What's Wrong With Farm Research

- 1 Lack of checkable data on which to base cost-per-listener estimates.
- 2 Lack of program preference studies.
- 3 Frequent concealment of listening data.
- 4 Limited application of most available data.

would require a relatively expensive diary or interview study to supplement a coincidental telephone survey.

The second reason valid farm listening data isn't usually forthcoming is again competitive. Stations can't quite see producing statistics that apparently put them at a disadvantage.

Some stations have resorted to mail surveys. But the returns on rural mail surveys are usually so low as to make their representativeness extremely doubtful. Maps developed from direct mail

(Please turn to page 43)

Nielsen Radio Index - Average Audience Per Minute*

Program Types	All Homes	Metropolitan Areas	Medium Cities	Small Town Rural Areas
1. Daytime Serial (15 min.) 5 times a week—early p.m.	10.0%	11.6%	9.0%	8.4%
2. Mystery Show (30 min.) Once a week (late evening)	13.9	15.3	15.2	10.3
3. Comedy Variety Show (30 min.) Once a week (late evening)	23.5	26.9	21.4	20.1
4. Daytime Serial (15 min.) 5 times a week—noon	8.8	10.2	8.4	6.8
5. Variety Music Show (30 min.) Once a week (late evening)	12.9	17.8	11.1	6.7
6. General Drama (30 min.) Once a week (weekend daytime)	13.3	15.1	13.6	10.2
7. Comedy Drama (15 min.) 5 times a week (early evening)	9.9	9.2	8.2	12.5
8. News (15 min.) 5 times a week (early evening)	7.7	6.6	7.0	10.1
9. Daytime Serial (15 min.) 5 times a week (late afternoon)	10.7	8.7	11.0	13.5
10. Variety Music (30 min.) Once a week (late Saturday evening)	13.9	11.7	16.5	14.7
11. Popular Music (15 min.) 5 times a week (early evening)	10.0	9.8	10.7	9.7
12. General Drama (30 min.) Once a week (evening)	18.9	17.7	19.9	19.5

*February, 1948.



The Living Room Furniture Manufacturers pinpoint their amateur show, "En Chantant Dans Le Vivoir," to reach French-Canadian home lover

Selling furniture the Canadian way

**Living room furniture manufacturer
in Montreal shows U. S. firms how it's done**

selective While retail home furnishing stores have been using U. S. radio successfully, furniture manufacturers in the States haven't discovered a successful formula to sell home furnishings. A few floor covering manufacturers have used broadcast time (Bigelow Sanford, Alexander Smith) but even their record of success hasn't been outstanding. The feeling of these firms is that TV may make a great deal of difference but even in the visual air medium they're making haste slowly.

It's different in French Canada. There, over station CKAC, Montreal, the Living Room Manufacturers have been selling furniture continuously with one program or another over 25 years. The furniture company is the oldest regular advertiser on the station, having made its air debut

in 1923, one year after the outlet started serving French listeners in Montreal and much of Quebec.

The Living Room firm is synonymous throughout French-speaking Canada with home furnishings. Their current radio program has been planned to achieve just that. It's a talent opportunity hour called *En Chantant Dans Le Vivoir* (Singing in the Living Room). It is in its ninth year.

There were many other programs used by the sponsor before *En Chantant*. Back in 1923-24 they sponsored symphony concerts under the direction of M. Edmond Trudel. This was followed in turn by an instrumental trio which doubled singing songs of Canadian folklore. The instrumental trio was replaced by *Evenings of the Good Old Days*, which brought to

CKAC's microphones such well known folk singers as Conrad Gauthier and Jacqueline Bernard.

All these programs brought sizable audiences to CKAC and increasing business to the Living Room Furniture company. They were, however, just good programs bringing good music of a popular variety to Montreal.

After a number of years something different was required, something to give new impetus to both sales appeal and listening. A local slant was desired. Therefore to good music was added salutes to the French parishes (counties). During the program (it's only 15 minutes in length) there were two musical selections. On each program between the musical numbers, there was a salute to a

(Please turn to page 60)

PICTURE STORY OF THE MONTH

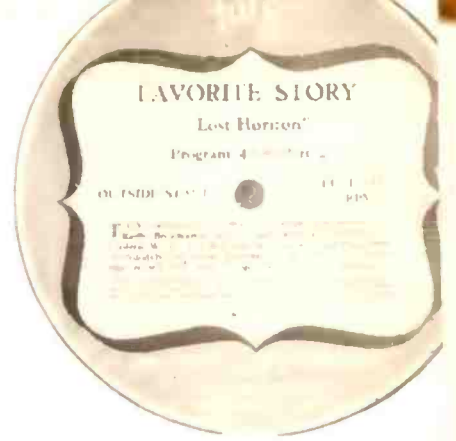


1. listener preference is carefully checked to determine program type for which there is an audience



2. finding program to fill a need is problem of Ziv's Al Unger, Herb Gordon, and John Sinn (left to right)

3. star is signed who has listener acceptance whenever possible as soon as a program is decided upon. (below) Ronald Colman, seated right, signs to headline "Favorite Story." (Manager Wolf and John Sinn also seated)



A transcription is made

Transcriptions just don't happen. Thousands of man hours, plus a veritable infinity of toil and sweat, go into putting a successful program on wax. This is especially true of open-end programs, which are sponsored throughout the country by thousands of local and national advertisers on a selective basis. Typical of what is done creatively at transcription firms like TSI, Goodman, NBC-Recording, Capitol, Associated, Cowan, and Monogram, is this picture-told tale of the conception, birth, and life of Frederic Ziv's outstandingly successful series, Ronald Colman's *Favorite Story*. From the preprogram research, 'til the sponsors' publicity is checked, the Ziv operation is thorough, painstaking, and audience building.



4 - promotion planning is supervised by Fred Ziv (seated center). Program must be promotable before recorded



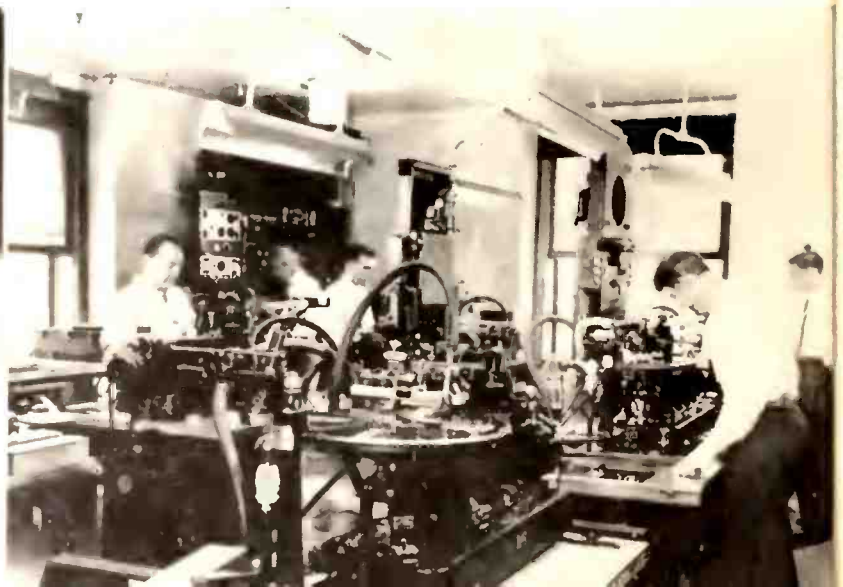
5 - casting is vital, where each program presents a different play as in "Favorite Story." Ziv's Herb Gordon and Jeanne Harrison check talent



6 - rehearsing can't be taken casually. A missed cue means recutting the program and it runs up costs. There's no running short or overtime on a transcription. (above) "Favorite Story" director explains a nuance he wants as cast make notes and prepare for a run-through of a play Colman will introduce

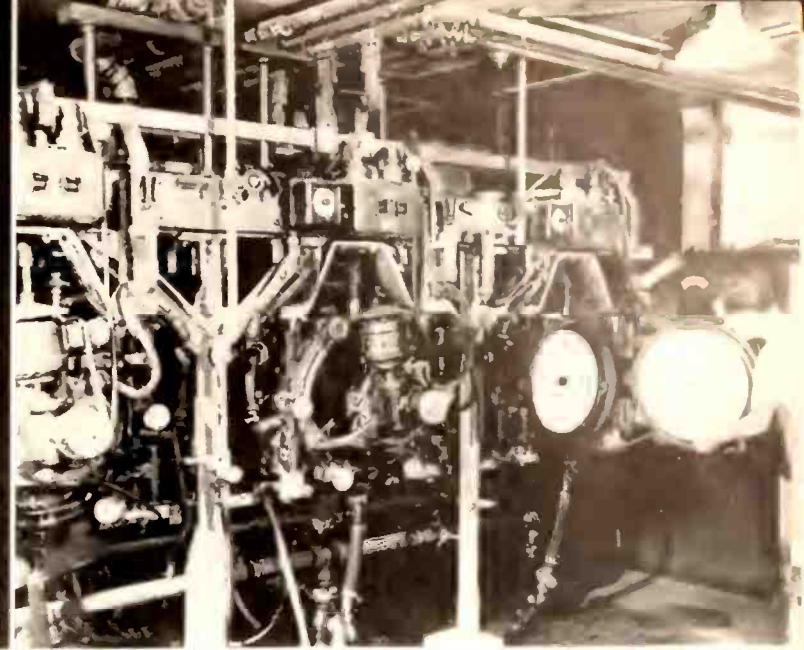
7 - performance is always the payoff. Everything leads up to the moment when the program is ready "on mike" and to be recorded

8 - cutting room determines to a great extent technical quality which listener hears when program is broadcast by stations





9 - gold sputtering is a must if transcriptions are to be of top quality. Recording is sputtered right after being made



10 - copper plating disk is final step before transcriptions are pressed. The plated master is used to stamp out record



11 - pressing disks is done under great pressure. Transcriptions must be perfectly centered, made under correct climatic conditions, and are usually made of plastic material which resists wear and yet develops no surface noise as needle glides in the groove. High fidelity is possible on transcription

12 - stock room of enormous capacity is essential since transcription firms have thousands of disks ready to be distributed

13 - publicity check is necessary as posters and clippings are indicator of program's effectiveness for its local and national sponsor



To *National*

- ★ Select freely any number of stations — one or a thousand.
- ★ Select freely the markets required—and only those markets.
- ★ Select freely the best station in each market, regardless of size or network affiliation.
- ★ Select freely the best time in each market, regardless of time zones.
- ★ Double up in any market where pressure is needed, by using multiple stations, as multiple newspapers are now used.
- ★ Hear programs including commercials before they go on the air — assuring standard excellence.
- ★ Get extremely valuable free local merchandising support offered by many stations for national selective program sponsors.
- ★ Get the powerful advantage of local tie-up or cut-in announcements without extra cost.
- ★ Get the freedom of a two weeks' cancellation clause instead of the usual thirteen.
- ★ Control advertising for seasonal or climatic changes or for social or racial differences, or for any other intelligent sales purpose.

Paul H. Raymer Company, Inc.

Advertisers

See what other national advertisers
have been doing over the past twelve years:

RADIO NET TIME SALES

YEAR	NETWORK	% INCREASE OVER PREVIOUS YEAR	NATIONAL SELECTIVE	% INCREASE OVER PREVIOUS YEAR
1937	56,192,396	—	23,117,136	—
1938	56,612,925	0.7	28,109,185	21.6
1939	62,621,689	10.6	30,030,563	6.8
1940	71,919,428	13.1	37,140,444	23.8
1941	79,621,534	10.7	45,681,959	23.0
1942	84,383,571	6.0	51,059,159	11.8
1943	100,051,718	19.0	59,352,170	16.4
1944	124,680,747	24.6	73,312,899	23.5
1945	125,671,834	0.8	78,583,644	7.2
1946	126,737,727	0.8	82,917,505	5.5
1947	125,450,000	(-1.1)	89,600,000	8.1
1948	133,461,000 (Est.)	6.4	100,739,000 (Est.)	12.4

Broadcasting Yearbook

Increase 1948 over 1937

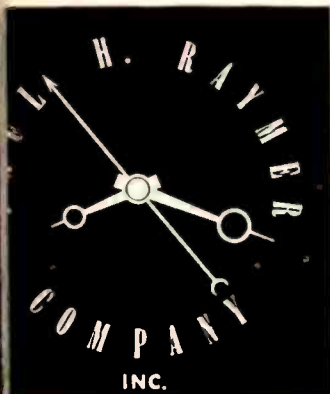
National Network

137%

National Selective

336%

National Selective Broadcasting has the greatest potential for new business development. It is destined to be the largest national advertising medium this country has ever known.



Radio and Television Advertising

New York Boston Detroit Chicago Hollywood San Francisco

Who uses radio locally?

Here is the lineup



Local commercial broadcasting is nearly 40% of all air advertising. Revised estimates for 1948 show that while \$133,461,000 was spent in the past 12 months for network time, \$156,646,000 was invested in time by retailers. This was one-third larger than the total spent (\$100,739,000) by national advertisers on local stations.

Since 1942 no comprehensive survey has been made on who is using the local air. At that time C. H. Sandage, Visiting Professor of Business Administration at the Harvard Graduate School of Business, made a study on retail air advertising subsequently published under the title of *Radio Advertising for Retailers*. Today it is still the only authoritative book on the subject.

Times change. Sandage's ranking of retailers using the air is no longer accurate. The void which Sandage filled when his book was published in 1945 (three years after the period during which the data was compiled) has continued until SPONSOR decided late in 1948 to report to national advertisers to what extent their

retail outlets are using the air.

It's different than 1942's report. Whereas furniture and office supply retailers headed Sandage's list, automotive dealers (including gasoline station and automotive supplies) lead all retailers on the air today. Whereas 13.2% of the retailers in the Sandage sample were furniture and/or office supply retailers, 14.4% of SPONSOR's sample, which is relatively of the same size as Sandage's, were auto or auto supply dealers. There's a reason for this.

Home furnishings still are in limited production due to lack of properly aged woods, etc.; gasoline and oil are available to meet all demand, and competition for the auto-supply dollar is very hot. The demand for automobiles is still way ahead of production, but whereas home furnishings have no resale value (or a very limited one), used cars have been a very lush profit item. The public, which has not been trained to restyle its home, has been trained to buy new cars regularly.

The result has been plenty of money for cars and plenty of profit for automotive

dealers. There has also been an unpleasant odor surrounding recent automotive retailer operations which has forced them to keep advertising. The non-availability of new cars began to ease toward the end of 1948, Kaiser-Frazer dealers began a more aggressive sales campaign. All this has resulted in automotive dealers leading all retailing on the air as the year came to a close. It's no accident, either, that 13% of all the firms listed by the National Association of Broadcasters as sharing the costs of retail advertising were automotive firms. Only home furnishings with 17% and household appliances with 14% were represented in the NAB retail-cooperative advertising report as being ahead of the automotive field.

Despite a large number of firms which indicate a willingness to share in the retail radio advertising costs, only a few home furnishing retailers are currently on the air. As indicated previously, Sandage's report, based on 1942 data, listed them as number one among retail advertisers.

A number of home furnishing dealers explain their current relatively limited use

How Retailers Used Air in 1942 according to C. H. Sandage

Type	%
Furniture & office supplies	13.2
Department stores	11.3
Men's wear	9.5
Jewelry	9.1
General mdse	6.2
Hardware, appliances, lumber	5.3
Shoes	4.8
Automotive	4.6
Drugs	4.6
Women's wear	4.3
Family clothing	4.1
Food and eating and drinking places	4.1
Furriers	3.3

How Retailers Used Air in 1948 according to SPONSOR survey

Type	%	Type	%
Automotive	14.4	Bakeries	3.4
Department stores	8.9	Builders and building supplies	3.4
Grocers	8.5	Entertainment	3.1
Personal services	8.4	Feed and grain	2.0
Men's wear	7.3	Radio and TV	2.0
Financial	7.0	Drugs	1.5
Appliances	6.7	Drug stores	1.5
Hotels and restaurants	4.6	Flowers, etc.	1.5
Jewelry	4.2	Soft drinks	1.03
Women's wear	3.7	Home furnishings	1.03
		Paints and varnishes	.9

*Survey made by Sandage as Visiting Professor at Harvard Graduate School of Business.

ported for the first time

of the medium by pointing out that while their sources of supply indicate a willingness to share in the costs of advertising, the retailer isn't obtaining enough of any one manufacturer's product to justify advertising it.

"We'll begin to spend money for radio and more for advertising on television," explained one midwest home furnishing store, "when we have the product to sell and the public stops being car crazy. We're spending a good deal of money now but it's for household appliances (refrigerators, radios, television receivers, and electrical equipment). Household appliance retailers are seventh in rank order among the dealers using broadcast advertising and many home furnishing stores are included among appliance dealers.

Sandage combined hardware, household appliances, and lumber in his index and still reported the combination only 5.3% of all retail users of the medium. SPONSOR'S index gives appliances 6.7% of all retail broadcast advertising users. As indicated previously 14% of all manufacturers, who are willing to contribute (based on NAB's sample) to their dealers' broadcast advertising, are currently household appliance manufacturers.

If radio (2% of retail advertisers) were added to the household appliance group (6.7%) it would make the combination third among retailers using the air. NAB's report shows 8.7% of manufacturers' sharing costs of air time are radio companies. If radio were combined with household appliances in the NAB list it would place the radio-appliance group first with 22.7% among firms permitting dealer-cooperative advertising.

Retail advertising and selling of drugs have declined to a new low. More and more the manufacturer is required to pre-sell his product. While in 1942, 4.6% of the retailers on the air were drug stores, in SPONSOR'S current sample only 1.5% are. For the most part it is only the big chain operations such as Rexall, Owl, and Sun

(Please turn to page 60)



automotive dealers first



department stores second



groceries third





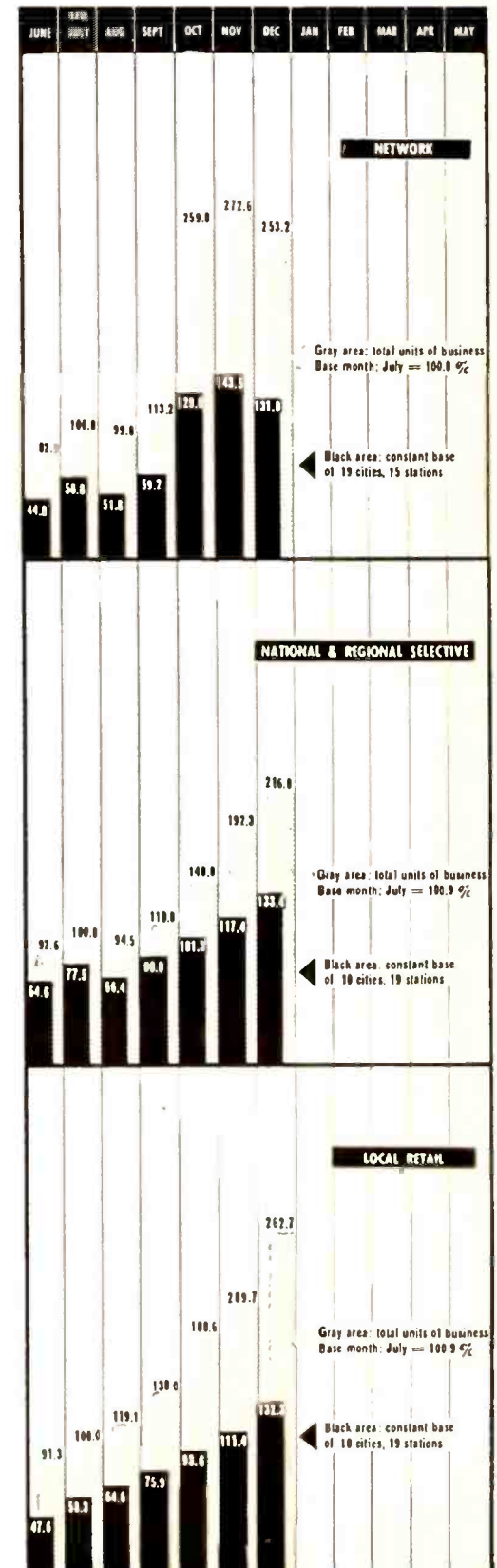
Because of a change in publication date of *TV Trends*, two months' figures are included in this report (November and December). In SPONSOR's constant sample of 10 cities, 15 stations, Network business was up in November and slightly off in December. In the constant base "National & Regional Selective" category and the complete Selective Index, advertising placement increased both months. Greatest increases are still being registered in local-retail category with business jumps continuing to be amazing both in the total and constant base placement. In local-retail the retailers placing the most business are still Radio, TV, and Appliance dealers. On the networks, Soaps & Toiletries which have lagged behind, except during October, have dropped again. Tobacco dominated the TV network field in December. In National and Regional Selective placement, Jewelry led the parade in December as might be expected. With 35% of the total TV advertising in this category, it placed a bigger share of business than any one industry in either Network, Local-retail or Selective.

Based upon the number of programs and announcements placed by sponsors on TV stations and indexed by Rorabaugh Report on Television Advertising. Business placed for month of July 1948 is used for each base

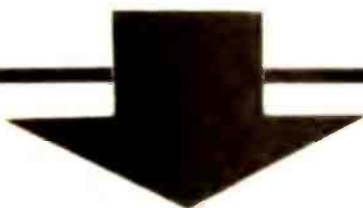
BREAKDOWN OF TV BUSINESS BY CATEGORIES

CATEGORY	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
NETWORK												
Automotive	20.0	19.9	15.5	14.0	8.9	8.6	11.7					
Food	11.7	19.5	27.5	20.0	12.0	11.9	11.4					
Clothing			4.2	17.0	6.1	6.1	6.9					
Magazines			13.4									
Radio TV & Appl	20.9	19.0	23.3	20.1	19.7	19.7	21.5					
Soaps & Toiletries	6.7		9.4	6.7	23.4	10.5	9.3					
Tobacco	20.1	37.5	7.7	10.4	19.4	22.0	22.1					
Misc	2.5	7.9		9.9	8.9	7.6	3.0					
Beer & Wine					0.5							
Soft Drinks					1.3							
Home Furn						3.0	4.1					
Jewelry						1.9	1.9					
Drugs							3.3					
Toys							4.1					
Total	199.9	100.9	100.9	100.9	100.0	100.0	100.0					
NATIONAL & REGIONAL SELECTIVE												
Automotive	11.9	11.9	9.1	6.9	5.9	4.7	3.4					
Soft Drinks	6.4	5.6	0.7	4.2	5.0	5.4	4.4					
Beer & Wine	13.7	14.1	13.3	10.9	0.6	7.3	7.2					
Drugs	0.2	9.2	9.3	0.5	0.4	0.1						
Food	3.9	2.0	3.7	4.2	6.4	5.3	5.9					
Clothing	7.2	6.2	5.3	5.9	6.2	5.5	4.6					
Radio TV & Appl	15.4	15.6	11.6	14.2	9.5	0.3	14.2					
Soaps & Toiletries	1.1	1.9	1.3	1.0	1.0	1.9	1.4					
Tobacco	15.9	16.1	19.9	22.2	21.3	10.9	14.6					
Jewelry	17.3	21.0	25.6	25.4	23.9	21.6	25.0					
Misc	7.0	4.9	6.3	4.3	3.2	2.7	3.3					
Builders & Sup					1.7	1.1	0.9					
Home Furn					2.7	2.7	2.7					
Magazines					3.4	3.7	0.4					
Amusement						0.4						
Books						0.2	0.2					
Toys							1.7					
Total	109.0	100.0	109.0	100.0	100.9	100.0	100.0					
LOCAL RETAIL												
Automotive	16.3	19.0	21.3	20.1	19.9	19.9	14.2					
Books	0.3	3.6	2.9	2.5	3.0	3.6	3.9					
Builders & Sup	3.3	0.1	2.5	2.5	0.9	1.0	0.6					
Dept Stores	14.6	10.3	10.2	9.0	9.3	11.9	15.6					
Food	0.0	6.0	6.1	5.9	1.5	1.7	1.6					
Home Furn	3.7	3.6	2.7	4.3	2.0	4.7	4.5					
Hotels & Rest	2.3	2.2	2.0	1.4	3.6	2.7	2.9					
Clothing	11.0	6.5	7.3	11.2	7.6	7.5	7.5					
Personal Services	0.6	7.9	7.3	12.9	10.5	7.7	6.2					
Radio TV & Appl	26.9	29.8	29.0	24.5	31.7	31.1	34.5					
Misc	15.0	2.5	7.9	1.5	4.3	3.6	3.2					
Amusement				1.9	3.4	1.9	1.2					
Political				1.4								
Jewelry					1.5	2.7	5.9					
Beer & Wine						0.1	0.0					
Coal & Fuel						0.4	0.6					
Drugs						9.5	0.4					
Tobacco						9.1	0.1					
Soft Drinks							0.1					
Toys							3.2					
Total	100.0	100.0	100.0	100.0	100.0	109.9	109.9					

"TOTAL" AND TEN-CITY TRENDS



BIG THINGS
are NOW in WORK
for CKLW
in the DETROIT Area



We're Going **50 kw** *at 800 kc.*

IN '49

Watch for announcement! This Greater Voice, fostering Good Will on both sides of the border, will give the Detroit Area's best radio buy a selling wallop beyond duplication in this market!

CKLW

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

RADIO DIRECTORS' LAMENT

Agency broadcast chief is frequently without honor in his own organization

Radio directors are strictly an anomaly in the agency field. No other form of advertising has a department head in agencies. There's usually a creative head, an art director, a media director, etc., but there's no such animal as a magazine director, a billboard director, a newspaper director, or a point-of-sale director.

As a result, a radio director's responsibilities range from purely administrative and policy making to actually producing programs that go on the air for agency clients. Their beefs are as varied as their functions. They range from the laments that they are not permitted to sell radio to clients, to hair tearing when client changes in scripts are discussed.

The radio director, who is first and foremost an executive, has as his greatest intra-agency problem the fact that he is seldom permitted to suggest radio advertising to every client of his agency. In a plans board meeting, he is usually the only voice in eight, pro-broadcast advertising. Final votes frequently are seven to one against including radio in a recommendation to an advertiser. This is explained by the fact that radio is hazardous, it's less profitable to an agency, and

most plans boards personnel came up to v.p. stature through the black-and-white rather than the radio field.

With comparatively few exceptions, heads of agencies are not radio men. There are exceptions such as Roy Dur-

stine, Ray Morgan, and the heads of smaller agencies like Bill Rogow (Neff-Rogow) and Ad Fried. If a smaller agency is involved and the head is a radio-minded man, he is usually the radio director as well as head of the agency. This is even true in some larger agencies, with Ray Morgan being a typical example.

Since most agency presidents and plans board members have come up to their eminence through having been account executives, and previous to their a.e. status having been copy men, they just tolerate broadcast advertising. Inwardly it is a constant irritant since they are forced to make decisions in a field in which they have very little background.

It has become almost a rule for radio directors not to "sell" broadcast advertising too hard at plans board meetings.

Says one Madison Avenue agency radio director, "When I submit a new use of radio to our plans board, I use the belittling approach. I never come out 100% for a client's use of the air, for I've learned that when I do so, I am usually voted down in meeting. And I know that I'm not alone in this. Other agency radio v.p.'s have told me that they have had to adopt a similar approach.

"I don't mean to infer that my agency is anti-radio. We can't be. We have over \$8,000,000 in radio billing and it has been constantly increasing.

"If I've heard once that one picture is worth a thousand words, I've heard it hundreds of times. I wonder what excuse they'll have for dodging broadcast advertising when television becomes nationwide. In the few meetings we've had on

Problems within own agency

1. A radio director is without honor in his own organization
2. There is no section within an agency that works like the radio department
3. The radio director is the only executive in an agency who has to fight for his medium
4. He's usually outvoted in plans board meetings
5. Radio department profits seldom compare with profits of other parts of the agency
6. Every program produced on the networks is on the Hooper spot with every broadcast
7. When a radio department assistant is good he's moved out of the department to become a junior account executive

using the visual air medium, the show-me boys have concentrated their fire on the lack of permanence of the television picture.

"Most radio directors are like myself," this v.p. concluded, "we know that our clients want broadcast advertising, even if their advertising managers are just as scared of it as are our plans board men. The result is that our broadcast advertising billing continues up and we don't have to carry the torch for the medium."

In spite of this radio director's sanguine feeling about his lone-wolf job at the agency, he admitted that a number of campaigns had been cancelled from time to time due to his plans board not knowing what radio was all about.

This lack of agency understanding of radio advertising despite the fact that the medium has been producing for over 20 years is another of the radio directors' laments.

"Radio's 'no rules' operation is one thing that floors our top executives," explains a Michigan Avenue agency radio director. "In most other media there are some rules that seem to work. Broadcasting, being an entertainment medium, has few rules and frequently even these won't work. Radio's rules are general and many members of our plans board want specific yardsticks by which to measure advertising campaigns—in advance of their being put into operation. I frankly refuse to assure them of any broadcast advertising success before we go on the air. Imitations (and we could of course copy any successful show on the air) seldom hit the heights of the program they carbon. A high Hooper show very

seldom resembles another program in the 'First Fifteen.' The facsimiles frequently reach sizable audiences and sell a great deal of merchandise but are not glorious successes.

"All advertising is a gamble, my plans board admits, but broadcast advertising to them is the greatest gamble of all. They refuse to admit that millions may buy the *Saturday Evening Post* and never see a client's ad that is in the issue. Hooper and Nielsen force them to accept the fact that millions may have their radio receivers turned on and not listen to one of our programs. We can't kid ourselves about broadcast advertising and we can about our advertising in printed media.

"It isn't the gamble that really worries our plans board," this Chicago advertising executive contends, "it's the fact that when we make a mistake in radio it takes place on a stage that's floodlighted for everyone in our client's organization and all advertising to see.

"Mistakes in broadcast advertising frequently lose us our accounts. We can hide them in other media."

The fact that very little has been worked out of a pre-testing nature disturbs most radio directors. Also the fact that it costs huge sums to test a program that is nationwide in appeal.

"None of the unions has established scale for test runs of programs and commercials," points out the radio director of a West Coast agency. "It makes no sense to test an idea for a program unless we have a top flight cast. To contract that cast for a 13-week run would cost us as much for a tryout as it would for the network or national-selective run of show.

That's of course as far as program costs. It would naturally not cost us as much for time but top talent is more costly than time. The result is that very few of our mistakes are made quietly. We make most of them coast-to-coast. Brother, when we miss, we miss for all to hear. That isn't good. It doesn't make my job of keeping the agency sold on broadcast advertising any easier. Our agency has a small number of big clients. When we lose one, a number of our staff lose their jobs, and our radio directors (my predecessors) have been known to lose theirs.

"I believe it's time for broadcast advertising to think about the problem of establishing a controlled test area, where we can make mistakes without shooting the bankroll."

A related lament is the lack of radio showcases. CBS has showcased a number of programs, *Talent Scouts*, *My Friend Irma*, *My Favorite Husband*, with great success. ABC has also shown a few programs that have proved commercially successful; *The Fat Man*, *Stop the Music*, *Breakfast Club* are three of these. MBS also has presented a few, but agency men feel that, by and large, showcasing is the exception not the rule. The radio director of a Midwest agency with offices in New York and Hollywood expressed himself on the showcasing problem in the following manner: "You can always point to a number of examples of network-showcased successes. Even the program-sterile NBC successfully showcased the daytime Fred Waring program. But the number of programs showcased represents less than 3% of all the commercial

(Please turn to page 44)

Problems with clients

1. You see too much of clients when things aren't going good and too little when things are fine
2. It takes one type of program to satisfy the big executives and another to produce sales results
3. Clients seldom accept the fact that radio is a habit-forming advertising medium seldom good unless used continuously
4. Radio is one medium advertisers refuse to accept on faith
5. Clients always happen to listen to a program on the night that everything goes wrong
6. Clients seldom pretend to know how to handle any other advertising medium but radio—they all have ideas about it

Problems with the medium

1. Where are those sales facts?
2. Facilities for real pre-testing of programs are missing almost 100%
3. There's still too much "loose selling" by stations and networks
4. Radio seldom backs up its own men when they make errors
5. Radio's oldtimers are not in broadcasting now. A grey hair in a broadcasting network executive conference is something to shudder at
6. Most stations and networks talk a good brand of promotion but their efforts are seldom consistent
7. Commercials are still a laughing matter
8. Hardly anyone keeps records for longer than two years

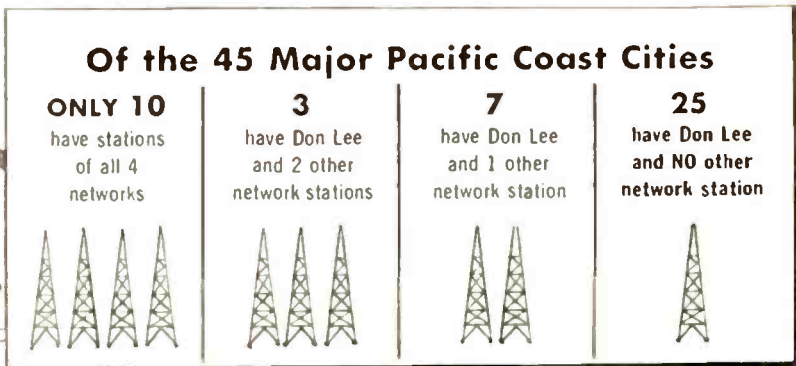


**ARE YOU MISSING
THE MARK ON THE
PACIFIC COAST?**

IF YOU'RE AIMING to pin down a sales message on the whole big, wealthy Pacific Coast market, buy Don Lee and hit the mark. Only the Don Lee network, with 45 stations, can release your message from *within* every important buying market on the Pacific Coast.

Pacific Coast people listen to their own local network station rather than to out-of-town or distant stations, because mountains up to 15,000 feet high make reliable long-range reception impossible. It takes a lot of local network stations for all the people to hear your radio message, and only Don Lee has enough of them.

LEWIS ALLEN WISS, *President* WILLET H. BROWN, *Exec. Vice-Pres.* WARD D. INGRIM, *Director of Advertising*
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA • Represented Nationally by JOHN BLAIR & COMPANY





Don Lee has a station in every city where the other three Pacific Coast networks have one. To cover the rest of the Pacific Coast (115 "outside" market counties), Network A has 11 stations, Network B has 3 stations, and Network C has 2 stations—but Don Lee has 32 stations, *twice as many* as the other three networks *combined*.

Only Don Lee, with 45 stations, has facilities to cover both "inside" and "outside" Pacific Coast markets, where over 13½ million people enjoy a buying income of 22 billion dollars a year. Don't buy your Pacific Coast radio blindfolded. Buy Don Lee and reach the *whole* rich Pacific Coast.

The Nation's Greatest Regional Network



Mutual
DON LEE
BROADCASTING SYSTEM



"Music," the sage Longfellow remarked, "is the universal language of mankind." And good music, programmed always over WQXR and WQXR-FM, is the language that keeps more than half a million New York families constantly tuned to these stations. So constantly, indeed, no other station can reach them so effectively. These families love good things as they love good music... and can afford to buy them, too. Advertisers regard them as the most inviting segment of this biggest and richest of all markets. Whatever language you speak... may we help you speak it more profitably through music?

WQXR

AND WQXR-FM

RADIO STATIONS OF THE NEW YORK TIMES

BOOSTING THE SPONSOR

(Continued from page 23)

be famous. The promotional tie-in comes easily. Every week, table cards are placed on the tables of the restaurant whose chef has been selected. The cards plug the show, and give the time and TV channel on which the show can be seen. Since the show uses 52 chefs in a year's time, there is an ever-growing number of better-class diners whose attention is directed to the show. A. S. Beck gets a viewing boost from this, and from other *Daily News*-WPIX promotions such as the tie-in with Stern's department store windows featuring *Fashions on a Budget* hats (the Beck portion), Hick's confectionery stores' window displays, Miss Swanson's appearance at fashion shows, a TWA flight to Paris for a look-see at new fashions, and a continuing series of appearances of the show's star at various fashion and social functions. In nearly every case, the event is plugged well in advance in the 2,500,000-circulation *News*.

Some stations have found that air "billboarding" of a sponsor's show increases the over-all effectiveness of the program, while affording the station a convenient and low-cost method of promoting sponsored TV programs. "Billboarding" is TV's equivalent of courtesy broadcast announcements. Virtually every commercial program that has appeared on Cleveland's WEWS has been billboarded.

The WEWS billboarding formula consists usually of 2-by-2 slides, sometimes with 35 mm film strips. Such billboarding is self-explanatory for the most part, and a recorded musical backing is enough to supply the audio portion. It is probably the quickest form of TV program promotion to get under way. It uses TV to sell TV. The WEWS sales department will sign an advertiser, and in an hour or two the station's art staff will have the cards in the works. The cards are used "live" on easels for the first day (usually that same evening) and later turned over to the station's film lab where slides, or 16 mm and 35 mm film strips are made. From WEWS' viewpoint, the promotion is doubly effective. It gives a quick promotional push to new sponsored shows, and makes advertisers aware (sometimes when the advertiser is relaxing at home the evening of the day he signed his contract) of the fact that the station is interested in doing more than just selling him time or a program.

Among the commercial shows thus promoted on WEWS are Philco's *Touchdown* series, Standard Oil Co. of Ohio's *Tele-*

vision Tryouts, *Life-NBC* convention coverage, General Electric's local sponsorship of baseball events, RCA's *Laugh With the Ladies*, and Kaiser-Frazer's election-night telecasts. For each of these sponsors, WEWS' relatively inexpensive billboarding, backed by newspaper promotions in the Scripps-Howard papers and local merchandising tie-ins produced greater audiences with no cost to the advertiser.

The tie-in promotions of WPIX and the "house ad" promotions of WEWS are not unique. They are merely representative of the type of continuous promotion done by stations like WFIL-TV and WCAU-TV in Philadelphia, WBKB and WGN-TV in Chicago, KFI-TV and KTLA in Hollywood, KDYL-TV in Salt Lake City, WBEN-TV in Buffalo, and KSTP-TV in Minneapolis.

Salt Lake City's KDYL-TV recently ran a promotion for the Anderson Jewelry Company, a local merchant, that is typical of top sponsor-station promotional tie-ins which produce greater viewing for both. KDYL-TV telecast a display of \$2,500,000 worth of Harry Winston's famous diamonds in a two-hour pickup. The promotional campaign was a real ballyhoo operation, with tie-ins arranged with newspapers, the Junior Chamber of Commerce Fall fashion show, and with the sponsor. Nearly 100,000 people were brought downtown in Salt Lake City for the event, and some 26,000 passed through Anderson's during the two-hour show. The sponsor received extra promotion in the form of a special KDYL-TV *Man on the Street* show outside the store, where the extra crowds became part of another show, which had the sponsor's own store for a backdrop.

In Buffalo, the Danahy-Faxon Nu-Way Markets received a similar promotional backing from station WBEN-TV with the two-time telecast of the Nu-Way Free Cooking School. The *Buffalo Evening News*, which owns the TV station, went all-out in its efforts. The event was featured in the daily TV column, on the front page with special feature stories, plugged in truck signs on the paper's delivery trucks, and included in the station's continuous direct-mail promotions to dealers, set-owners, and proprietors of public places with sets.

Danahy-Faxon put up a tent in downtown Buffalo to house the event, and WBEN-TV program personnel helped to create the carnival atmosphere for the cooking lessons conducted by Katherine Stafford. Sets were installed by WBEN-TV in nearby Nu-Way stores, and thous-

(Please turn to page 60)

CHILLS AND THRILLS set to music . . .



"MIKE MYSTERIES"

.... a 15-minute show, available 5 times weekly



The listener is in your lap when "MIKE MYSTERIES" are on the air! Music, mystery and murder meet in 15 minutes of action-packed suspense, aimed at riveting interest in every word — every minute. A Lang-Worth "Network-Calibre" musical show incorporating a fast-moving mystery gimmick by Hollywood's ace writer, Howard Browne (alias "John Evans").

Every "MIKE MYSTERIES" show spotlights a capsule-sized crime. For the solution, your listeners are invited to match wits with Homicide Lt. Evans. But they don't learn *whodunit* until they know *whosellsit* — a Lang-Worth twist with a "Midas touch"!

For further sleuthing on the chill, thrill and sell of "MIKE MYSTERIES", corner your radio station or its representative.

LANG-WORTH

feature programs, inc.

Network Calibre Programs at Local Station Cost

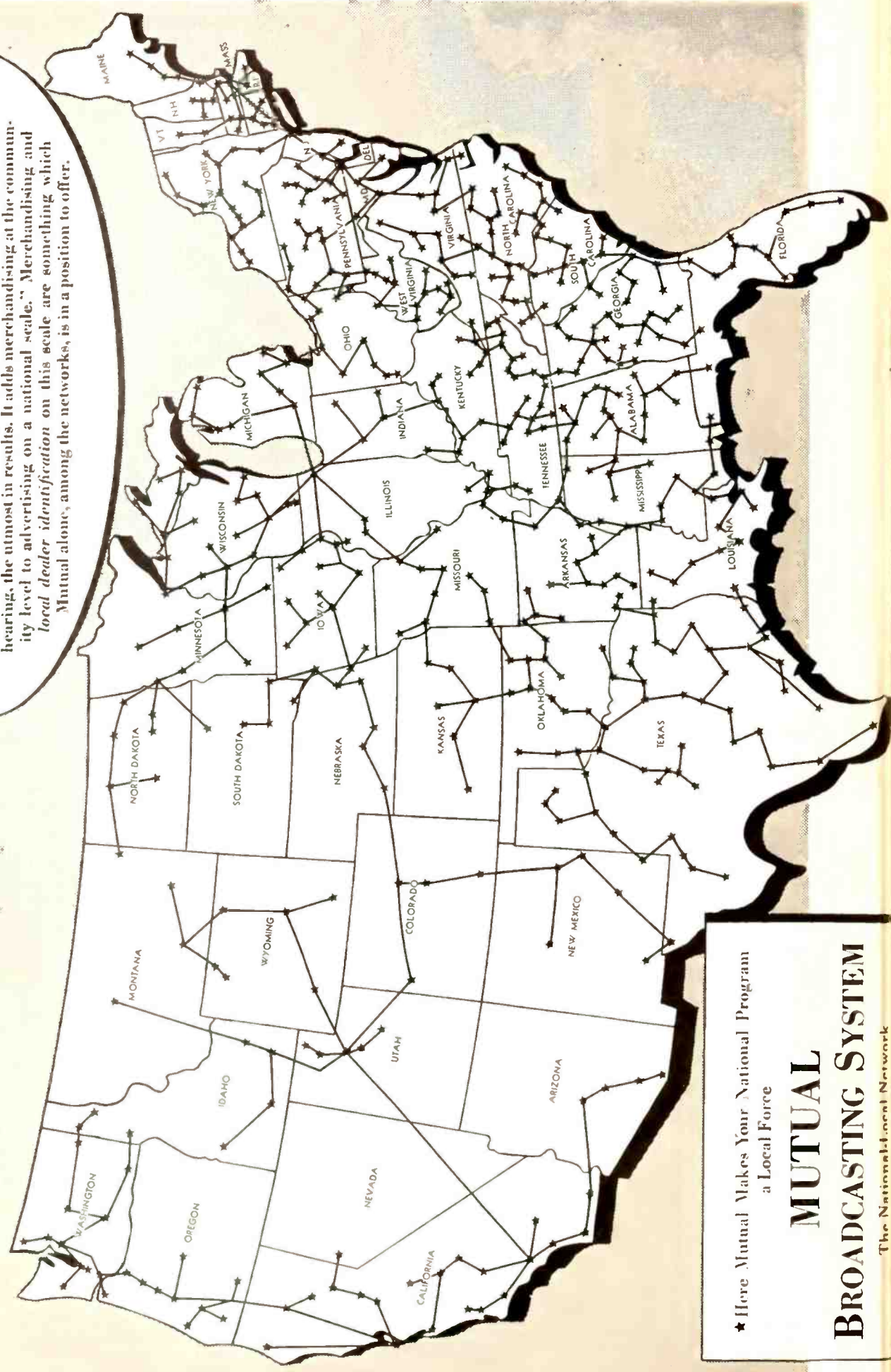
STEINWAY HALL, 113 West 57th St., New York 19, N. Y.



MUTUAL is the only National Network...

...which is also 520 times LOCAL

Network sponsors advertise *nationally*—but their sales are made *locally*. For this reason, advertisers on Mutual profit by this concept of network service...“a coast-to-coast affiliation of 520 live-wire organizations, each with standing and influence in its community, all of them interested in the advertiser's success, all working to get his program and message the widest possible hearing, the utmost in results. It adds merchandising at the community level to advertising on a national scale.” Merchandising and *local dealer identification* on this scale are something which Mutual alone, among the networks, is in a position to offer.



★ Here Mutual Makes Your National Program a Local Force

MUTUAL BROADCASTING SYSTEM

The National-Local Network

FARM RESEARCH

(Continued from page 25)

response to a station's programs can give a good idea of the coverage of a station for particular types of programs. But at best this is only stop-gap information.

An outstanding exception to the general dearth of farm audience studies is the continuing surveys of Dr. F. L. Whan of the University of Wichita, Wichita, Kan. Whan's studies cover radio listening in Kansas since 1937 and in Iowa since 1938. His reports have attained wide prestige and acceptance in the industry.

Analyses of the Whan studies reveal, with distinct regional variations, some important biases which influence differences in rural and urban program preferences. It is possible to apply the results of such analysis to Iowa and Kansas local programming in such a way as to strengthen periods devoted to programs of specifically rural appeal. So definitely individual is the flavor of local rural preferences (as emphasized in previous articles in this series) that it would be dangerous to try to apply to other areas facts that may be largely peculiar to Kansas and Iowa. They are not representative of all farm areas.

The general lack of farm audience data doesn't mean that a number of broadcasters haven't spent plenty of money digging out usable facts. To cite another example, Arthur B. Church, owner of the KMBC-KFRM team, recently followed up the early research that resulted originally in setting up the KFRM transmitter to radiate its signals throughout the heart of Kansas farm-lands. KFRM is a 5,000-watter, daytime only.

It has long been his contention that technical considerations prevent adequate reception in many rural areas, and that residents of such areas lack a fair share of high quality programs. (The Federal Communications Commission has had under consideration for a considerable time proposals to authorize a group of "superpower" stations which would guarantee all rural areas top-notch programming and adequate signals.) Last September Mr. Church had Robert S. Conlan and Associates do a coincidental study of the KFRM general area comprising 82 counties in the heart of Kansas. The cities of Hutchinson and Wichita, Kansas, were excluded. Five neighboring Oklahoma and four Nebraska counties were included. KFRM's only serious rival in the survey area was KFBI, Wichita (another 5,000-watter), with KFRM consistently having the

better of it. Mr. Church is known as a commercial broadcaster with ideals. But he deserves much credit from advertisers for spending his coin in research to demonstrate how improved programming and better signals affect listening.

Telephone coincidental studies over several years in rural areas by the St. Louis market, opinion, and radio research firm of Edward G. Doody and Company reveal an amazingly consistent pattern of what might be called "technical considerations" in the dominance of certain stations in both their rural and urban coverage.

The studies have covered areas from the northern boundary of Kentucky to the southern end of Minnesota. In all cases, without regard for program types or network affiliation, specific stations serving rural areas have dominated their territories.


Of a number of variables the most important uncovered by Doody's analysis of his data are station power, nearness of a receiver to station (closely related to power), and effective promotion by the

station. In each Doody rural study one or more of these variables was present for the station leading the area.

Other important variables revealed by Doody's analysis are proximity to a network outlet, and competition of several network outlets in the same area. Program appeal does count also but to an amazing degree less than technical factors.

KMOX, St. Louis, is the most powerful in the St. Louis market (50,000 watts) and also the most well known. In a recent study covering a 30-county spread around the city and county of St. Louis, KMOX led in 32 of the 40 quarter-hour periods. KXOK (5,000watts) in the same study had seven first and 29 second places. KXOK has done a fine job of promotion in the last few years.

A second recent study found WTAD (1,000 watts) ranking first in the nine counties around Quincy, Ill., as well as in Quincy proper. It took first in nine out of ten hourly-rated periods. This, according to the general pattern emerging from Doody's studies, would be expected because WTAD is the only network outlet



FIRST IN THE

QUAD Cities

DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE

AM 5,000 W
1420 Kc.

FM 47 Kw.
103.7 Mc.

TV C.P. 22.9 Kw. visual
and aural, Channel 5

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

WOC advertisers reach the biggest and richest industrial center between Chicago and Omaha, Minneapolis and St. Louis get extra coverage of the prosperous Iowa-Illinois farming area on WOC-FM without additional cost. With complete duplication both stations deliver the entire NBC Network schedule and local programs to this rich farming area.

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



DAVENPORT, IOWA

FREE & PETERS, INC., National Representatives

in the immediate area, as well as the most powerful local outlet.

WHO, Des Moines (50,000 watts), had one first place and eight seconds, in the same study. KHMO, Hannibal, Mo. 250 watts), dominated its home town and county, just below Quincy.

In the nine-county region adjacent to Mason City, Iowa, a third recent study showed KGLO (5,000 watts) first in nine out of ten hourly ratings. WHO, Des Moines, again came in for one first and seven second places. KGLO, Mason City, was dwarfed here as in the Quincy and St. Louis areas.

These are typical examples of studies which show the dominance of one station over others in which the previously mentioned technical factors are involved.

Doody suggests the tentative conclusion that program appeal accounts for a certain degree of individual audience preference, but that general station dominance is the primary audience builder—whether through power, promotion, network affiliation, or the fact it is the only station in the area.

Still, the findings of the A. C. Nielsen

Company (reproduced in the table accompanying this story), showing strong overall variations in program preferences between urban and rural listeners, suggest that where similar biases are emphasized and exploited through promotion, a station may greatly strengthen rural audiences to certain programs. Just that, as a matter of fact, has been accomplished by numbers of stations (see SPONSOR for December and 3 January).

To test the effectiveness of such program development, however, calls for qualitative research into program attitudes and preferences.

When the International Harvester Co. studied the rural appeal of their CBS program *Harvest of Stars*, they not only set up the study to find how the show was being received among their prospects, but how by further specialized programming they might broaden the show's appeal so as to attract more listeners from among their prospects.

These studies, carried out by the radio research department of the Harvester agency, McCann-Erickson, use the Lazzarsfeld-Stanton Program Analyser and its

associated techniques. Similar mechanical devices and psychological methods are employed by other agencies, and also by a number of independent research organizations.

Of course the fact that *Harvest of Stars* is a network program makes a difference. Qualitative program analysis is an expensive type of research; only a few stations have ever utilized it.

It will actually take both quantitative and qualitative check-ups to uncover the full weaknesses of much that is hopefully labeled "farm programing"—and also to show just how sound and effective is other programing under the same label. There's no reason to doubt, however, that ways will be found to furnish the necessary facts at a reasonable cost—when farm advertisers wake up to what they're missing without them. The farm market is too big today to be given the short shrift that research has handed it during the past decade. Since it can now be served by national advertisers at a profit, research is bound to be called in to uncover how to sell it effectively. * * *

DIRECTORS' LAMENT

(Continued from page 37)

programs on the air. Most showcased programs are the property of the networks. You can count on your fingers the showcased programs that are presented for agencies, and you won't require more than one hand to count them.

"While it's true," commented this radio director, "that radio is a declining advertising medium and television is going to take its place as a major medium, the T day is many years away. Since we are going to have to split budgets between radio and television, we more than ever require major showcasing in both forms of broadcast advertising. I think that the networks and independent stations should face the problem now, before clients become disturbed about gambling in both sound and sight on the air."

"There's too much publicity about the fortunes radio's stars collect," laments one radio director of an agency majoring in daytime serials. "The result is that our clients have the idea that we pay everyone more than they're worth. Most of our talent gets less than \$500 a week for five shows and even our 'stars' seldom exceed \$750 per program each week. There are few programs day or night on the air paying stars much more than they are worth, but you'd never believe that if you read the daily press and the trade papers of advertising. As long as performers de-



*Just ask your
Raymer representative



● **With a Single Contract**



PACIFIC NORTHWEST BROADCASTERS

- | | | | |
|-------------|-------------|-------------|-------------|
| KXL | Portland | KXLK | Great Falls |
| KXLE | Ellensburg | KXLJ | Helena |
| KXLY | Spokane | KXLQ | Bozeman |
| KXLL | Missoula | KXLF | Butte |
| | KING | Seattle | |

EASTERN Sales Manager Wythe Walker 551 - 5th Avenue, New York City

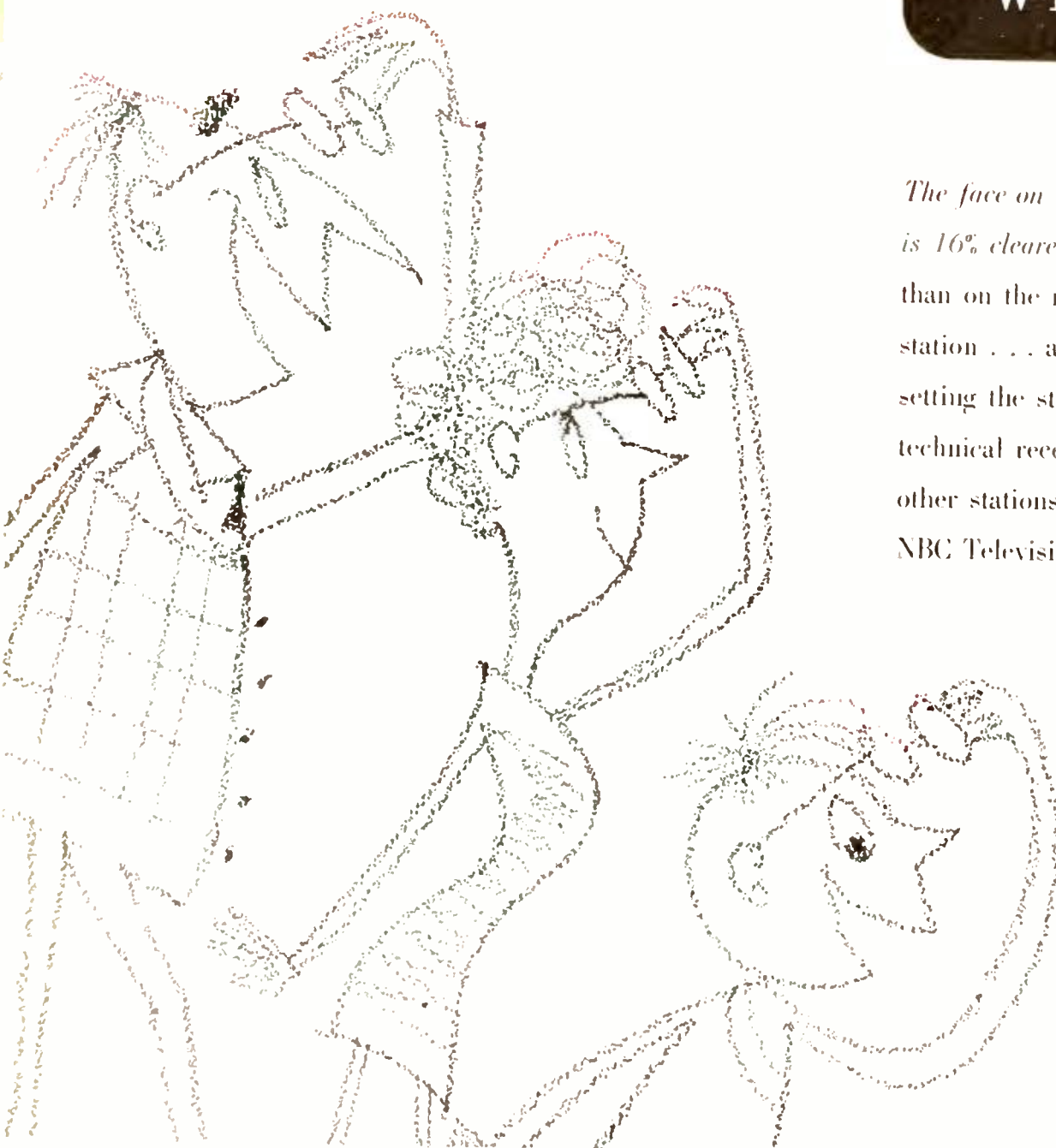
WESTERN Sales Manager Tracy Moore 6381 Hollywood Blvd., Hollywood, Calif.

clearest

**16% Clearer
on
WNBT**

*The face on the living-room screen
is 16% clearer on WNBT
than on the next best New York
station . . . and WNBT is
setting the standard of
technical reception for all the
other stations of the
NBC Television Network.*

*Technical superiority
multiplies viewers . . .
and the audience to NBC.
For viewers' preference
see page 51.
For the margin of
advertisers' preference
see NBC in
Comparagraph.*



SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SPONSOR TV COMPAREGRAPH EAST

February 1949

Radio Comparegraph in next issue

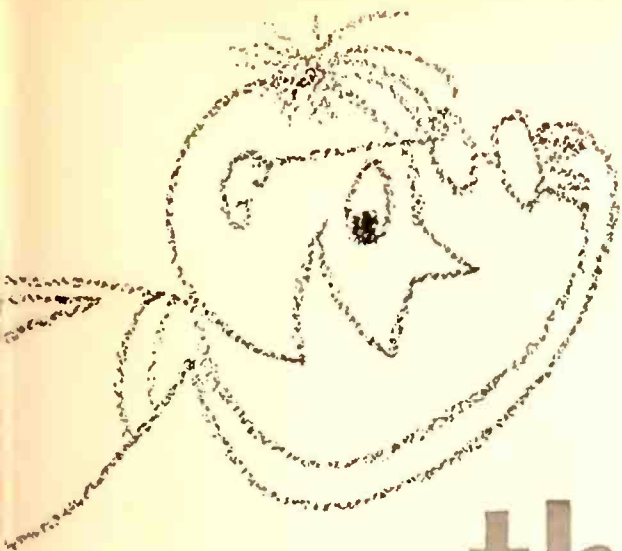
SPONSORS

- List of sponsors and their respective radio programs, including names like American Tobacco, General Foods, and various local businesses.

PROGRAMS

- List of radio programs and their broadcast times, including shows like 'The Big Show', 'The Music Show', and 'The Sports Show'.

Main grid table showing broadcast schedules for stations ABC, CBS, NBC, and De Mont. Columns represent time slots from 4:15 to 11:00 PM. Each cell contains the station name and program title.



three to one

Images clearer on NBC, programs more popular, audiences larger . . . in fact, in answer to the question "Which one television station do you view the most?" viewers in the New York area state a *three to one* preference for NBC over the second ranking station.*

With a lead like this, it's no wonder that *four times* as many network advertisers are on NBC Television as on any other network.

**Complete details on request*



THE NATIONAL BROADCASTING COMPANY

A service of Radio Corporation of America



Mr. Sponsor asks...

"There is a place in national selective campaigns for both live and e.t. breaks and announcements. What should be the determining factors in the use of each?"

James B. Melick | General Sales Manager
American Maize-Products Company, N. Y.

The Picked Panel answers Mr. Melick



This question is one that leads to easy generalizations. The answer to whether live or e.t. campaigns are better for the national selective advertiser depends primarily on the type of campaign

being planned, and what that campaign must accomplish.

Certain basic points should guide almost any advertiser in making a choice between live and e.t.

1. What is the nature of the product?

Even advertisers who make more than one product find that the best way to sell one of them may be with live copy, and to sell the other e.t.'s are necessary. If the copy points to be gotten over to the listeners are many, and must be delivered in a consistent manner, e.t.'s are probably the answer. If they are few, and depend largely on the individual local personality (*Hi, Jinx!*, *Mary Margaret McBride*, etc.) the answer may be live copy.

2. Is the selling to be done via programs or station breaks?

Live copy harmonizes better, on the whole, with live shows, although there are exceptions (such as WNBC's *Bob Smith Show* where e.t.'s are integrated through musical introductions). With station breaks, it is not always possible to tell in

advance if the announcer will suit the live copy, hence e.t.'s are usually the rule.

3. Are there any "variables" in the radio selling techniques?

Some advertisers have found that their best selective results have been produced by service-type announcements (time, weather, etc.). Others use holiday, seasonal, or some form of local tie-ins. Bulova Watch has built an extremely successful business around live (for the most part) announcements which feature time and holiday variables. On the other hand, Pepsi-Cola, not concerned with this factor, sticks to its famous e.t. jingles. It is well to bear in mind that the costs of making e.t.'s to meet every possible variable in service announcements would be prohibitive.

Let me summarize my answer to your question this way. The advertiser choosing between live copy and e.t.'s should first review his radio selling approach. The answer should then be fairly obvious.

JAMES M. GAINES
Director of O&O Stations
NBC, New York



There is plenty of room in broadcasting for both live and e.t. campaigns. But the answer to your question boils down to this. Straight live copy does a straight job. E.t. announcements can often do much more.

Some advertisers sell their product on the basis of immediate need, as for example cold remedies. Such an advertiser

may be better off with live copy, although e.t.'s can be made in advance to cover most of the obvious tie-ins with weather, storm, and other conditions. Many advertisers use local shows where the voice doing the commercials is a local personality. An advertiser who buys programs on the basis of personality can work commercials into such a show as an integral part of the whole. We do that with our own show, *Start the Day With a Smile*, on New York's WMGM.

The great majority of national selective advertisers get the greatest results for their advertising dollar when they conduct their campaign on an e.t. basis. E.t.'s have more polish, and can be done with fancier production than the average local station can afford. When timebuying is done on the basis of the *time* and not the *personality*, this becomes a matter of great importance. The advertiser knows that the quality of his announcements will be consistent in all markets, and not dependent upon the mood, ability, physical condition (night announcers get tired, you know), and attitude of the local announcer. True, it costs more to make a good e.t. than to send live copy to a local station. The results in most cases will more than justify this cost.

A good jingle, or a good dramatic-type spot, can do a real selling job. Some jingles get a continuing "free play" when kids and housewives go around humming them all day. There are lots of instances of cases where the jingles have caught on so well that the campaign produces more results than even the best agency or sponsor estimates. Few listeners mind being sold something when they are being entertained at the same time.

LANNY AND GINGER GREY
Radio productions and jingles
New York

The main advantage of a live spot campaign is, I believe, economy. You get an announcer for free with your time purchases. You save the money you might have put into singers,



musicians, a sound effects man, actors, and so on. In addition, you save the cost of studios, masters, pressings, and postage. You can also revise your campaign quickly—in fact, overnight—as well as inexpensively, to accommodate seasonal, weather, and price changes. All you have to do is mail (or wire) out new copy, whereas it takes at least ten days to get new pressings made and shipped.

But of course live copy also has its disadvantages. You never know who's going to deliver your copy or how he'll do it. He may turn out to be a cousin of Mortimer Snerd. You can't make use of music or dramatized announcements or sound effects. You've got to use straight, one-announcer copy—period! You'll also find you get fewer words in your live announcements because many stations, when selling live announcements, put word limits on them that are far below what you can get in easily if you were to record your copy. For example—a live chainbreak is often 25 words in length—but you'll find it easy to get 35 words into a recorded 15-second announcement. Those extra 10 words come in mighty handy! Remember, too, it requires a recording session to turn out another Chiquita Banana or a Willie the Kool Penguin, or a Bromo-Seltzer train. So if you do need live copy for quick changes, and want to use devices which can only be done via transcription, how about using recordings and making them openend?

BOB FOREMAN

*Radio and Television Commercials
BBD & O, New York*



A decision could be based on one simple application. A national advertiser either needs a local personality or he doesn't. If he doesn't, a transcribed spot that can employ sound

effects, vocal groups, name personalities, and dramatics can be more effective.



"Drop dead," one of his listeners wired

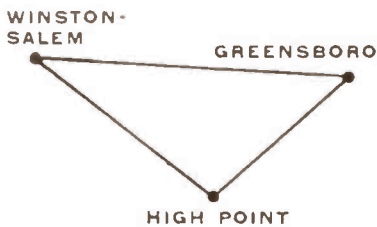
Like most election prognosticators, he had a slight touch of foot-in-mouth disease about the results. Some of his listeners supplied a variety of comments on his commentaries, the most unflattering of which he quoted on his first post-election broadcast.

It's this combination of good sportsmanship and good showmanship that keeps the Fulton Lewis, Jr. program very much alive. For every listener who recommends his early demise, there are a hundred who register violent approval . . . but whether they tell him to crawl back in the woodwork or nominate him for president, they listen to his program night after night.

Currently sponsored on more than 300 stations, the Fulton Lewis, Jr. program commands a vast and loyal audience. It affords local advertisers network prestige at local time cost, with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client (or yourself), investigate now. Check your local Mutual outlet—or the Co-operative Program Department. **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

NORTH CAROLINA'S GOLDEN TRIANGLE



No. 1 MARKET IN THE SOUTH'S No. 1 STATE

288,700 People*

\$271,683,000. Retail Sales

\$410,987,000. Buying Income

* Copr. 1948,
Sales Management Survey of Buying Power;
further reproduction not licensed.

Saturated by
**THE STATIONS
MOST PEOPLE
LISTEN TO
MOST!**

WSJS

AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
Represented by
HEADLEY-REED COMPANY

Fatima's Basil Rathbone announcement campaign was extremely effective because it employed something that could not be produced locally—the unusual and attention-getting voice of Mr. Rathbone. Lucky Strike's campaign of constant repetition depends on a mechanical reproduction of either voice or music that cannot be produced by every station, used with the precise definition the agency might require.

On the other hand, if the advertiser has the problem of reaching a specialized group and is anxious to have it go out and buy the product as quickly as possible, there is no more effective method than using a local personality who has developed in his listeners a feeling of confidence in every product he recommends. His personal seal of approval is a guarantee that, because his listeners have found satisfaction in their use of his previously mentioned products, they will also be happy with his latest recommendation. This personal relationship that has been established between a local personality and his audience cannot be improved upon with a transcribed announcement—or, at least, it hasn't been yet.

WILLIAM B. McGRATH
Managing Director
Station WHDH, Boston

DIRECTORS' LAMENT

(Continued from page 44)

liver listeners to advertising at a reasonable cost (and most names do that), what we pay them is immaterial."

Few radio directors have printable laments about their clients. The tiny percentage, who can be persuaded to talk, wishes that clients would tell their agencies their objectives and then keep their hands off programs and commercials.

"It's had enough what most clients want done with their programs, but what they ask us to do with their commercials is beyond reporting. For years I have had to listen to clients (presidents, general managers, sales managers, advertising directors) who start off with the disclaimer, 'of course I know absolutely nothing about radio but I'm certain that if you changed . . .'. With this prelude they remake the commercial and dig a hole six feet deep in which to bury it. The great commercials that have been broadcast have been the work of advertising agency men who were given a problem and solved it. Too many cooks may make trouble in the kitchen, but when you have too many advertising executives they destroy productive broadcast advertising. Frankly I don't even believe in

we've
got
news
for
you



18

times a day direct from our studio in the City Room of The Newark News. WNJR is the only New Jersey station offering complete national and local news coverage.

Another exclusive availability on . . .

the radio station of the
Newark Evening News

Represented by: AVERY-KNODEL, INC.

WNJR

91 Halsey St., Newark
Market 3-2700

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES	
Networks	25
A M	1,896
F M	394
T V	40
Short-Wave	5
Canada	150
TOTAL BMI LICENSEES	2,510*

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

*As of January 10, 1949

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

our own 'plans board' routine. I've seen too many good advertising campaigns loused up in 'plans board' meetings."

When radio directors put the broadcast advertising industry on the scales they find a number of things wanting. They would like a central source to which they could turn for facts about broadcast advertising. They think that BMB (Broadcast Measurement Bureau) is a sizable advance over previous methods of ascertaining station coverage and they hope that its expanded service will be a further help to them.

"Coverage information isn't enough," says the radio director of a Boston advertising agency. "I would like to be able to turn to some bureau and be able to find the answer to what type of program the South or any part of the U. S. A. listens to most. I would like a source for sales effectiveness figures for broadcast advertising. I would like to know what has been done and what can be done to stimulate retail and wholesale outlets to get behind a national broadcast campaign. I know that you at SPONSOR are trying to report this information for us but when I need it I can't go through a number of back issues to find what I require. I want the information at my telephone tips. Besides it's hardly the job of a trade paper like yours to serve as an industry information clearing house. (SPONSOR hopes in years to come to be able to give any advertising executive the information he requires in answer to a simple telephone call. We answer hundreds of calls a month now and do our best to serve sponsors and their agencies. We admit that we have a long way to go before we become an industry clearing house but we are trying.) A radio director of an agency gets very little broadcast industry help in his daily job. As a matter of fact he stands very much alone both in his agency and in radio.

"The radio director of a big agency is on the hot seat. Every new program his department presents may become his exit door."

Which is one reason why so few "new" commercial programs are heard. One top network man moving to an agency recently symbolized a great deal of radio director thinking. Said the ex-web man, "I'm not buying untried programs. I like my head out of a sling. Showcase them, if you want to do business with me." * * *

The program laments of radio directors and the aches of program directors will be the subject of the last of SPONSOR's "Lament" series. It will appear in the 31 January issue.

Advertisers Score with WFBL

"I wish to compliment WFBL on the fine cooperation which we receive from their merchandising department. It surely has stimulated our sales in the Central New York area."

John Murphy, Div. Sales Mgr.,
C. F. Mueller Macaroni Co.



★ and here's why-

SHARE OF AUDIENCE

WFBL offers you the biggest and best share of audience. Here's the record -

C. E. HOOPER—TOP 20 STATIONS IN THE U.S.A.

May-June June-July July-August August-Sept. Sept.-Oct.

Mornings	11th	9th	7th	8th	11th
Afternoons		13th	11th	8th	5th

★ AND IN SYRACUSE—

May through October — 1st Mornings and Afternoons

SUPERIOR PROGRAMMING

With 26 years of broadcasting experience, we at WFBL know the likes and dislikes of Central New York listeners . . . design our programs to attract loyal, faithful listeners. A full staff orchestra, soloists, veteran newsmen, a Farm Service Director and many other WFBL personalities contribute to the daily listening pleasure of the WFBL audience. WFBL personalities have traveled 4,000 miles to appear before audiences totaling more than 40,000 throughout Central New York during the past two years.

MERCHANDISING AND PROMOTION

Designed to help you sell your merchandise, WFBL's Promotion Department uses every means to promote your program and your product. Newspaper ads, cor cards, displays, direct mail, Drug and Grocery merchandising papers . . . all are used effectively to sell merchandise for WFBL advertisers.

TOP FACILITIES

WFBL is proud of its new modern studios, Central New York's finest, most modern radio facilities. Available to all community civic and fraternal groups, these modern studios are used daily by one or more groups. Area sales managers find the studios ideal for their sales meetings.

Ask FREE & PETERS about Current availabilities on

WFBL • WFBL-FM

BASIC CBS
IN SYRACUSE . . . THE NO. 1 STATION

SUIT AND CLOAKERS

(Continued from page 21)

ville respectively. On 10 September there was a Des Moines opening. On 23 September stores were opened in Minneapolis, St. Paul, and Oklahoma City. On 21 October, when Robert Hall opened a store in Wichita, Kansas, a letter came to the home office, saying, in part, "I was in your store yesterday, and the place was teeming with people. After two days of business here in Wichita, Robert Hall is an old established business."

Robert Hall has 21 stores in New Eng-

land (until August, 1948, known as Case Clothes), 19 in the New York metropolitan area, ten in Chicago and a store in Milwaukee, Detroit, Houston, New Orleans. Atlanta, Dallas, Fort Worth, Arkansas, Gary and Hammond, Indiana, and Tulsa.

In Chicago, Robert Hall uses six stations and in New York, WMCA and practically every station from 930 kc. up. As a subsidiary of United Merchants and Manufacturers, Inc., with holdings of textile mills, and finishing plants (has large foreign holdings, too), Robert Hall is theoretically in a strong position as the

merchandising end of a vertical operation, but Robert Hall still buys from 70 to 80% of all clothing it sells. It manufactures none of its women's clothing.

Robert Hall's copy is slanted to reach the bargain basement consumer. It pushes its minimum overhead, the fact that its stores are in low rent areas, bare pipestem racks, bare walls, cash only, low mark-up, yet high quality workmanship and latest styles. Each commercial opens out of a 30-second jingle:

When the values go up, up, up
And the prices go down, down, down
Robert Hall this season
Will show you the reason
Low overhead, low overhead!

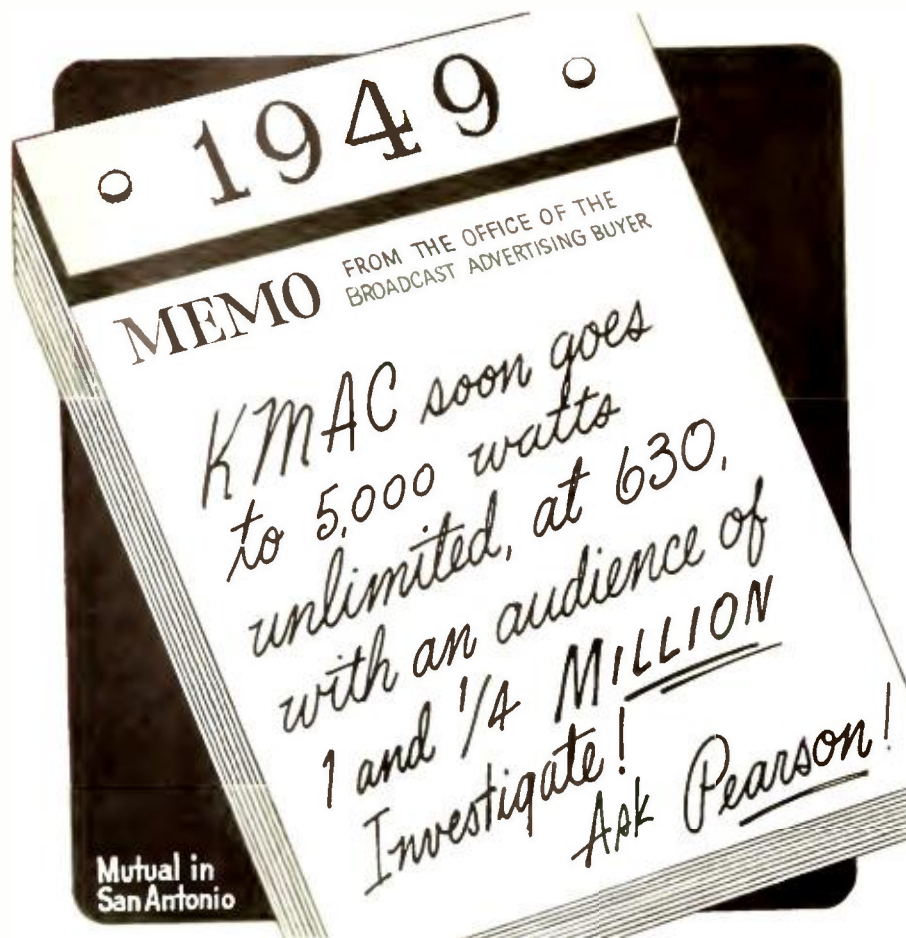
The commercial (changed every two months) that follows is in dramatic form, usually a conversation between two persons who manage, in the course of a highlighted situation, to get across the basement note by telling about Robert Hall's low overhead—no elaborate store fronts, no show windows, no decorations inside, only row on row of pipe racks. Hall's new twist of the tried-and-true "factory-to-you" pitch.

Robert Hall is the supermarket chain of the clothing chains. Its stores have no show windows (glass brick takes the place of show windows) and the stores usually have a parking lot attached for the use of customers. The chain is estimated to be doing business at the rate of nearly \$35,000,000 annually, and its bill for radio is the largest of all the chains—about \$1,750,000 a year.

Robert Hall's use of radio is the logical extension of Barney's—the independent, one store clothier who ran a hole-in-the-wall, one of the many small pull-them-in clothing stores that lined 7th Avenue, into an institution by means of dramatic radio copy. Barney's "Calling All Men! Calling All Men! To 7th Avenue and 17th Street!" is perhaps the best known commercial signature in selective radio.

It was first used in 1934 during the Hauptman trial which WNEW, New York independent station, was covering intensively. Barney's commercials were spotted all through the trial reports, and his signature was heard by millions of listeners in the metropolitan area during the course of the trial. He is still using radio in New York City in the saturation, morn-'til-night, seven-days-a-week manner to the tune of \$150,000 a year. Barney is the originator of the sensational-commercial use of radio to saturate a market.

Howard was the first clothing chain to



MBS • TSN

KMAC-KISS

Howard W. Davis, owner

REPRESENTED NATIONALLY BY

John E. Pearson Company

use co-op and programs, first to stress its programs beyond disk jockey and news shows. It spent over \$300,000 in network co-ops on such programs as *Howard Dandies* on CBS from '29 to '31; *Beau Brummel of Songs* for two months in '32; *Show of the Week* from January '40 to April '41 and the *Adventures of Bulldog Drummond* for eight months of '41 and '42 all half-hour shows.

On WOR *Soldiers of the Press* (recorded) was sponsored from 28 February 1943 to 17 November 1946. The show changed its name in August 1945 to *One Man's Destiny*. From 24 November 1946 to 12 October 1947 *Special Assignment* took over the same Sunday 12:30-12:45 p.m. spot. On 12 October 1947 to 15 February 1948, Melvin Elliot, news commentator, was sponsored.

Howard used selective radio at the rate of \$100,000 annually for 3½ years until the war and shortage of merchandise forced them to curtail their radio operations. In 1947, Howard spent \$50,000 on WMCA for programs and announcements.

Effective January 31, Howard will sponsor George Bryan's news show on WCBS, M-W-F, 11-11:10 p. m. Tab for the program will run to about \$45,000 a year.

Since April 1948 Howard has been sponsoring the boxing matches on television over WABD, a program which is costing the chain \$100,000 a year. All its major commercials are on film and one-minute in length.

For a while, Howard featured a Howard Clothes Man, a well-groomed model who was shown to the audience on film. Viewers were told that the model would appear at important social or sports events, and that the first person to recognize him would receive a suit of clothes, two shirts, three ties and three handkerchiefs. The promotion stunt worked all right for Howard's, but not so well for the model. He was so harassed by prize seekers that he threw over the job.

Howard's advertising is a combination of price and fashion. Compared with Robert Hall's, it's straight. The 43 Howard stores are distributed mostly in the New York metropolitan area, as are Crawford's. Twenty-eight of their stores are in the New York metropolitan area, three in Chicago, three in Philadelphia, two in Boston, and one each in Worcester, Syracuse, Upper Darby and Providence. Howard's booming \$31,780,406 in net sales for 1947 puts it in the Big Five of the retail chains.

Bond is the colossus of the clothing chains—the largest manufacturer of men's and women's clothing in the country. Its

net sales of \$83,215,404 in 1947 far surpass those of its nearest competitors. Its Fifth Avenue store in New York and its Cincinnati store in the Terrace Plaza hotel (pictured in a *Life* magazine report) are perhaps the two most functionally modern large clothing stores in the country.

Bond has 59 stores in 47 cities, coast-to-coast. It buys time on stations in approximately 36 cities—the leading markets in the country. Bond has been a steady user of selective radio, day after day, year after year. It uses only 50,000 watters, and as a rule only one station in

each market. Musical clock programs are favored, but it uses a scattering of news programs. It never buys less than three times a week and shoots for nine. It uses marginal time, early a.m. or late p.m. Bond uses selective broadcast advertising because its greater flexibility enables it to hit the particular markets that it wants to hit at a particular time.

Bond spends 3% of its net sales for advertising, and about 30-40% of this budget in radio. In 1947 Bond spent close to \$1,200,000 in radio and is currently spending at about the same rate.

Bond has plants in New Brunswick

**PICK UP THE SPARES
WITH
WAIT**

In the center of the dial
in
CHICAGO

WIND	WMAQ	WGN	WBBM	WAIT	WLS WENR	WCFL	WJJD	WSBC	WGES
560	670	720	780	820	890	1000	1160	1240	1390

**5000
WATTS** **WAIT** 360 No. Mich. Ave.
Chicago 1, ILL.

REPRESENTED BY: RADIO REPRESENTATIVES, INC

N. J., Buffalo, and Rochester, and its manufacturing capacity is enormous. Since 22 June 1948 Bond has been seeking to franchise 200 men's wear stores throughout the United States. These stores will become agents for Bond Clothing and will adapt Bond's price, promotion, credit and other operational details. Stores must be in cities or towns of at least 35,000 population.

Bond is following a trend which many clothing chains have been pursuing since the 1930's, that of locating in higher rent areas with larger stores. Experience has shown that a good location with big unit volume does not add proportionately more

per unit in overhead, and is a deliverer of larger profits. Robert Hall is the only giant chain that is turning back the clock in this respect by locating in low rent areas.

Bond's radio selling is a combination of price and institutional. Commercials are straight, emphasis on price and value is restrained. The company doesn't indulge in price-cutting promotions but it is promotion minded. It heralded its Fifth Avenue store opening, last fall, by giving away a \$42.50 gabardine raincoat with every suit bought at that price—one to a customer. In December, Bond dropped six quarter-hour news shows on WOR.

This was not a retrenchment on the part of the chain, but merely a signal that the programs had served the purpose of plugging the new Fifth Avenue store and pushing the new Fall line. Bond copy is slanted to give the impression of saving, without actually mentioning anything so blatant as a price slash.

Richman Brothers, with net sales in 1947 of \$38,140,000, has been using network and selective radio for the past 13 years. For the past eight years it has only used selective, and at present is using news and sports programs on a selective basis in 14 of its 55 markets. Most of its packages are top franchises in the individual market, since Richman has been a consistent user of radio. The 65 stores are located in 55 cities, most of which are concentrated in the Middle West and East. Sales gains for Richman since 1939 have been somewhat larger than for the clothing industry as a whole. Their index for 1947 equals 233 (1939 equals 100).

The basic appeal to the consumer is, "Richman Brothers Have the Values," because the company is organized to manufacture and sell on a volume-at-low-price basis and can afford to deliver quality merchandise in quantity "direct from factory to you." Richman Brothers, like Bond and Howard, uses straight-selling, institutional copy.

Prentis Clothes follows in the Barney-Robert Hall tradition of advertising. The small, eight-store chain, two in New York City and six in northern New Jersey, goes Barney's and Robert Hall one better. It not only dramatizes its operation, but personifies it in the fictitious character of Share-the-Wealth Prentis. Share-the-Wealth Prentis is an expansive, liberal, friendly personality who loves everybody and who wants to give a lot for a little. He personifies economy, and there's no end to the things he won't do for a customer. He explains that the customer at Prentis doesn't pay for crystal chandeliers, doesn't pay the middleman—Prentis manufactures its own clothes; and if you're short of cash, he'll even loan you money for the purchase which you can pay back, at no extra cost, in "tiny little payments."

Prentis, like Robert Hall, has turned its back on the trend toward larger stores in expensive areas. Its stores are located in out-of-the-way locations, decorations inside are plain, mostly pipe racks—it has two walk-up stores. The chain spends about \$125,000 a year on three stations. It uses disk jockey shows on WNEW, New York, and WAAT, Newark. The chain's big program is the Bill Slater m.c.'d Share-the-Wealth Prentis give-away

SURE COVERAGE
IN A *Booming* OKLAHOMA MARKET

KTUL'S swiftly developing 26 county area packs an \$878,744,000 buying income punch—with 245,580 radio homes—

48,870
MORE than in 1946 by the new corrected BMB report.

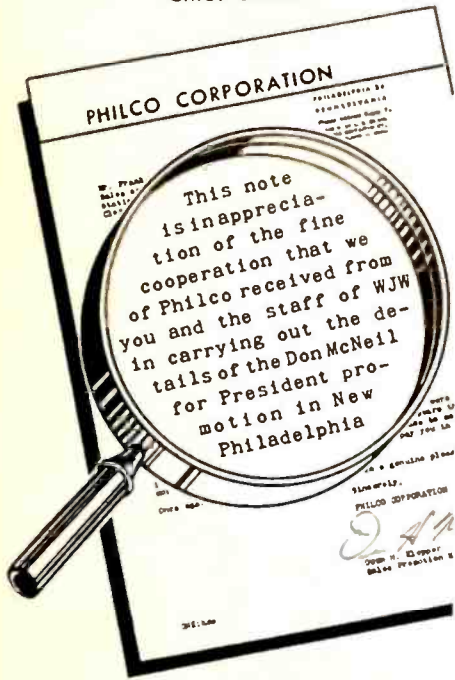
KTUL TULSA

JOHN ESAU - Vice Pres. & Gen. Mgr.

Avery-Knodel, Inc. RADIO STATION REPRESENTATIVES

AFFILIATED WITH **KOMA**, OKLAHOMA CITY

An excerpt from a letter to Cleveland's Chief Station



BILL O'NEIL, President



show on WOR every Tuesday at 8:30 p.m.

Prentis does over \$3,500,000 a year net sales. Joe Cohen, president of the chain, has built his selling philosophy around the premise that the small chain or independent must meet the saturation type of advertising with sensationalism rather than institutionalism smart promotion, not just advertising. All announcements on Prentis commercials are live. In a time when men's clothing sales fell 20%, Prentis moved ahead "shockingly substantially."

Ripley Clothes, a chain of 14 stores in Boston, New York, and Philadelphia, has been showing signs of becoming a steady user of radio. The chain uses radio in New York only, buying recorded music programs on WNEW, WINS, and all the station breaks on WLIB. Currently, the chain is sponsoring wrestling matches every Thursday night over WPIX.

The manufacturing-retailer chain operations will undoubtedly continue to grow through radio. The savings in large scale production and buying are patent. Inventories in proportion to total sales can be kept low because centrally located warehouses enable efficient servicing of many outlets.

The independent can still appeal to the consumer on the basis of fashion and service. Petway-Reavis Company, Nashville, Tennessee, never uses a price tag in its commercials, but sells the advice that men "should dress to suit the occasion" and bills itself as "Headquarters for Style-Conscious Men"—an approach (suggested by WLAC) that quadrupled the volume of business since 1936.

In 1939 the independent retailers, including department stores, sold 77% of all men's clothing. Though that proportion has dwindled to about 70%, they still account for the bulk of retail sales. The average men's clothing retailer spends 41.3% of his budget in radio.

The independent retailer is more flexible than the organized clothing chain, for he can shift to meet changing conditions with far greater ease than the manufacturing retailer. Should unit sales continue to drop, the manufacturing end of the manufacturing retailer may be the end that will hold the chain up financially.

Whatever economic exigencies bring to the clothing industry as a whole, and manufacturing-retail chains in particular, one factor remains. The retailer, be he large or small, has a proved heritage behind him, built up by daring and original merchants. He has learned even more than national advertisers and most other retailers, that consistent use of radio sells men. * * *

MORE Advertisers USE KOIL

THAN ANY OTHER RADIO STATION IN OMAHA & Council Bluffs

BASIC ABC 5000 WATTS Represented By EDWARD PETRY CO., INC.

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN STATIONS!
IN
RICHMOND
WMBG-AM
WCOD-FM
WTVR-TV
First Stations in Virginia

BOB HOPE says:

"Star-Spangled Radio is a book to cheer about. Its dramatic account of radio and its people during the war is replete with anecdotes and lusty humor. It makes everyone in show business proud to have been part of the Big Show over there. Even Bing Crosby looks good."

JUSTIN MILLER

President of N.A.B. adds:
"Star-Spangled Radio deserves wide readership not only for its account of American radio's contribution during World War II but also for its entertaining qualities."

STAR SPANGLED RADIO

by Edward M. Kirby and Jack W. Harris
\$3.50

At your bookstore or order direct from publisher

ZIFF-DAVIS Publishing Co.
185 North Wabash Avenue
Chicago 1, Illinois

BOOSTING THE SPONSOR

(Continued from page 40)

ands of women shoppers flocked into the stores to view the TV show, afterward staying to shop for the groceries they had heard mentioned and seen demonstrated in the telecast. Not only was the show an outstanding telecast for the sponsor, but it also combined the best features of a promotional campaign for the station.

The TV program promotion outlook for 1949 continues to show the bulk of such promotion being done by individual stations. The major networks, many of them concerned with promoting their recent star losses (or gains) and scrambling around for AM business, do not consider TV program promotion currently one of their major tasks. But already, some network officials are taking the cue from their affiliated and owned TV stations. They are learning that a sponsored show, properly promoted, means not only greater audiences and better impact for their advertiser's commercials, but a bettering of their over-all industry position. * * *

SELLING FURNITURE

(Continued from page 26)

Quebec parish. During the tribute there was a brief description and a short history of the county. Later the salutes were devoted each week to a different city in Canada. Thus to the listeners brought to the program because of the appeal of good music well sung were added listeners who wanted to hear what the program had to say of their home parish or town.

This promotion device, once adopted, has never been dropped. When it was decided in 1940 to change the character of the show to a talent opportunity hour, salutes to talent from different towns and parishes were substituted. The program traveled throughout the Province of Quebec with two road shows going constantly and constantly selling the Living Room Furniture organization. The Chateau Theater, where the program originates, is sold out practically every Tuesday, the night of the broadcast, and generally hundreds are turned away.

The success of the talent-hunt program is no accident. Between 1940 and 1948, 10,000 auditions were given to promising entertainers, over 700 of whom were heard on the show. For three successive years (1944, '45, '46) the Daoust Trophy (French-Canadian radio's Oscar) was won by *En Chantant Dans Le Vivoir*. Canadian listening indices indicate that it's the most popular evening 15-minute show.

Contestants are not limited to the Province of Quebec but have come from as far away as Winnipeg, Nova Scotia, and Edmundston, N. B., in fact from wherever French is spoken in the Provinces. Like the graduates of Major Bowes' program in the States, winners in *En Chantant* talent searches go on to become top entertainers. Both on the Canadian Broadcast Company French network and on local French stations, entertainers who were first heard on this program are regularly featured. Feature singers in nightclubs throughout Quebec owe their first chance at fame if not fortune (talent salaries are not too bountiful in Canada) to the Living Room talent program.

The importance of a talent showcase program as a commercial vehicle cannot be underestimated. When NBC looked for a program to hold Jack Benny's program it turned to Philip Morris' Horace Heidt's *Original Youth Opportunity Hour*, which for the first broadcast did better than any other program has against Benny in many years. Jack Benny hit his highest rating of the 1948-1949 season, 27.8, while Horace Heidt's Hooperating was 11.7.

Finding real talent, properly presenting it, developing the habit of listening and continuously promoting the vehicle are certain ways to build a good commercial program. *En Chantant* has been on the air since 1940 in its present form.

The success of the program is not questioned by U. S. furniture manufacturers. What is asked is how the sponsor has been able successfully to market his product through the program. In U. S. there are very few national furniture lines. (Kroehler is one of the few.) The cost of shipping furniture thousands of miles makes it difficult for a furniture company to compete with locally built products.

The Living Room Manufacturers in Canada haven't had to face this problem. The French-speaking population in Canada is a comparatively tight group centering in the Province of Quebec, although scattered also throughout the Eastern Provinces. Thus this furniture organization headed by Marcel Langelier hasn't had to worry about too high shipping charges. The program, being only 15 minutes long, hasn't been too expensive and it has a family following as most talent opportunity programs have. The French-Canadian is a homebody—and he buys his furniture from the sponsors of *En Chantant*.

The sponsorship is an interesting example of fitting a program to the market of an advertiser and then promoting the show for all it's worth. * * *

LOCAL ADVERTISERS

(Continued from page 33)

Ray that are broadcast-advertising minded. The drug stores that are on the air use a good deal of time but there aren't too many of them using time.

While department stores generally are still to be converted to using the broadcast medium, they rank second among retail users of air time, just as they did in 1942. Though television is converting some department store diehards to the broadcast medium, most department store advertising executives are fundamentally black-and-white men. They use what they know. Their broadcasting is frequently just "token" advertising.

Important for national advertisers to note is that groceries, which in Sandage's report were included with eating and drinking places to attain a combined ranking of tenth (4.1% of all retail advertisers), are now third among users of the medium, being 8.9% of all retailers on the air.

Growing importance of food stores using broadcast advertising is traceable to the increased percentage of the national income that is being spent for food. It is also traceable to the fact that so many of the food outlets no longer depend upon the sales personalities of the men behind the counter but are giant market (self-service) operations.

Jewelers, who ranked fourth among retail advertisers in 1942, are ninth in 1948. In 1942 they represented 9.1% of all retailers using broadcast advertising. During the past year they accounted for only 4.2% of all retail broadcast advertisers.

It is not possible to use any index as 100% indicative of what a national advertiser's outlets think of broadcasting.

Cooperative advertising allowances help in one case. They have no bearing in another. Men's clothing retailers are important users of broadcast advertising (See *Suit and Cloakers* page 19). Nevertheless, they rank next to the bottom of the list of manufacturers sharing advertising costs with their dealers (only 1.6% of all manufacturers in NAB's dealer-cooperative report). In 1942 men's wear ranked third (9.5%) among retailers on the air. In 1948 they ranked fifth (7.3%) among stores who sell via the air.

No national advertiser can overlook the advertising his dealers use. He should not, however, be misled by unexplained figures or percentages. SPONSOR prints its retail air advertising breakdown only to open the door to constructive thinking by national advertisers who haven't used this force to move their products. * * *

It's an old
ROMAN CUSTOM
...but not ours!



We like laurels as much as the Romans—but not to rest on! Such laurels as the George Foster Peabody Award . . . the Advertising and Selling Gold Medal . . . and the citation of the National Council of English Teachers for “the program which did most to further listeners’ understanding and appreciation of our literary heritage” . . . to mention a few we’ve received . . . are an incentive for us to continue to bring good theatre to radio . . . to make 1949 our most successful year.

“THEATRE GUILD on the AIR”

Every Sunday Night—ABC NETWORK

UNITED STATES STEEL





Why Two TV Comparagraphs?

It wasn't more than two years ago that a television network, any network, seemed a mirage despite all American Telephone and Telegraph Company promises of early opening dates for its coaxial cable.

The mirage has become a fact. On 11 January, the East and Midwest were joined by coaxial cable (from Pittsburgh to Cleveland) and programs were presented by not one but four TV chains over the cable. As though to mark this occasion the second issue of *SPONSOR* as a biweekly presents its first 4-network TV program Comparagraph. Unlike its regular radio 4-network program Comparagraph, *SPONSOR* devotes one side of the fan-fold chart to an East and the other to a Midwest schedule, using Eastern Standard Time for one and Central Standard Time for the other. As yet the coaxial cable is one-way - from East to West. It will be several weeks before the coaxial cable becomes a

two-way facility and permits the Midwest to feed programs to the East.

The Midwest is naturally mother hen-ish about its TV creative ability. WBKB (Chicago) is a pioneer on the visual air and feels as do other Chicago TV stations that the Midwest has something to offer America. They do not want to have Chicago become the step-child it is in radio. For the good of all broadcasting it were better that it never become just a TV way-station, a switching point.

There is a danger of this. There is more than an even chance that Hollywood and New York will dominate the creative side of TV, just as they have grown to dominate the creative side of sound broadcasting.

A sizable amount of dollar volume of commercial broadcasting originates in Chicago and the Midwest. Sponsors are therefore in a position to *force* the networks not to ignore the Windy City. Broadway and Hollywood and Vine have dominated the entertainment world of America for a long time. That's because the rest of the U. S. has permitted this to happen. The greats of the theater, motion picture world and radio were, for the most part, not born in New York or Hollywood. There's little reason why they have to entertain from there.

If sponsors do nothing about it, the two coasts will dominate TV as they have all other forms of entertainment. *SPONSOR* in presenting *two* TV comparagraphs hopes to focus attention on the possibility of this dual monopoly continuing. The Midwest deserves a chance.

A "Different" Aid

Much as it may disturb RCA stockholders, broadcasting has had its greatest

shot in the arm of the past decade. NBC, which for years has created none of its star programs, is now planning to compete with CBS in building entertainment and public service programs. Its loss of Jack Benny, Edgar Bergen and Charlie McCarthy, *Amos 'N' Andy*, and the pending loss of perhaps two more of its top-rated programs is forcing NBC to prove that it's something more (currently) than a fine facility for transmitting sponsored programs.

Niles Trammell for years has done everything within his power to win the top programs to NBC. That he hasn't been able to compete in the capital-gains sweepstakes is no reflection on his management ability. There's no RCA stockholder who is in the position of CBS' chairman of the board, William Paley, and who dominates CBS. Trammell therefore has never been in Paley's position, able to do practically what he wanted to without consent of the Board of Directors and leading stockholders.

CBS has for years led the broadcasting parade, promotionwise. It has of more recent years built some very entertaining programs. NBC didn't have to worry too much about promotion and with its commercial air virtually sold out, it had little time in which to build new personalities or programs.

The situation is now changed. Just as WNBC, in order to fight WCBS and other New York outlets, became a personality under Jim Gaines (now head of NBC's owned and operated stations) just so must NBC prove that it's not sterile—promotion or programwise.

And all broadcasting will profit. There'll be bigger audiences for sponsors, and radio will have an increased impact on the United States.

Applause

TV's Profit?

There are few profits in television today. It's America's greatest red-ink advertising business. The profits, just as in the early days of radio, are almost entirely in the home receiver manufacturing business and in the manufacturing of TV appliances (lenses, antennas, carrying cases, etc.)

A number of advertisers using the medium is finding it profitable. There is a greater number buying TV time

(see 4-network Program Comparagraph and TV Trends in this issue) without any expectation of direct sales results at this stage of the art's development. They have joined station operators, program builders, and thousands of creative men, in making their contributions towards building, a new mass communications medium.

Of course practically everyone in TV expects to collect upon television's possibilities eventually. What *SPONSOR* wants to applaud is the American way, the willingness of a people to gamble

millions on the future of a business.

It isn't only the station owners, the advertisers, and the agencies who are gambling. There are literally thousands (and there will be thousands more) of ordinary men and women, boys and girls, who are investing their time and dollars in the belief that TV is the great art and business of tomorrow.

In no country in the world, besides the U. S., are so many willing to risk so much on the future. This is what has made the nation great. This is what will make TV great.

Listeners In Kansas City's Primary Trade Area VOTE FOR The **KMBC-KFRM** Team

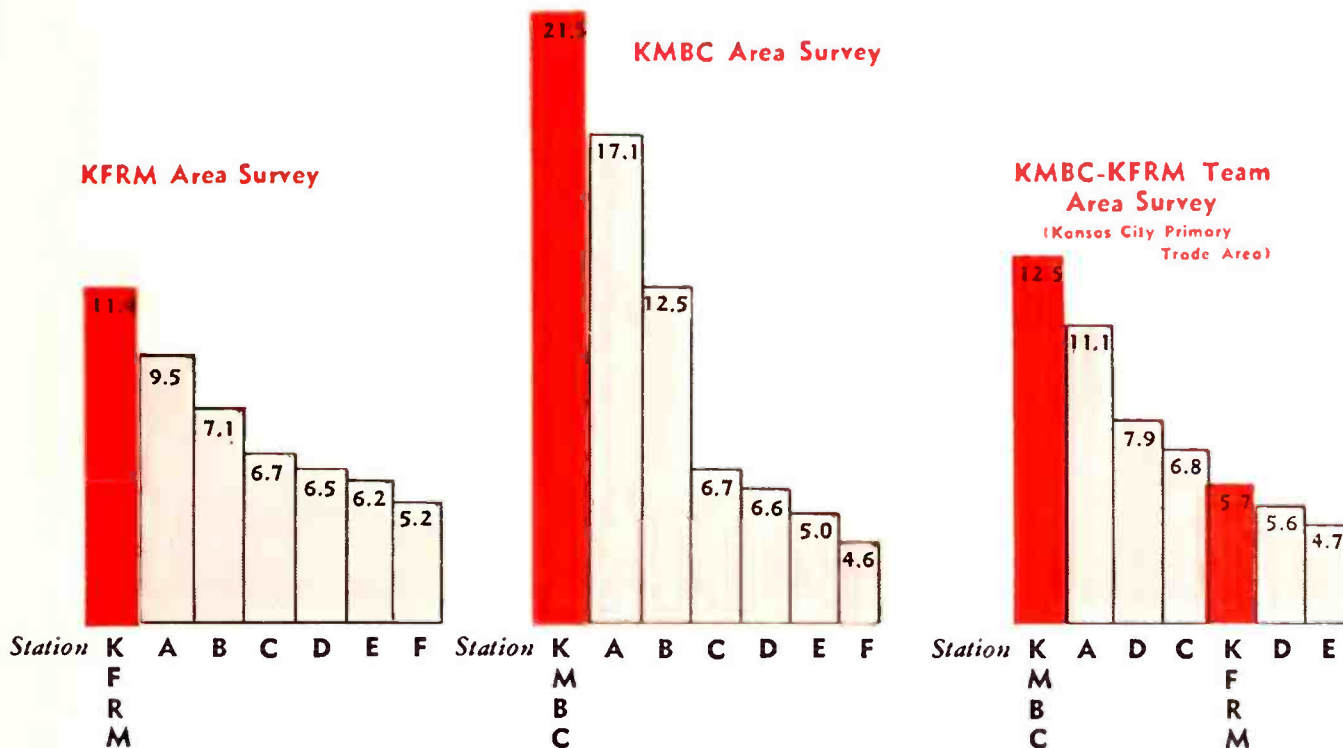
The first Area Radio Study of The Kansas City Primary Trade Area shows The KMBC-KFRM Team far in the lead of all broadcasters heard in the area. Made in the fall of 1948 by Conlan & Associates, this study is believed to be the *largest* coincidental survey of its kind ever conducted. Factual data from this survey of more than 100,000 calls is published in three books—The KMBC-KFRM Team Area Study (Kansas City Primary Trade Area), the KMBC Area Study, and the KFRM Area Study.

These Area studies which cover 8 a.m. to 6:30 p.m. throughout one week, (KFRM is a daytime station) ending in early October, exclude the larger cities: both Kansas City's (Missouri and Kansas) St. Joseph, Topeka, Salina,

Hutchinson and Wichita, surveys for all of which have been made by Conlan.

The KMBC Area Study proves KMBC is the most listened to station (daytime) within an average radius of slightly over 100 miles from Kansas City!

The KFRM Area Study proves KFRM is the most listened to (daytime) station in Kansas within KFRM's half-millivolt contour! (KFRM is a daytime station.)



These graphs illustrate the percentage of total audience of KMBC and KFRM, as determined by the Conlan survey, in comparison to the other leading stations of the area.

There were 73 Kansas, 5 Oklahoma and 4 Nebraska counties included in the KFRM Area Survey, (Wichita, Salina, Hutchinson excluded) with a population of 1,011,750; all within KFRM's half-millivolt contour.

In the KMBC Area Survey there were 61 counties, (Kansas City, Mo., Kansas City, Kansas, St. Joseph, Topeka excluded); all within KMBC's half-millivolt daytime contour.

In the KMBC-KFRM Area Survey for the Kansas City Primary Trade area, as defined by Dr. W. D. Bryant, now

research director for the 10th Federal Reserve District, there were 135 counties, with a total population of 2,099,531; all counties being within the half-millivolt daytime contours of KMBC-KFRM. (Metropolitan areas named were excluded.)

Only The KMBC-KFRM Team delivers complete coverage of the great Kansas City Trade area! The KMBC-KFRM Team provides the most economical circulation an advertiser can buy to cover this huge, important trade area.

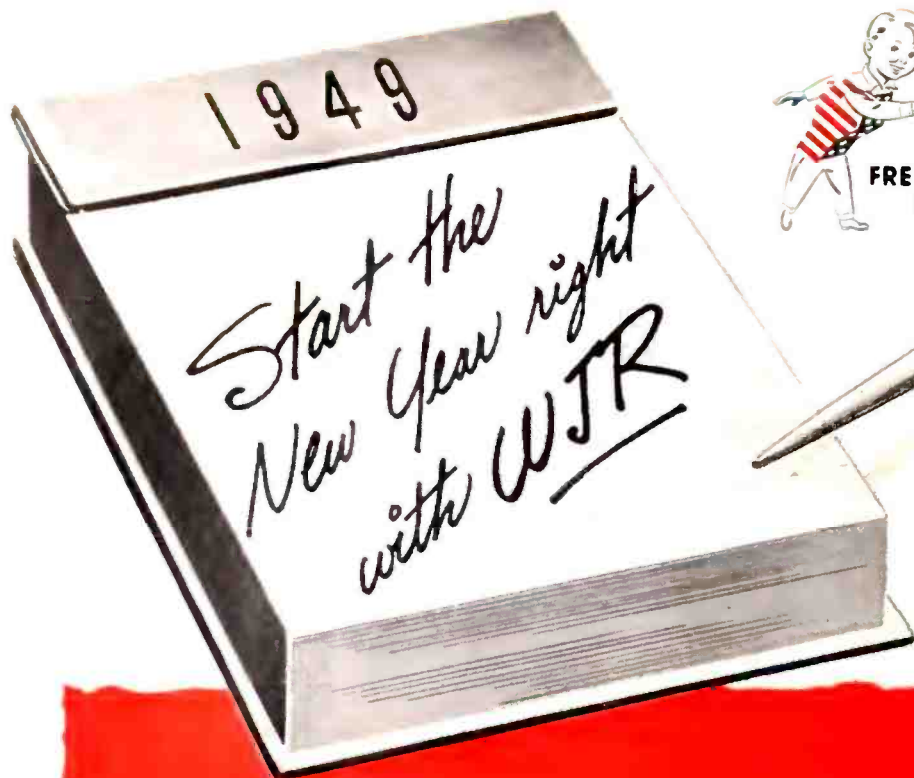
KMBC
OF KANSAS CITY



Represented Nationally by
FREE & PETERS, INC.

KFRM
For Kansas Farm Coverage

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY



MICHIGAN'S GREATEST ADVERTISING MEDIUM*

50,000 WATTS

760 ON YOUR DIAL

WJR

C. B. S.

*Attention Time Buyers and Advertising Managers:
Talk about **POWER AND RESULTS**—one program pulled
17,129 letters at one o'clock in the morning. We would
be glad to give you the particulars. Write to us.

Represented
by
PETRY

THE GOODWILL STATION, INC.

G. A. RICHARDS
Chairman of the Board

FRANK E. MULLEN
President

FISHER BLDG.

DETROIT

HARRY WISMER
Asst. to the President