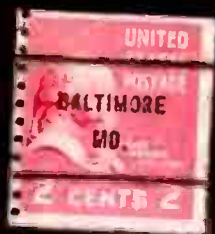


# SPONSOR

*For buyers of broadcast advertising*



SP 10-49  
MISC FRANCES SPRAGUE  
12220  
NATIONAL BROADCASTING  
40 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

FEB 2 1950

NBC GENERAL LIBRARY

## Lightning That Talks

Special 8-Page Picture Section—page 105

30 JANUARY 1950

\$8.00 a Year

50 cents a copy

*Souvenir  
Issue*



## HOW TO HIT THE BULLSEYE IN VIRGINIA

The marksman who wins the prize is the one who hits dead center with every shot.

The bullseye in Virginia is the area some 75 miles around fast-growing Richmond

And this is the area where Havens & Martin stations, radio and television both, are fully appreciated and faithfully tuned. These First Stations of Virginia, pioneer outlets for NBC, are tailor-made for top advertising results throughout Virginia's first market. Your nearest Blair representative will tell you about WMBG, WTVR, and WCOD, how they tie in with your picture.

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

**WMBG** AM

**WTVR** TV

**WCOD** FM

FIRST STATIONS OF VIRGINIA

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



# TS...SPONSOR REPORTS...

## ...SPONSOR REPORT

30 January 1950

### Birth rate breaks record in 1949

A Metropolitan Life Insurance report released this month showed that 3,700,000 children were born in 1949 — an unprecedented number in the country's history, and the third successive year in which the population increase exceeded 3,500,000. Children influence buying habits; they acquire buying habits. . .both important to advertisers.

-SR-

### GF still spends most for radio

The largest food advertiser, General Foods, spends more for radio than any other medium. More than half of its broadcasting budget is in daytime radio. Figures available for 1948 look like this:

All radio	\$6,774,000
Daytime radio	4,204,000
Newspapers	4,313,000
General magazines	4,501,000
Farm magazines	1,280,000

-SR-

### Radio increased Pet Milk sales 131%

The canned milk market, exclusive of government sales, increased more than 40% in the last decade. Pet Milk sales increased 131%. Most of its advertising budget has been allocated to radio. According to the most recent report (1948) Pet Milk spent \$1,320,000 (time costs exclusive of talent) for network radio. \$58,000 went to newspapers. Breakdowns of inquiry costs for magazines, newspapers and radio are virtually in the category of military secrets for most companies.

-SR-

### P & G, Bab-O get lowest C.P.I. from radio

Some comparative costs obtained by Bab-O and P & G illustrate as perhaps nothing else can some of radio's advantages in action.

Bab-O breakdown of inquiry costs on identical offers for three media:

1942 cost per inquiry in <u>magazines</u> :	\$1.44
1942 cost per inquiry in <u>newspapers</u> :	.36
1942 cost per inquiry in <u>radio</u> :	.08

The P&G breakdown, also on identical offers, in the same three media:

1933 cost per inquiry in <u>magazines</u> :	\$1.37
1933 cost per inquiry in <u>newspapers</u> :	.367
1933 cost per inquiry in <u>radio</u> :	.097

-SR-

### Women's mags second to radio for food advertisers

Food advertisers today invest more than twice as much money in network radio alone as they do in all women's magazines combined. It is impossible to get an accurate estimate of the total figure for all radio (including regional and national spot operations). Food advertisers spent in the neighborhood of \$47,000,000 for network time costs (exclusive of talent) in 1948.

# REPORTS... SPONSOR REPORTS... SPONSOR RE

**Campbell Soup radio budget rises** Campbell Soup — leader in its field — spent 52% of its budget in radio in 1938 and 66% in 1948.

—SR—

**"Big three" increase radio budgets 154%** The "big three" soap advertisers increased their buy of network radio time alone from \$10,859,018 in 1938 to \$27,570,390 in 1948. An increase of 154%.  
One of the "big three" — the largest advertiser in America — P & G, spent 57% of its 1948 budget for network radio time alone. In 1936 it spent 40% of its \$8,000,000 advertising budget for network radio time.

—SR—

**Tobacco industry ups radio spending** The cigarette and tobacco industry, from 1938 to 1948, increased its expenditure for network radio time only from about \$8,000,000 to \$21,000,000.

—SR—

**Armstrong Rugs use radio 100%** Armstrong Quaker Rugs — a "visual" item — dropped magazines in 1938, and proved it could sell colorful rugs through the spoken word. 100% of its budget is in network radio. It increased from \$91,901 in 1941 to \$429,133 in 1948.

—SR—

**Prudential boosts radio \$1,385,670 over decade** Prudential Insurance Co. — largest insurance advertiser — was a newcomer to radio in 1939. Today they are one of America's 100 leading advertisers:  
48% of its advertising budget in radio in 1939  
81% of its advertising budget in radio in 1946  
\$414,330 for radio in 1939  
\$1,770,158 for radio in 1946  
\$1,800,000 for radio in 1949

—SR—

**Benton & Bowles survey charts media rate trend** A study by Benton & Bowles shows what is happening to the cost of the gross circulation of various media:  
Changes in Media Cost Per M: 1948 vs. 1939

Medio	Rates up	Circ.	Cost per M
Radio Network Time	10%	24%	11% down
Women's Service Magazines	21	37	11 down
General Monthlies	16	23	6 down
Sunday Supplements	43	48	4 down
Daily Newspapers	37	36	1 up
Farm Publications	20	16	4 up
Radio announcements	37	24	9 up
General Weeklies	83	64	12 up
News Weeklies	138	104	17 up
Outdoor	46	-	-

—please turn to page 54—



# UNITED STATES In Relay Racing,\*

## WHEC In Rochester

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\*The U. S. holds 7 of 10 world's records. In the thrilling, grilling 1600 meter our 1932 Olympic team ran in a new low time of 3m 8.2s... a record that has *never been topped since!*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have *never been topped since!*

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
<b>MORNING</b> 8:00-12:00 Noon Monday through Fri.	43.0	15.8	10.1	4.8	20.2	4.4
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	34.4	25.6	9.2	14.4	9.2	3.5
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	37.5	25.5	6.7	9.1	11.8	

OCTOBER-NOVEMBER HOOPER, 1949  
*Latest before closing time.*

Station Broadcasts till Sunset Only

**BUY WHERE THEY'RE LISTENING:—**



# WHEC



*of Rochester*

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago, HOMER GRIFFITH CO., Los Angeles, San Francisco



RECEIVED

FEB 2 1950

digest

Vol. 4 no. 3

NBC GE 30 January 1950

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**After midnight audience** Feb. 13  
 A SPONSOR analysis of the commercial possibilities of reaching the midnight-owl millions. Facts and figures on vast potential market

**Network or Spot?** Feb. 13  
 An analysis of the comparative virtues of the selling power for specific products of spot and network radio

**The waiting farm market**  
 Farm income and demand for electrical appliances hit an all-time high, but radio is generally missing the boat

**all  
this...**



**and  
Maryland  
too\***

**why buy 2 or more...  
do one big job on "Radio Baltimore"**

\* WBAL covers the rich Baltimore area, Maryland, and sizable chunks of Virginia, Delaware and Pennsylvania — an area with over 4,225,000 people who spend more than \$3,290,000,000 annually in retail sales.

Represented nationally by Edward Petry Co., Inc.

**WBAL**

50,000 Watts  
NBC Affiliate



*Omaha sees  
the NEWS  
FIRST*  
on  
**KMTV**

A picture from Helsinki or Halifax reaches KMTV within the hour it breaks, via Acme Telephoto's National and International system.

ONLY TWO TELEVISION STATIONS IN THE UNITED STATES HAVE COMPLETE ACME TELEPHOTO SERVICE. Therefore, the KMTV News is FIRST (ahead of all media in Omaha).

Make your advertising "First" in Omaha! Use the KMTV News!

★ ★ ★

**KMTV**

TELEVISION CENTER

Omaha 2, Nebraska

★ ★ ★

Represented By  
Avery Knodel, Inc.

For Midwest  
Farm Coverage  
It's KMA, Shenandoah, Iowa,  
"The Number 1 Farm Station  
In The Number 1 Farm Market."

**KMA**  
960 kc.—ABC Affiliate

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

**510 Madison**

THE ALL-RADIO FILM

LIGHTNING THAT TALKS is going to tell a story that has needed telling for many years. It will present in compact fashion radio's part in moving merchandise and thus contributing to a bigger, better America. The larger the number of people that sees LIGHTNING THAT TALKS, the wider will be the understanding of this medium's force in our way of living. The film has been produced under direction of a corporation staffed by broadcasters, by men who understand the subject because they are part of it. The product of their efforts will attest to their devotion to the duty of producing LIGHTNING THAT TALKS. I hope every business man in the country will see this, and I urge broadcasters to work diligently in bringing it to their attention.

JUSTIN MILLER  
President  
NAB  
Washington, D. C.

No day passes without innumerable instances of radio's unique power to command attention and to stimulate action. Many are reported in the press, many remain unreported; but each of these occurrences has a lasting influence on those who experience it.

LIGHTNING THAT TALKS, the All-Radio promotion film, is especially significant for its manner of demonstrating that the medium's power lies in its penetration and persuasiveness. Nowhere in the film is there a shot of a studio or a microphone. It is a study of where radio goes rather than where radio originates. Its method is documentary and its mood is entertaining. It defines all of the major relations and processes by which a radio program is caused to serve the mutual interests of the listener, the advertiser, and the broadcaster. Appropriately, and inevitably, the film draws its illustrations from real life, introducing sponsor, broadcaster, sales executive, listener-consumer, and distributor of the sponsor's product.

LIGHTNING THAT TALKS is a film that says:

"This is how radio helps people, and this is how everybody, the listener, the broadcaster and the advertiser, uses

for profitable  
selling—  
INVESTIGATE

**WGAL**  
**WGAL-TV**  
LANCASTER  
PENNA.

**WKBO**  
HARRISBURG  
PENNA.

**WORK**  
YORK  
PENNA.

**WRAW**  
READING  
PENNA.

**WEST**  
EASTON  
PENNA.

**WDEL**  
**WDEL-TV**  
WILMINGTON  
DEL.

Clair R. McCollough General Manager

Represented by



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

**STEINMAN STATIONS**



radio to help themselves and each other."

Because it does all of this, and does it so well, I believe this unprecedented All-Radio film can look forward to a fruitful career of showing how to make more effective use of that indispensable force—radio.

FRANK STANTON  
President  
Columbia Broadcasting System

We are glad to learn that you are devoting an entire issue to the organized promotional drive for radio broadcasting as an advertising medium.

The radio drive should prove important and helpful in the current need for increased advertising effort.

Advertising has the major responsibility in finding the customers for America's vast output of goods and services. Business will come to see this increasingly, we think, as each medium tells the story of advertising in its appropriate way.

It is good that radio is now solidly behind such an effort. We are glad to know you are helping to give it vigorous promotion to put the story across.

FREDERIC R. GAMBLE  
President  
AAAA  
New York City

Radio has progressed so rapidly during the comparatively brief span of its existence that it has had no opportunity, no time to sit back and appraise its overall position in the economic scheme of things.

The All-Radio Presentation will correct this situation. For it portrays in dramatic manner how radio affects the daily lives of all the people in our country—how it influences their thinking, and how it shapes buying habits.

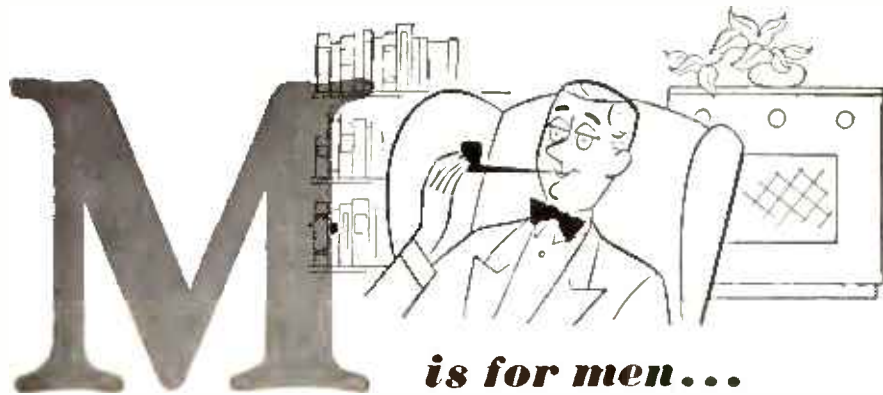
I also believe that a very important aspect of this undertaking is the fact that it represents a *joint effort* of the whole radio industry—networks, network affiliates, independent stations and station representatives—all working together for the good of their industry. Those who participated for all these elements are to be congratulated on their accomplishment.

ABC for its part gladly underwrote its share of the cost and was happy to contribute the services of our people

(Please turn to page 10)



Bless 'em! They do 87% of the buying, 'tis said. That's where we take our cue for morning and afternoon programming. High rated NBC soap operas, quiz, and local "personalized" programs. They love it!



The breadwinners for 499,379 Mid-South families who stay tuned to WMC—Give 'em their pipe and slippers, set the radio dial at 790 for news, NBC Network shows, and local sports. We keep 'em happy!



They get up in the morning and go to bed at night humming your singing jingle. They help you "drive it home." Put it on the station the family prefers. In the \$2,400,000,000 Memphis market, that's WMC!

**WMC**

NBC • 5000 Watts • 790

WMCF  
WMCT

50 KW Simultaneously Duplicating AM Schedule  
First TV Station in Memphis and the Mid-South

National Representatives • The Branham Company  
Owned and Operated by The Commercial Appeal



## Behind the Camera

Ben Gradus, producer of *LIGHTNING THAT TALKS*, was looking around to cast a pair of hands that would have the pudginess of Ben Franklin's. After long investigation, he used his own.

One of Gradus's hobbies is graphology. He found it easy therefore to forge Franklin's signature. The writing of the signature had to be done with white India ink on black cardboard but the quill scratched. Therefore, hidden inside the quill was a pen point.

In writing the film, Gradus went to Philadelphia and tried to find a replica of Franklin's key and kite. After much investigation in the Franklin Institute and the Poor Richard Club, etc., he found that "There is no proof that Benjamin Franklin ever did a lightning experiment."

Going back to the original letters of Franklin, he found that he had written: "... an experiment has been performed in Philadelphia whereby ..."

It would seem that there were 4 or 5 cronies of Franklin's who worked on these electrical experiments and usually he wrote the initials of the men who had done the experiments in his accounts of the experiments. It was impossible to find the actual original account of the kite experiment.

It only remains that Franklin wrote to his friend, Collinson, in England who was his press agent—so to speak,

Collinson just took it for granted that Franklin had done the experiment and publicized it that way.

This made all the more interesting Gradus' visit to Franklin's grave where engraved in bronze is: "He wrested From the Skies the Lightning, and From the Tyrant, the Sceptre."

Further investigation only showed that even Carl Van Doren, Franklin's biographer, could only at best say: "... If anybody did it, it probably was Franklin. ..."

And the only other man who tried it—a Russian—was killed by the electric charge.

Joe Brun, cameraman, was completely bewildered in Columbus, Georgia. Though he was born and raised in France, he is now a citizen of the U.S. and speaks English well. But, in most cases, he needed an interpreter of the southern drawl. Columbus, Ga., is almost as deep South as one can get. At one point, he turned towards the director and whispered into his ear: "There is something wrong with the dialogue—it isn't good English to say: 'Tell you what let's do . . .'" Gradus assured him that this was an accepted colloquialism.

There was some slight trouble with a romantic scene of the boy proposing to the girl. The scene ends in a romantic kiss and, naturally, the director was not satisfied with the way it was done. Though he weighs 200 pounds himself, Gradus took another look at the 6' 3" bulk of a boy and decided that the directing had to be done without the help of demonstration.

Between the time that the script was written and the crew came down to shoot the documentary scenes, nature had taken its toll: One important actor was spraying his throat because of a bronchial condition all through the day's shooting; one woman was just getting over a nervous breakdown and through the setting up of the scene indulged in a few nips of "medicine for her cough." By the time the shooting commenced, she was barely able to say her lines. However, Gradus used a glassy stare for a very successful comic effect although he had to take her by the shoulders quite often and shake her violently to get her to listen to what he was saying. They parted good friends.

One man who showed up for a scene one day did not show up for his fol-

lowing scene the next: his brother-in-law died. The script had to be rewritten in a hurry.

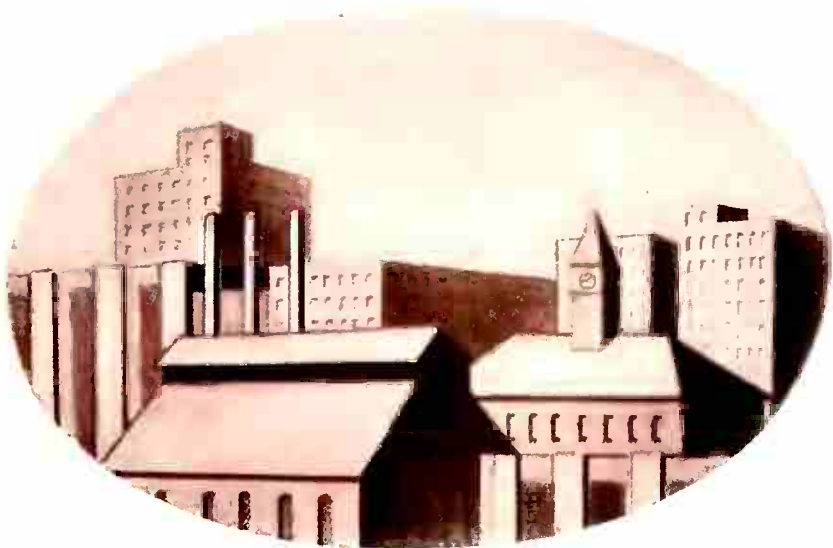
Another man had one line to say and they worked on that one line from 4:00 p.m. to 3:00 a.m.

Another man refused to cooperate—even though he was a key figure in a particular scene. Everyone—the station manager, store representatives, etc., ganged up on him to get him to help, but he still refused. Perhaps the personal approach would work, Gradus thought, and made a private appointment with the man. It evolved that, when excited, the man stuttered and was afraid that he would do so in front of the camera. The script was rewritten so that he had only a few short sentences to say.

When the sound track came back from Ga., Walter Sachs, the production man on the film came running into Gradus's office: "What happened? . . . You must have been running the recorder at a slow speed. . . ." There had been no error. This was the recording of the department store manager who speaks in a very slow southern drawl and has a deep bass voice—sounding as though a record is turning very slowly.

In the sequence of "Listening Around the Clock," the script calls for a man listening to a radio while relaxing in the park. Afraid that he could not get the scene in New York—where winter was closing in, Gradus shot this in San Francisco's Union Square. To give the scene movement and interest, he had a year and one-half old boy wade through a big flock of pigeons—supposedly to his father. Gradus used his own son for this scene but needed a man to act as the father. As is usual, a crowd had gathered round to watch. Seeing one likely man, Gradus asked if he would play the part. The man was willing and the scene was successfully shot—using five pounds of bird seed to gather up the pigeons and a box of chocolates to get his son to walk in the correct direction. When signing the release—the paper which gives authority to the film maker to use his likeness—the man said: "Maybe you've heard of me. My name is 'Shipwreck' Kelly." Kelly, once the husband of the socialite Brenda Frazier, was compelled to take his one dollar bill to make the signing legal.

★ ★ ★



# WORCESTER

## A Test Market....

## Tested and Opportune

Worcester and Central New England offer an effective test market, completely covered by both WTAG and WTAG-FM.

*Study these Important Basic Factors!*  
Each one influences Test Market selections!

**WTAG** WORCESTER  
580 KC 5000 Watts



PAUL H. RAYMER CO. National Sales Representatives.  
Affiliated with the Worcester Telegram — Gazette.



- 3rd largest New England City
- 17th ranking industrial area in the nation
- Over 100,000 different products
- Value of products \$330,935,000 annually
- 67th county in nation in form income \$19,761,900
- 26th county in population in the nation — 552,900\*
- 35th county in total income — E.B.I. \$661,409,000\*
- Average industrial wage (1st 11 months 1948) Worcester \$57.10 (nation \$52.83)
- Average food sales per Worcester family annually — \$1,220 (52.2% above nation)\*
- 82 new industries in Worcester since V-J Day
- Construction activity 1948 (10 months) 41% over 1947
- Bank debits 1948 (9 months) 12.7% over '47 (N.E. 7.9%)
- 147,800 families in a compact trading area with 54 cities and towns
- Served by three major railroads and over 50 major trucking companies
- 1500 retail grocery outlets
- 205 retail drug outlets
- Not dominated by chain stores

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

## 510 Madison

who worked on various committees.  
ROBERT E. KINTNER  
*President*  
*American Broadcasting Company*

Because I assisted in the preparation and presentation of the Retail Promotion Plan, AIR FORCE AND THE RETAILER, I feel that I can comment somewhat objectively on the All-Radio Presentation, LIGHTNING THAT TALKS. In my humble estimation, the All-Radio Presentation is the most complete and convincing sales story of broadcasting and broadcast advertising that has ever been compiled and released.

Perhaps this would be a good place to include a word of warning. LIGHTNING THAT TALKS is entertaining, but the entertainment is purely incidental to the hard-hitting and straight-forward sales story this 45-minute talking motion picture tells. Don't go to your showing expecting to be entertained by the great names of network and the popular personalities of local radio. They are there, of course, in sound only, but the sales story of radio is there in sight and sound.

As Chairman of the Committee on distribution, I want to voice special thanks to C. E. Arney Jr., NAB Secretary-Treasurer, who largely planned the distribution of the Retail Promotion plan and whose notes and files were made completely available to me in planning the distribution of the All-Radio Presentation. Special thanks are also due Gordon Gray of WIP, the patient and painstaking Chairman, and Victor Ratner of Macy's (then of CBS) a brilliant and inexhaustible creator of LIGHTNING THAT TALKS for their comments, criticisms and suggestions in connection with the distribution plan.

Actually, I feel very privileged to serve as a member on the All-Radio Presentation Committee Inc. The individual members, with the exception of the author, represented every phase of broadcasting. They represented individual attainments that were probably unmatched in any other industry-wide committee. The give and take of their discussions and their quick understanding of others' points of view

(Please turn to page 28)



Again and again, for the fourth consecutive time . . . every year since joining the ABC network . . . WCAE has been selected by advertising directors and account executives as one of three ABC stations in cities of over half a million population for outstanding audience promotion. This promotion and WCAE's merchandising services will help sell your products or services. For details, consult the Katz Agency . . . then you'll agree that

**IN PITTSBURGH**

# WCAE

*is the station that SELLS!*

**NATIONAL REPRESENTATIVES—THE KATZ AGENCY**

# KCMO

Kansas City's ONE and ONLY

# 50,000

watt station

810kc

Programmed for Mid-America Audiences

National Representative — John E. Pearson Co.

*One Does It-  
in Mid-America!*

ONE Station  
ONE Rate Card  
ONE Spot on the Dial  
ONE Set of Call Letters

**\*SENSATIONAL  
SELLING  
PERFORMANCE!**

**\*BIG-  
NAME  
SHOW!**

**\*AMAZINGLY  
LOW  
PRICED!**

**\*HIGHER  
HOOPERS!**

**\*UP  
TO  
5  
PROGRAMS  
EVERY WEEK!**

**\*3  
COMMERCIALS  
ON EVERY  
PROGRAM!**



**BE THE  
ZIV'S NEW**

*Radio's Most  
Entertaining  
Quarter-Hour  
Show... AT A  
SURPRISINGLY  
LOW PRICE!*

**NEW YORK TIMES**  
"Easily among... the most  
enjoyable items on the day-  
time schedule!"

**VARIETY MAGAZINE**  
"A breath of fresh air to  
jaded... listeners!"

**N. Y. DAILY**  
"Radio's answer  
to the  
length of daytime  
TV"

# "MEET THE MENJOUS"

**FIRST TO GET THE STORY OF  
A NEW, SMASH-HIT, 1/4-HOUR SHOW!\***

**IT'S THE SENSATIONALLY SUCCESSFUL ANSWER TO YOUR DEMAND FOR A HARDER-SELLING PROGRAM!**

Here's today's most refreshing, most informal, most informative show! Here's today's new listening habit—"Meet The Menjous." It's paying off for sponsors with bigger audiences, faster sales, greater profits—at lower cost! That the public prefers the new and exciting "Meet The Menjous" technique is evidenced by the instant and sensational success of this power-backed program wherever it is running!

There's magic in the MENJOU name—sales magic that enables your sponsors to capitalize on their fame. The readily-recognized Menjous—publicized by powerful promotion on hundreds of great Hollywood movies—lend themselves perfectly to hard-selling, localized campaigns that are hitting the jackpot for result-minded sponsors!

**"MENJOU" NAME IS OPEN SESAME TO BIGGER AUDIENCES AT LOWER COST!**

The combination of the increasingly popular "Meet The Menjous" programming technique, plus the terrific nation-wide acceptance for the big, box-office "Menjou" name accounts for the instant success of this sensational program! Listeners are impressed with the glamour and magic of Adolphe Menjou and Verree Teasdale Menjou—regard them as America's most happily married Hollywood couple—consistently tune in to them because they represent today's most vital and charming sounding board of American folk, fact, and fancy.

**TAILORED TO SUIT REQUIREMENTS OF:**

- DEPARTMENT STORES
- DRUG CHAINS
- GROCERY CHAINS
- STATIONS  
(for participation sponsors)
- ... AND MANY MORE!



● Adolphe Menjou and Verree Teasdale have terrific and continuing appeal for housewives.



● They talk about movie greats and music—fashions and food—teen-agers and travel—problem parents and pets—a host of headline topics!



● Peter, their 12-year-old son, completes the family group. Their charm and personality, their keen and humorous discussions, keep audience interest at a boiling point.

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

**ERROR**  
 "Conversation has been given a shot of unexpected adrenalin!"  
 "The challenge of television!"

THE FIRST 3 MINUTES  
ARE on the house



*Telephone any housewife  
in San Antonio at our expense!*

## ASK HER ABOUT KITE

Isn't that the real proof?

If you could talk to all the housewives in San Antonio, they'd tell you an amazing story about KITE, the big 1000 watt independent that's built an enthusiasm among the local ladies that rivals the spirit of the Alamo defenders.

It's a story that began two years ago, a story that has made Hooper wonder "how come", a story built on strict block-programming, careful attention to copy, and a down-to-earth human touch: no blood, no thunder, no screams, no moans.

It's a story of a radio-man's radio station, for there are more than 50 years of Texas radio experience among the key personnel who own and operate KITE without network options or outside stockholders.

It's a story of strong listener loyalty that pays off at the cash register for KITE advertisers.

It's a story that often offers you Hooperatings as good or better than the chained stations, and always offers you more listeners per dollar.

It's a story you can get first-hand, right now—and for free—by picking up your telephone.

*"the wife's favorite station"*

Represented by  
INDEPENDENT  
METROPOLITAN  
SALES

New York • Chicago

# KITE

1000 WATTS

**WE'RE  
NOT KIDDING**  
Any time buyer at any recognized agency can telephone a random San Antonio housewife at our expense. We'll pay for the first 3 minutes. Simply get the charges, call Jack Koste at INDEPENDENT METROPOLITAN SALES (or write KITE) and tell us the name and number of the housewife you called. We'll pay the bill.

930 on ANY dial — SAN ANTONIO



# New and renewed

These reports appear in alternate issues

## New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
Bell & Co.	Bel-Ans	Redfield, Johnstone (N. Y.)	9 stns; 9 cities; Midwest, Balto., Phila., Schenert- tady, N.Y.C.	Spots; January; 26 wks for stus starting in January
Carters Products Inc	Liver pills	Ted Bates & Co (N. Y.)	7 stns*; Alaska Broadcast- ing System	Spots for 1950
Chrysler Corp	Dodge	Ruthrauff & Ryan (N. Y.)	800 cities	Spots
Colgate-Palmolive-Peet	Linstre-Creme	Lennen & Mitchell (N. Y.)	Renewals; N. Y. & Chi.	Spots; 5 top mkts for 52 wks; 54 new mkts in March; 26 wks
Emerson Drug Co Filtr Co	Bromo-Seltzer Fitch shampoo	BBD&O (N. Y.) Harry B. Cohen (N. Y.)	25 cities 40 mkts	Spots; January 1; 52 wks Spots; mid-January
Griffin Mfg. Co	Allwhite shoe polish	Birmingham, Castleman & Pierce (N. Y.)	12 stns*; Florida	Spots; Dec 18; 15 wks
Koppers Co Lehon Co	Ferro posts Roofing	BBD&O (N. Y.) Schwimmer & Srott (Chicago)	Ark., Miss., Ala., S. C. 12 midwest markets	One-min partir on farm programs 15-min shows; February; 26 wks
Pillsbury Mills	Globe Mills div	Loo Burnett Co (L. A.)	12 stns; CBS; Pac net	"It's Fun To Be Young"; Jan. 7; 52 wks
R. J. Reynolds	Tobacco	William Esty (N. Y.)	4 stns*; Alaska	Spots for 1950
Ryan Candy Co	Hopalong candy bar	Blaker (N. Y.)	New England, N. Y., Pittsh., Washington, D. C.	Spots; sometime in February
Woston Biscuit Co	Baked goods	Harrington, Whitney & Hurst (L. A.)	9 stns; L. A., S. F., San Diego	Spots; Jan 16; 2 wks
Willys Overland	Willys	Ewell & Thurber (Toledo, Ohio)	30 mkts	Spots; January
William Wrigley Co	Chewing gum	Arthur Meyerhoff (Chi.)	WNAC, Boston	Spots and program campaign; Jan; 13 wks

## Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CKOK, Ponticton, B.C.	Independent	Radio Representatives Ltd
KFDA, Amarillo, Texas	ABC	Branham Co, N. Y.
WAIR, Winston Salem, N. C.	ABC	Walker Co, N. Y.
WDUK, Durham, N. C.	ABC	Weed & Co, N. Y.
WNAO, Raleigh, N. C.	ABC	Weed & Co, N. Y.
WNEX, Macon, Georgia	MBS	Branham Co, N. Y.
WPTR, Albany, N. Y.	Independent	Ra-Tel Representatives Inc., N. Y.
WRFD, Worthington, Ohio	Independent	Taylor-Borhoff & Co, N. Y.
WROL, Knoxville, Tennessee	NBC	Avery-Knodek Inc, N. Y.
WSAT, Salisbury, N. C.	Independent	Piedmont, Salisbury, N. C.

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward G. Ball	Mathison & Associates, Milwaukee, asst exec	Same, associate
John H. Baxter	Robert W. Orr, N. Y., vp	Same, dir aud exec vp
William E. Berker	Chris Lykkes & Assoc, S.F., acct exec	William E. Gnyman & Assoc., S.F., acct exec
Robert Blark	Weinberg, L.A., pub rel dir	Dan B. Miner, L.A., asst radio and tv dir
Joseph L. Boland Jr	Briggs & Varley Inc, N.Y., acct exec	Same, dir, vp and gen mgr
Robert E. Bousquet	Lever Bros., N. Y., asst adv mgr in charge of Lux	Chambers & Wiswell Inc, Boston, exre vp
Benjamin C. Bowker	Willys-Overland Motors, Toledo, dir pub rel	Bowker & Co, Toledo, pres of new adv and publ rol agency
J. W. Bradfute	W. Earl Bothwell Inc, Pittsb.	Same, N.Y., dir research and marketing
Ernie Byfield Jr	NBC-TV, N. Y., dir of sustaining shows	Weiss & Geller Inc, N.Y., dir of tv
Frank H. Cankar	International Register Co, Chi., prod-sls-adv mgr	Fletcher D. Richards Inc, N.Y., acct exer
Richard M. Clement	Veterans Administration, Phila., chief of pub rel	John LaCerde, Phila.
Lawrence D'Aloise	J. Walter Thompson Co, N. Y.	Doherty, Clifford & Sheufield Inc, N.Y., copy supervisor
Dorothy Day	McCann-Erickson	Schoenfeld, Huber & Green, Chi., copy chief
H. Kendig Eaton		Mathison & Associates, Milwaukee, pub rel dir
Georgo R. Eckels	Head of his own Dallas agency	McLain-Dorville Inc, Phila., acct exec
Fred P. Fieldding		McLain-Dorville Inc, N.Y., vp
Catherine Finorty	Anderson, Davis & Piatte Inc, N.Y., copy and merchandising	Same, vp and member of plans board

● In next issue: New and Renewed on Networks, Sponsor Personnel Changes, National Broadcast Sales Executive Changes, New Agency Appointments

## Advertising Agency Personnel Changes (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Mrs. Norine Freeman	W. R. Dorer & Co., Chi., radio dir	Same, dir of radio and tv planning
William J. Frost	Kenyon and Eckhardt Ltd, Toronto, office head	Same, vp
George Thomas Clark Fry	ABC, N.Y., natl dir of net radio sls	Kenyon & Eckhardt, N.Y., exec
W. Richard Guershey	Borden Co, N.Y., asst adv mgr of special prods div	MacManus, John & Adams Inc, Balto, adv staff
Jerome B. Harrison	C. D. Reach Co, N.Y., vp	Ward Wheelock Co, N. Y., exec
Willard Heggen	Compton, N.Y., acct exec	Same, vp
Helen Hightower	Campbell-Sanford, Chi.	Demum & McGuiness Inc, Chi., acct exec
Augustine Helton	Newell-Emmett, N.Y.	Lynn Raker Inc, N.Y., media dir
John H. Jameson	McCann-Erickson Inc, Chi., vp in charge of copy	Tatham-Laird, Chi., copy chief
Lee Jasper	Weiss & Geller, N.Y.	Huber Hoge & Sons, N.Y., acct exec
Steve Josephs	J. Walter Thompson Co, N.Y., acct exec	Modern Merchandising Bureau, N.Y., acct exec
Bob Kirschbaum		Casper Piusker, N.Y., radio dir
Kirby Katz	Hutchins, Phila., exec	Ward Wheelock Co, Phila., copy exec
Lester Krugman	Decca Records, N.Y., dir of adv	Grey, N.Y., acct exec
Jules Labert		Casper Piusker, N.Y., radio dir
George R. Lamont		Young & Rubicam Ltd, Toronto, supervisor of media
Van S. Lindsay Jr	Al Paul Lefton Co, N.Y., acct exec	Kircher, Helton & Collett, Dayton, asst to pres
Dick Long	J. L. Hudson Co, N.Y., assts adv mgr and copy chief	Zimmer-Keller Inc, Detroit, asst acct exec
Edward R. McNeilly	KEBO,akersfield, Calif., copy chief	Rockett-Lauritzen, L.A., tv and radio dir
Myron A. Mahler	Emil Mogul Co, N. Y., copy dir	Same, vp of creative depts
Monroe Mendelsohn	Kaufman & Associates, Chi., acct exec	Same, radio and tv dir
A. W. Moore	Agency Associates, L.A., acct exec	Dozier-Graham-Eastman, L.A., acct exec
Rino C. Negri	Emil Mogul Co, N.Y., in charge of foreign language advertising	Same, vp and head of the foreign language division
Alfred R. Pastel	Esquire Inc, Chi., vp and adv dir	
Dr. Philip Reichert	Doherty, Clifford & Shenfield Inc, N.Y., dir of professional div	Alfred J. Silberstein-Bert Goldsmith Inc, N.Y., vp
Robert M. Rouschle	Heasley-Road Co, N.Y.	Same, vp in charge of medical advertising
Richard E. Richman	Columbia Pictures	McCann-Erickson Inc, N.Y., mgr radio, tv time buying
John P. Rohrs	Belknap & Thompson Inc, Chi., prom dir	Lew Kashuk & Son, N.Y., acct exec
Arthur Schwartz	Casper Piusker Inc, N.Y., copy chief	John E. Pearson Co, Chi., acct exec
William B. Seth	Muzak Corp, N.Y., adv and prom dir	Gotschal & Richard Inc, N.Y., copy dir
Thomas G. Slater	Ruthrauff & Ryan, N.Y., charge of network relations, program and talent development	O'Brien & Dorrance Inc, N.Y., radio and tv dir
Ryder Spruill	Burton Browne, Chi.	Same, vp
Hal A. Stebbins	Honig-Cooper Co, L.A., exec vp	Rotsford, Constantine & Gardner, Portland, Ore., acct exec
Walter N. Stuckslager	Esquire Inc, Chi, western adv mgr	Set up new agency, Hal Stebbins Inc, L.A.
Eldon Sullivan	Robert W. Orr, N.Y., vp	Henri, Hurst & McDonald, Chi., exec
Seth D. Tobias	Emil Mogul Co, N.Y., asst to pres	Same, dir and asst to pres
William Wilbur	Wilbur-Sheffield, N.Y., exec member	Same, vp and chairman of plans board
Lawrence Wiser	Federal, N.Y.	Edwin Parkin, N.Y., exec vp
Robert J. Woltering	Von Hoffman Press, St. L., copy writer	Storm & Klein, N.Y., exec
Francis J. Woods	Burnet-Kuhn, Chi., exec vp	Krupnick & Associates, St. L., acct svc dept
E. Howard York 3rd	Doremus & Co, Phila., in charge of office	Same, pres
		Same, N.Y., vp

## New and Renewed Television (Network and Spot)

SPONSOR	AGENCY	NET OR STATIONS	PROGRAM, time, start, duration
American Chicle Co	Radger, Browning & Hersey	WNBT, N. Y.	Film spots; Jan. 3; 13 wks (r)
American Tobacco Co	N. W. Ayer	WNRT, N. Y. WRGR, Schen. WNRQ, Chi. KNRI, Hollywood WPTZ, Phila. WCBS, N. Y.	Film spots; various starting dates from Dec 13-29; 13 wks (r)
Anheuser-Busch Co (Beer)	D'Arcy		Ken Murray Show; Sa 8-9 pm; Jan 7; 13 wks (n)
Borden Co (Coffee)	Young & Rubicam	KNRK, Hollywood	Film spots; Jan 10; 25 wks (n)
Bulova Watch Co	Biow	KNBK, Hollywood	Film spots; Jan 15; 52 wks (r)
Chevrolet Dealers	Campbell-Ewald	WNRT, N. Y.	Film annents; Jan 17; 13 wks (r)
Dietaphone Co	Young & Rubicam	WARD, N. Y.	Manhattan Spotlight; Mon 7:30-7:45 pm; Jan 23; 52 wks (n)
Emerson Drug Co	BRD&O	WBGB, Schen.	Film spots; Jan 7; 52 wks (n)
Forstner Chain Corp	A. W. Lewin	WNRT, N. Y. WNBW, Wash. WNRW, Wash.	Film spots; starting dates Jan 14, 28; 26 wks (r)
Gen Foods Corp (Birdseye Frosted Foods)	Young & Rubicam	WPTZ, Phila.	Film spots; Jan 3; 13 wks (r)
Goodyear Tire & Rubber Co	Compton	WARD, N. Y.	Film spots; Feb 7; 52 wks (n)
Grolier Society	Altman	WABD, N. Y.	Film spots; Jan 8; 4 wks (n)
Harriet Hubbard Ayer	Federal	WCBS, N. Y.	Ika Chase Show; Thur 9:30-9:45 pm; Feb 16; 52 wks (n)
Henry Heide Co	Kelly-Nason	WNRT, N. Y.	Film spots; Jan 4; 28 wks (r)
Hills Bros Co	Biow	WNRQ, Chi.	Film spots; Jan 16; 13 wks (r)
Horn & Hardart	Clements	WNRI, N.Y.	Childrens Hour; Sa 10:30-11:30 am; Jan 29; 52 wks (r)
Moeller Mfg Co	Cramer-Krasselt	WARD, N. Y.	Film spots; Feb 1; 8 wks (n)
Petri Wines	Young & Rubicam	WABD, N. Y.	Film spots; Jan 17; 13 wks (n)
Powerhouse Candy	Bruck	WABD, N. Y.	Captain Video; Mon 7-7:30 pm; Jan 23; 13 wks (n)
Procter & Gamble (Oxydol)	Dancer, Fitzgerald & Sample	WABD, N. Y.	Film spots; Jan 17; 52 wks (n)
Bauson Art Metal Works	Grey	WNRT, N. Y.	Film spots; Jan 1; 26 wks (r)
Saratoga Vichy Spring Co	Barlow	WBGB, Schen.	Film spots; Jan 9; 52 wks (n)
Simmons Co	Young & Rubicam	WNRQ, Chi.	Film spots; Jan 1; 13 wks (r)
S.O.S. Co	McCann-Erickson	WCBS, N. Y.	Homemakers Exchange; Thur 4-4:30 pm; Jan 12; 26 wks (n)
U. S. Envelope Co	Lyou	WNBT, N. Y. WNRQ, Chi. KNBH, Hollywood	Film spots; various starting dates from Jan 3-24; 8 wks (n)

# Spot Radio *Does* Cost Less Today—

## Startling Comparisons Prove That WHO Costs 52% Less Than In 1944!

By every standard that means anything whatsoever to forward-looking advertisers, advertising on *WHO* costs less today than in 1944.

Comparing figures from the 1944 and the 1949 Editions of the Iowa Radio Audience Survey,\* you find that in 1949 Iowa radio homes had increased to the point where *WHO* cost 10.6% less per thousand radio HOMES than in 1944!

Even more startling, you find that in 1949, multiple-set homes had increased to the point where *WHO* cost 52% less per thousand radio home SETS than in 1944 — and modern research has proved that the increased number of home sets is even more important than the increase in radio homes. (Junior listens to his favorite serial program while Dad hears the evening news — Mother listens to a dramatic program while Sister is tuned to popular music — or the whole family listens to the same program, but in different parts of the house. Thus it is no longer correct to speak of “radio homes” — SETS make today's audiences!)

By applying the Iowa Surveys' percentages of one-set radio families and multiple-set radio families, against population estimates,\*\* you find that Iowa had 769,200 radio homes in 1949, against

only 596,000 in 1944. Whereas there were only 904,000 sets in Iowa homes five years ago, this number had sky-rocketed to 2,140,000 in 1949! Yet this 136% increase in radio sets is for homes alone; it omits the hundreds of thousands of sets in

Iowa cars, offices, barns, stores, trucks, restaurants, etc.

The phenomenal increase in the number of Iowa's radio homes and radio sets — and the decrease in costs — boils down to this:

WHO — CLASS C — ¼-HOUR MAXIMUM DISCOUNT†

	Number of Iowa Radio Homes	Cost	Cost Per Thousand Radio Homes	Percent Decrease In Cost Per Thousand Radio Homes In 1949
1944	596,000	\$67.50	\$0.113	10.6%
1949	769,200	77.00	\$0.101	
	Number of Iowa Radio Sets (In Homes)	Cost	Cost Per Thousand Radio Sets (In Homes)	Percent Decrease In Cost Per Thousand Radio Sets (In Homes) in 1949
1944	904,000	\$67.50	\$0.075	52%
1949	2,140,000	77.00	\$0.036	

†The ¼-hour rate is indicative of all other time segments since *WHO*'s cost is figured on a ratio basis. Class C time is shown because it changed very little during the last five years — that is, Class C has remained primarily Daytime . . . from 8 to 12 mornings and from 1 to 6 afternoons.

Note that all these figures are based only on extra sets in Iowa homes. The figures do not include hundreds of thousands of “non-home” Iowa sets, plus millions of sets in *WHO*'s BMB secondary night-time

counties — these are the reasons why *WHO* is today a “better buy” than ever. For additional facts about *WHO*'s great audience-potential, write to *WHO* or ask Free & Peters.

\*The 1949 Iowa Radio Audience Survey is the twelfth annual study of radio listening habits in Iowa. It was made by Dr. F. L. Whan of Wichita University — is based on personal interviews with over 9,000 Iowa families, scientifically selected from cities, towns, villages and farms all over the State.

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

\*\*Sales Management's Surveys of Buying Power.

# WHO

† for Iowa PLUS †

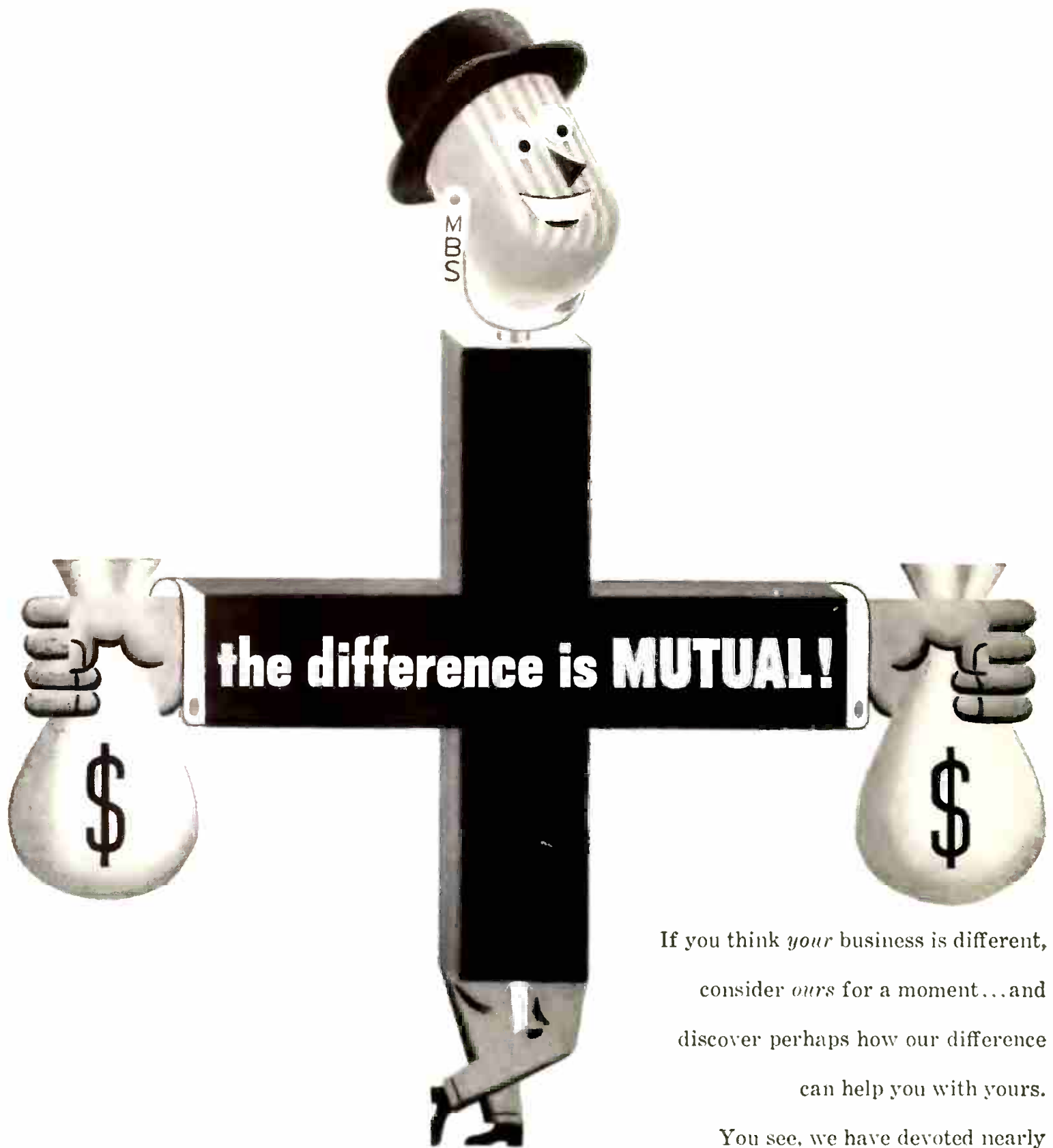
Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.,  
National Representatives



If you think *your* business is different,  
consider *ours* for a moment... and  
discover perhaps how our difference  
can help you with yours.

You see, we have devoted nearly  
15 years to the business of being a  
different kind of network.

This gives us quite an edge, in these times  
when extra-efficient, better-than-average  
marketing techniques are required.

And it gives *you* several new  
ways—all of them well tested—  
to make your dollars do double duty.

**For instance...**

On no other network can you raise your sales voice in 500 transmitter-markets—300 of them being the *only* network voice in town. On Mutual you can...**The Difference Is MUTUAL!**

On no other network can you enjoy maximum flexibility in selecting your station hook-up... routing your program as you route your salesmen. On Mutual you can...**The Difference Is MUTUAL!**

On no other network can you locally—at no extra cost—tell your customers *where* to buy what you are selling, as well as why. On Mutual you can...**The Difference Is MUTUAL!**

On no other network can you buy the proven benefits of coast-to-coast radio—and save enough to explore the high promise of television too. On Mutual you can...**The Difference Is MUTUAL!**

On no other network can you s-t-r-e-t-c-h your hardworking dollars to the point where you get *six* listener families for the price of five. On Mutual you can...**The Difference Is MUTUAL!**

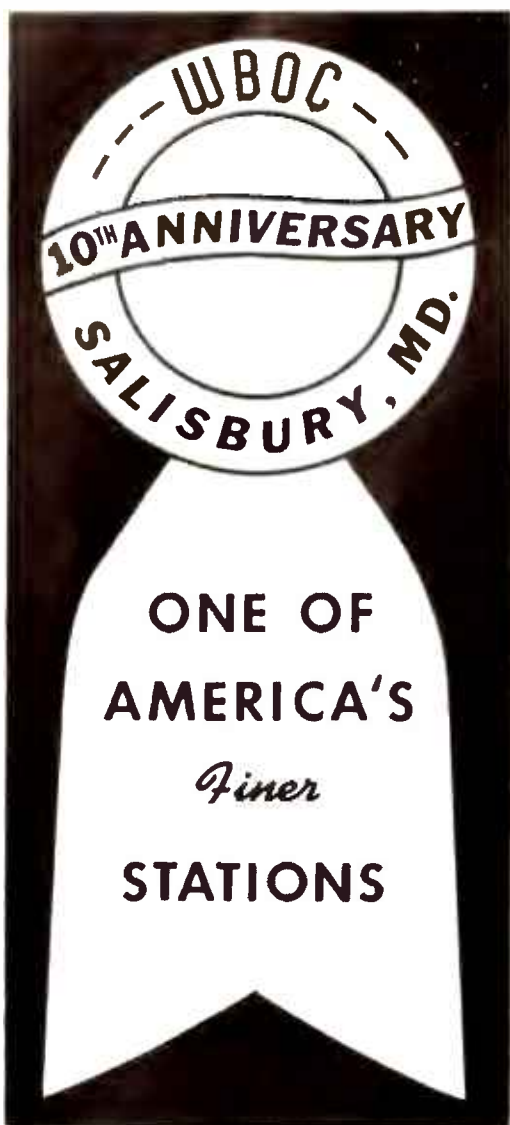
These are five of the points which add up to a big plus for the Mutual advertiser. Interested in the proof of any or all of them? Let's sit down together and discuss our differences.



---

the **mutual** broadcasting system

A DECADE IN RADIO IS  
EQUAL TO A CENTURY  
OF PROGRESS IN SOME  
MAJOR INDUSTRIES



DOMINATING MARYLAND'S  
SECOND MARKET  
(Eastern Shore counties—plus Southern  
Delaware)

**WBOC**  
AM - - FM

RADIO PARK, SALISBURY, MD.

President John W. Downing      Manager Charles J. Truitt

NATIONAL REPRESENTATIVES  
**BURN-SMITH CO.**  
MUTUAL NETWORK



**Mr. Sponsor**

**Victor M. Ratner**

Vice-president in charge of advertising  
R. H. Macy & Co., New York

(Because of Victor Ratner's part in production of LIGHTNING THAT TALKS, SPONSOR breaks a precedent; never before has any one been profiled twice. This is Ratner's second appearance in this space within a period of three months.)

In the early summer of 1947, the networks were searching for a trigger-minded, radiowise promotion man to produce a special presentation for the industry. By summer's end square-shouldered, bespectacled Victor M. Ratner was working on the assignment. Then a free lance consultant, he decided to use a motion picture as the vehicle for the presentation.

When Ratner returned to the Columbia Broadcasting System, as vice-president in charge of promotion, he continued to guide the project. By this time the entire operation had been expanded. The National Association of Broadcasters, which was considering similar plans, joined forces with the networks for one huge promotion. While working on LIGHTNING THAT TALKS, Ratner constantly demonstrated his abilities as a top-flight presentation man. To help sell the All-Radio presentation idea to potential subscribers, he recorded a "radio program" as a sales pitch.

To provide a basis for the movie, Ratner wrote a prolific, three-volume report on radio called "The Sound of America." The report was heavily documented with facts and figures. Although it was not possible to use all of the report material in the film, none of its high points were left out.

The theme for the film occurred to Ratner in an interesting way. It happened while he was watching a movie in which the characters ascend a stairway to heaven. He realized that radio is the only medium which gets into heaven (broadcast waves are dispersed upwards). This gave him the idea of using Benjamin Franklin (who is known as a pioneer student of lightning) as the unofficial narrator for the film. Franklin's hands appear in the film several times and on SPONSOR's cover as well.

Undoubtedly Ratner will take the message of LIGHTNING THAT TALKS to heart and do something about it. He's in a position to do so as R. H. Macy's vice-president in charge of advertising.

# KLZ

is *first* in Denver!

Now ... the No. 1 Hooper Station



## KLZ's Audience Increase...

(from C. E. Hooper "Share of Audience" Index)  
(Nov.-Dec.)

**Morning** ..... **44.7 Increase**  
**Afternoon** ..... **21.3 Increase**  
**Night** ..... **41.9 Increase**

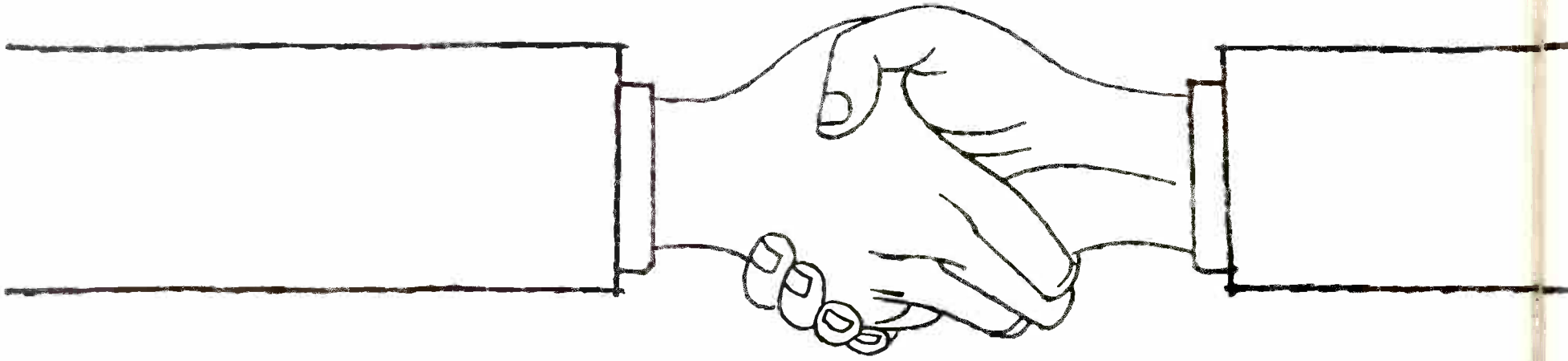
all this in one year's time!

**YOUR BEST BUY IN DENVER ... KLZ!**

**5,000 Watts — CBS — 560 kc.**

Represented nationally by  
**THE KATZ AGENCY**

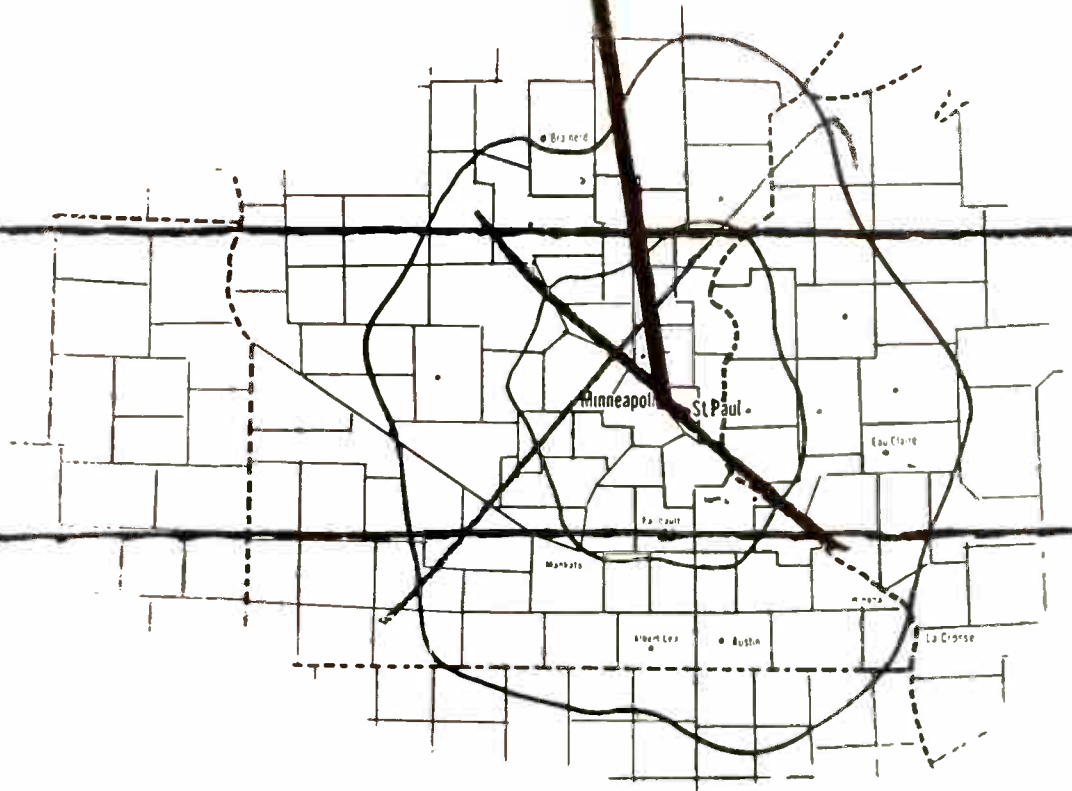
# **WDGY extends congratulations to**







# to **THE RED ROOSTER HOUR**



... a "ROOSTER" that is powerful enough to be heard every morning from Monday

through Saturday on WDGY throughout the northwest empire.

"THE RED ROOSTER" is crowing about winning the National Retail Dry Goods Association's retail radio program **GRAND AWARD** for Schuneman's Department Store in St. Paul.

WDGY is proud to be associated with such a popular

and sales-effective program as "THE RED ROOSTER HOUR."

## **WDGY**

Minneapolis • St. Paul

50,000 WATTS

Represented Nationally by Avery-Knodel, Inc.

## New developments on SPONSOR stories

**P.S.**

See: "Commercials with a plus"

Issue: 31 January 1949, p. 28

Subject: Frequency and impact

The following excerpt from the research that went into *LIGHTNING THAT TALKS* adds to a topic SPONSOR covered a year ago.

Radio's schedules—which make advertisers *weekly* advertisers (and *daily* advertisers in the daytime, with programs and announcements)—achieved something which advertising itself had asked for ever since modern advertising began: repetition, repetition, repetition, consistency, consistency, consistency.

And where magazines and newspapers (because of their expense) *failed* to push advertisers into more "frequency of insertion" than once a month, radio came along and turned advertisers into *good* advertisers by creating a *weekly* cycle of insertion within what could be considered practical advertising budgets.

But the weekly cycle of insertions has more meaning than one simply of frequency. It gears into the basic *buying* cycle of the American family, which is also on a weekly basis. A majority of families spend 75% or more of their pay-checks *within 24 hours* after being paid! Most pay-checks are *weekly* family events.

Markets exist in *time* as well as in *space*. Every sale has a *date* as well as a postmark. Radio makes it possible to support that market—that week's sales—with ad-

vertising. Each week's market can be protected as well as each town's market.

Daytime radio brings the advertising message not only to the *place* of use of the product, but can also bring it at the precise *time* of use of the product.

**P.S.**

See: Editorial

Issue: 16 January 1950

Subject: LIGHTNING THAT TALKS

When SPONSOR first announced that it would devote its entire issue of 30 January to radio's all-industry film presentation, *LIGHTNING THAT TALKS*, the committee in charge had tentatively planned to hold the film's New York premiere early in February. The committee was forced to move up the date of the New York premiere to the first week in March because of difficulty in obtaining large enough quarters for the expected crowd of 1,000 or more top-level advertising agency, sponsor, governmental and radio industry executives.

Premiere showings of *LIGHTNING THAT TALKS* in other key cities throughout the country will be held as originally planned, most of them taking place the first week in February. SPONSOR decided to stick to its original date for the souvenir radio presentation issue in order to coincide with the many premieres being held the month of the souvenir edition's publication.

**CONFLUENCE\***

Where the **CONFIDENCE** of millions  
meets the **INFLUENCE** that sells!

The **CONFIDENCE** of the world's richest and largest Italian market and the **INFLUENCE** of the station that has been part of their lives for so many years, form a mighty resultful selling force to over more than 2,100,000 listeners.

It's the plus delivered only by WOIV . . . **CONFIDENCE plus INFLUENCE** giving you **CONFLUENCE**.

\*Act of flowing together . . . the meeting or junction of two or more streams . . .  
—Webster's New International Dictionary

Originators of  
*Audited Audiences*  
RALPH N. WEIL, Gen. Mgr.

**WOIV**  
NEW YORK



## LATE AGAIN ?

CALL, WIRE, WRITE FOR INFO ON RADIO'S  
ONLY NEW AND PROVEN TRANSCRIBED SERIAL -

### "SECOND SPRING"

Also Great Musicals

PLANTATION HOUSE PARTY      HOSPITALITY TIME      EDDY ARNOLD SHOW



## RADIO PRODUCTIONS, INC.

MONOGRAM BUILDING      NASHVILLE 3, TENNESSEE

SALES AGENCY: MONOGRAM RADIO PROGRAMS, INC.

CHICAGO  
AN 3-7169

NASHVILLE  
4-1751

Du Mont  
believes

# that...

Radio and Television will best serve the public interest—and their own—each by seeking the field to which it is better adapted, and by doing the best job possible in that field.

We believe that Du Mont has reason to be proud of its contributions to Television. Du Mont's bold pioneering of co-op and syndicated programs for the local station... Du Mont's theory, now widely put into practice, of high calibre shows at low cost to the advertiser—all are made possible by Du Mont's specialization in Television.

If it's Television—that's our business. Call on us freely.



AMERICA'S WINDOW ON THE WORLD

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



**W**e could paint a very fancy picture of all the things that make KWKH a truly outstanding station—but it would boil down to this: a “native-son” flair for Southern programming, together with 24 years of solid radio experience in this market. Know-How, we call it. . . .

Latest Shreveport Hoopers (Nov.-Dec. '49) prove that KWKH's formula and methods really pay off:

**For Total Rated Periods, KWKH gets a  
52.0% greater Share of Audience than  
the next station.**

These figures are for Shreveport only, of course. But better yet, KWKH delivers an equally loyal *rural* audience throughout our prosperous oil, timber and agricultural area.

Let us send you all the facts, *today!*

**KWKH**

**Texas**

**SHREVEPORT**

**LOUISIANA**

**Arkansas**

**Mississippi**

50,000 Watts

o CBS

The Branham Company, *Representatives*  
Henry Clay, *General Manager*

**510 Madison**

enabled the production of a talking motion picture that I sincerely believe is unmatched in any trade association promotional activity.

Adequately promoted, properly presented and promptly followed, LIGHTNING THAT TALKS can enable the broadcasting industries to move into new high ground in local, network and national spot sales. May I urge you with all of the sincerity I can command to do your personal part to see that the showing of this talking motion picture in your community is presented with all the showmanship at your command.

Now, may I add a word of deep appreciation and sincere thanks to SPONSOR for devoting the 30 January issue to the All-Radio Presentation. It is an outstanding example of intelligent serving of industry interests.

LEWIS H. AVERY  
*President*  
*Avery-Knodel Inc.*

It was George F. Baker, the banker, who said “Few people can fully comprehend the meaning of a MILLION whether we are speaking of dollars or of people.” Multiplied many, many times over, that has always been the nub of radio's problem: No one—not even we who are closest to it—can fully comprehend the meaning or scope of a medium which, regularly, talks to over 39,000,000 families.

I am delighted that in LIGHTNING THAT TALKS the full play of still another medium—motion picture presentation—is brought to bear on visualizing the size and impact of radio. And I feel that now, full swing in another buyer's market, is the ideal time for radio to review and recount its many advantages as a medium.

Two things about the film particularly impress me. First, I understand it is directed especially at a new market: the many advertisers who have not used radio and who may derive real benefits from its use. And, second, I understand that the effectiveness of the film is to be heightened by local showings throughout the country. As the pioneers of local penetration in network radio, we know that that is the best approach!

The American Broadcasting Com-  
(Please turn to page 30)

*Let's talk about*  
**COVERAGE**

WOAI's Primary Market has always been a bright spot in the nation's economic picture. Today, day and night, a half-million families who spend over a billion dollars over grocery, drug and other retail counters, have the WOAI listening habit! (Check Hooper or BMB). • Already rich in oil, cotton, cattle and other agricultural products, WOAI's Southwest now is one of the nation's industrial hot spots! (Ask your Banker). • That means more people who make and spend more money on more products! There's no substitute for WOAI's coverage of this ever richer market. • Hooper's latest Listening Area Index shows WOAI with two times as many listening families daytime, three times as many nighttime, as the next most listened to station. For availabilities . . . (Ask Petry).



**NBC • TQN**

Represented Nationally By

**Edward Petry & Company, Inc.**

NEW YORK • CHICAGO • LOS ANGELES • ST. LOUIS  
 DALLAS • SAN FRANCISCO • DETROIT • ATLANTA

•  
 •  
 •  
 •

**THERE**  
**IS**  
**NO**  
**SUBSTITUTE**  
**FOR**



**IN**  
**THE**  
**SOUTHWEST**

•

Because it takes  
good selling  
to make  
good sales...

**1950**, We predict,  
will be the

**BEST YEAR YET for**

**Spot Radio**

—thanks  
to the  
efforts of  
radio's  
new film  
presentation  
and the  
National  
Association  
of Radio  
Representatives

*We repeat—  
it takes good selling  
to make good sales*

 **Adam J. Young Jr.**  
27 EAST 40th STREET • NEW YORK, N. Y.  
RADIO & TELEVISION REPRESENTATIVES  
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

**510 Madison**

**STORY NEEDED TELLING**

pany, the Columbia Broadcasting System and the National Broadcasting Company, the National Association of Broadcasters and the almost six hundred independent stations who are co-operating are to be congratulated.

FRANK WHITE  
*President*  
*Mutual Broadcasting System*

LIGHTNING THAT TALKS very ably tells the story of the impact of sound radio upon the American way of life. It shows why sound broadcasting today is a more vital selling force and a greater public service than ever before in its 30 years of existence.

The NAB, the independent stations and the networks associated with the creation of LIGHTNING THAT TALKS are to be congratulated upon producing a film of which the industry can well be proud.

JOSEPH H. McCONNELL  
*President*  
*NBC, New York*

As chairman of the All-Radio Presentation committee I would first like to express my appreciation and the thanks of the other members of the All-Radio Presentation committee to SPONSOR for devoting its entire 30 January issue to LIGHTNING THAT TALKS.

For a long time radio was too busy to promote itself, but we feel that LIGHTNING THAT TALKS is the first step in a long series of radio promotional efforts that will be planned in the future.

The members of the committee have spent long hours and even some of their own money to see that this presentation of all radio is the best selling tool that has been so far devised in radio's behalf. The fact that SPONSOR has devoted an entire issue to the movie is gratifying proof that our presentation is important. We know that both the people in and out of the radio industry will agree when they see LIGHTNING THAT TALKS.

There has been a whale of a lot of unselfish cooperation on the part of this committee, which worked many, many hours to do a job for this industry, and I am personally very proud to

*(Please turn to page 92)*

**REACH  
MORE  
PEOPLE IN  
HANNIBALAND\*  
AT A  
LOWER  
COST  
PER  
THOUSAND**

with



**K H M O**

\*Hannibaland is the rich 38 county area surrounding Hannibal, Quincy and Keokuk. In a recent Conlan study of listening habits, KHMO showed a larger share of audience than any of the other stations surveyed in this area. Also, KHMO's cost per 1000 families is 55.2% less than that of the closest competitive station. So for reaching and selling the people in this rich rural area of Hannibaland, buy the station that is listened to most — buy KHMO.

**K H M O**

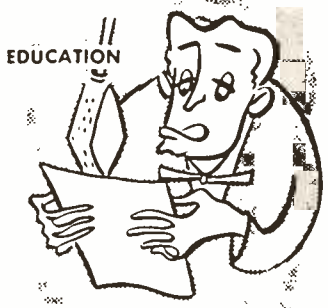
**Mutual Network  
Hannibal, Mo.**

5,000 watts      1070 kc.  
1,000 at night

**Representative  
JOHN E. PEARSON CO.**



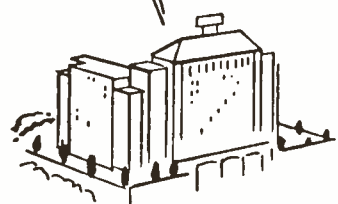
# MORE *for your* AIR DOLLAR!



That's the KXYZ story — as simple as that. It actually costs less money to dominate the great Houston and Gulf Coast market when you concentrate your sales effort on KXYZ.

Houston listens to KXYZ. For years, KXYZ has consistently led the morning Hooper ratings with the largest percentage of the listening audience . . . giving advertisers *more for their air dollar!* In addition, KXYZ backs your advertising with a planned promotion and advertising campaign.

If you want to open the door to the richest market in the Southwest, place your message on KXYZ — and *get more for your air dollar!*



A GLENN McCARTHY ENTERPRISE

# KXYZ

ABC IN HOUSTON  
DIAL 1320 • 5000 WATTS  
*Free & Peters, Representatives*



*Today these top-notch  
stations are reaching  
40% more radio homes  
than they did in 1943—and  
at a lower cost per  
thousand. Want the proof?*

**FREE & PETERS, INC.**

*Pioneer Radio and Television Station Representatives  
Since 1932*

ATLANTA

DETROIT

NEW YORK

FT. WORTH

CHICAGO

HOLLYWOOD

SAN FRANCISCO

### EAST, SOUTHEAST

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

### MIDWEST, SOUTHWEST

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

### MOUNTAIN AND WEST

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

\*CP





# 50,000 feet of film

## Some cold and warming facts on the radio industry's presentation to advertisers

The cold statistics on LIGHTNING THAT TALKS are these.

The finished film runs 4,000 feet. But 50,000 feet were shot.

Director Ben Gradus and his permanent crew of six travelled 25,000 miles. They went on location to California, Georgia, Iowa, and Long Island.

In all, 60 people worked on the film.

These are the cold facts. As SPONSOR dug deep into the making of a movie it uncovered warmer data.

It learned heartwarming facts about men who make such things possible.

About Vic Ratner, who compiled three unique volumes of facts and figures preliminary to the writing of a script, and who spent a "vacation" in New England working on a final draft.

About Frank Stanton, who saw nothing novel in giving the industry Ratner's services, compliments of CBS, for weeks at a stretch.

About fellows like Gordon Gray, Frank Pellegrin, Lew Avery, Byron McGill, George Wallace, Hanque Ringgold, Ivor Kenway, Ed Spencer, Ralph Weil, Harry Maizlish and others on the All-Radio Presentation Committee who traveled incessantly and paid out incessantly during many months of feverish activity --with never a thought of repayment.

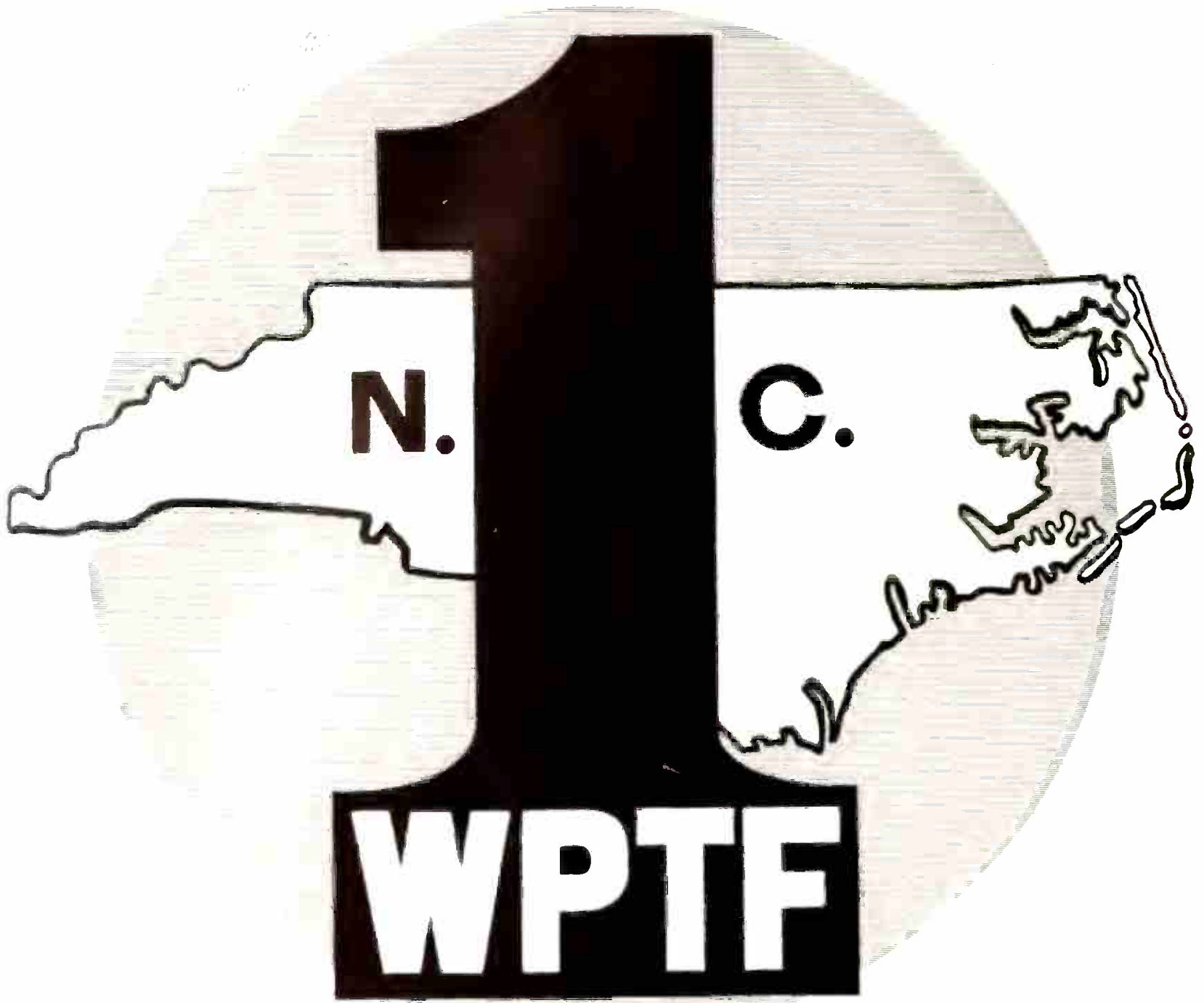
About Judge Justin Miller, who saw the potential of such a film and allowed the busy Maurice Mitchell to steal time from other urgent projects in order to participate up to his neck.

These credits could go on and on. But we think we make our point about the spirit that enfuses LIGHTNING THAT TALKS and the radio industry.

In the pages that follow SPONSOR has attempted to catch the flavor of the film and hold it for the many who view the premieres and want something to remember it by. In this issue are stories on the history of the presentation and on its promotion. Four articles were devoted to the success stories documented in LIGHTNING THAT TALKS and SPONSOR's staff added details of these stories which it was impossible for the film to cover.

*Lawrence R. Glenn*  
Editor

**NORTH CAROLINA IS THE SOUTH'S  
NUMBER ONE STATE**



**AND NORTH CAROLINA'S  
No. 1 SALESMAN IS**

**50,000 WATTS 680 KC**  
**NBC AFFILIATE**

**WPTF**

**RALEIGH, N. C.**  
**FREE & PETERS, INC.**  
**NATIONAL REPRESENTATIVE**

**\* also WPTF-FM \***



IT TOOK ALL THE FILM CANS SHOWN TO MAKE FINISHED REELS THAT VICTOR RATNER IS RECEIVING FROM THE PRODUCERS

# Radio breaks its silence

**LIGHTNING THAT TALKS** brings radio's dynamic story to the nation's advertisers

It's here.

The All-Radio Presentation has been completed and during this month it will premiere in several parts of the country.

Those who see the movie are in for a treat (as well as a treatment). Called **LIGHTNING THAT TALKS**, it's a full-length documentary which tells the story of radio's impact on the American people and has an exciting impact of its own.

**LIGHTNING THAT TALKS** makes history, because:

1. It's the first presentation by any medium which uses documentary movie techniques to demonstrate the *effect* of the medium. Much of it was shot in the homes of radio listeners: it shows what actually happens when they hear commercials.

2. It's the first really full-dress promotion drive in the history of broadcasting. The movie marks a new

phase in the industry's development. From now on radio men are determined to talk up after years of relative silence.

3. As an industrial movie, **LIGHTNING** is revolutionary. It combines fantasy with realism to tell a story which won't preach at or talk down to its audience of businessmen and advertising executives.

In a way the sponsors and advertising men at whom the movie is aimed



SPARKS FLYING FROM THE WIRE (RIGHT) WERE ONES PHOTOGRAPHED STRIKING BEN FRANKLIN'S KEY (SEE COVER PICTURE)

are themselves largely responsible for its production.

For years these users of broadcast advertising have felt that radio lagged in self-promotion. They've said so often, especially when they were faced with the problem of convincing top-level brass about the value of some specific radio project. It was this ground swell of opinion from without the industry that helped force the issue.

But it was an idea in the back of NBC vice-president Charles P. Ham-

mond's head that got things started.

Hammond felt that networks could tell a lot stronger sales story if they acted as a unit instead of sprinkling their individual arguments like buckshot. He went to the J. Walter Thompson agency (which represents NBC) in the summer of 1947, asked wise heads there what they thought of his idea for an all-network selling drive.

The J. Walter Thompson executives thought the idea was good and Hammond called a network meeting to sug-

gest some kind of presentation. Those who attended that historic meeting in his office were Ivor Kenway, ABC vice-president; Dave Frederick, then advertising director of CBS; Louis Hausman of CBS; and E. P. H. James, then vice-president of Mutual.

At about the same time a similar scheme was brewing within the NAB.

But it was the network group which was first to get together on a project with a definite budget (a total of \$50,000 put up by NBC, CBS, ABC). The

Gordon Gray, chairman of the All-Radio Presentation Committee



### ***They did the work***

The story presented on these pages tells the full history of the All-Radio Presentation. Here are the names of the committee members without whose efforts there wouldn't have been any story: Gordon Gray (WIP), committee president—chairman; Victor M. Ratner (formerly CBS, now with R. H. Macy), vice president in charge of production; Maurice B. Mitchell (BAB), secretary; Herbert L. Krueger (WTAG), treasurer; Ivor Kenway (ABC); George Wallace (NBC); W. B. McGill (Westinghouse Radio Stations, Philadelphia); Lewis Avery (Avery-Knodel, Inc.); Frank E. Pellegrin (Transit Radio, Inc.); F. E. Spencer, Jr. (George P. Hollingbery Co.); Ralph Weil (WOV); Leonard Asch (WBCA); Will Balin (TBA); Bond Geddos (RMA); Ellis Atteberry (WJBC); Harry Maizlish (KFWB); Irving Rosenhaus (WAAT).





FILM EDITORS EXAMINE VARIOUS "TAKES." THE BEST ONES WERE THEN SELECTED FOR THE FINAL VERSION OF THE MOVIE

networks at that stage had no idea as to what form their presentation would take. Their first problem was to get the right man to produce it. They wanted someone who knew radio but was not of it, someone who could look on radio problems with perspective.

Victor Ratner got the job. For many years he'd been an outstanding promotion man for CBS. But in 1947 he was out of the radio industry and running his own public relations and promotion business. For these reasons

the network group felt his background was ideal and retained him to produce their presentation.

Ratner went to work for the networks in the summer of 1947, immediately suggested the presentation be given in the form of a movie. That was about as far as he got before he was back right smack in the middle of radio as vice-president in charge of promotion for CBS. It was agreed, however, that he would go on with production of the network presentation

in his spare time and without a fee.

Meanwhile, NAB plans also were coming to a head.

The chairman of the Sales Managers Executive Committee of the NAB for 1947 was Gene Thomas, now general manager of WOIC, then with WOR. Thomas knew that sentiment at that time was running high among NAB members for some kind of all-radio promotion drive. Recognizing this desire on the part of the membership, he

*(Please turn to page 82)*

Scene from film (below left) shows journalism professor giving talk which slights radio advertising. Maurice Mitchell makes rebuttal (below right)





WHAT IF ALL ITEMS FROM AVERAGE HOME THAT RADIO SOLD WERE THROWN OUT ON LAWN? SCENE (ABOVE) IS ONE RESULT

# FACTS THAT TALK

**Highlights culled from the extensive research  
that went into All-Radio Presentation film**

Radio in the United States, like government in the United States, derives its great power essentially from the people, and nowhere else. People have accepted radio overwhelmingly as a dominant habit in their lives.

It is more intimately associated with more people than movies, magazines and newspapers, bathtubs, or telephones. This and much more is summed up in the All-Radio film.

## LIGHTNING THAT TALKS.

But the true experiences depicted in the movie in which radio sells diamonds in a department store; builds a chain of supermarkets; puts a milk company in business (and makes it a leader in its area); opens doors to insurance salesmen, these typical success stories do not "tell all."

Thousands of man-hours of research went into the preparation of data from

which the presentation was finally strained. Following are some of the highlights presented in the film either directly or by implication. The theme might be "America the Market Place—How Radio Reaches and Sells It."

\* \* \*

The market place is people. Since 1930 alone, 20,000,000 *more* of them. In 1930: 123.0 millions; 1948 (Oct.): 150.0 millions.

Families grow still faster. In 1930: 29.9 millions; 1948: 38.6 millions.

The market place is land. America's great regions are almost nations in themselves. Each has marked, homogeneous characteristics of its own: Far West, Mountain States, Southwest, South, Middle West, New England, Middle Atlantic States, etc. The land has so much climate it's always summer somewhere in the United States.

America is the greatest market place on earth. It has been able to develop its resources far more than any other area in the world. And there's a reason. It's not in our vast land area or natural resources (other nations had more of both).

*Not in the increase of our population (other nations have more). Not in our isolation from other countries during our formative years (others have been more isolated).*

*The answer lies in all these things plus something else — something that Ben Franklin helped to design and start — our political democracy. This greatest of all experiments in self-government made unique economic patterns in America, too.*

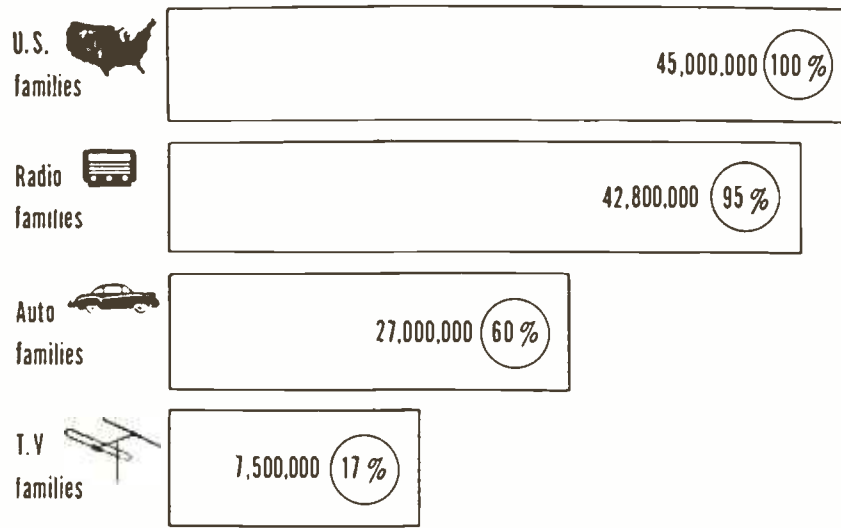
It stimulated more people to produce more wealth. It spread the forces of competition over more products . . . stimulated more people to produce better values . . . distributed more wealth over more people.

**The Mass Production Of Customers**

Mass production of goods is meaningless without mass consumption just as it is helpless without mass distribution and voiceless without mass advertising. We have created customers faster in the past twenty years than at any other time in our history. In 1906 Woodrow Wilson said: "Nothing has spread socialist feeling in this country more than the automobile . . . they are a picture of the arrogance of wealth with all its independence and carelessness."

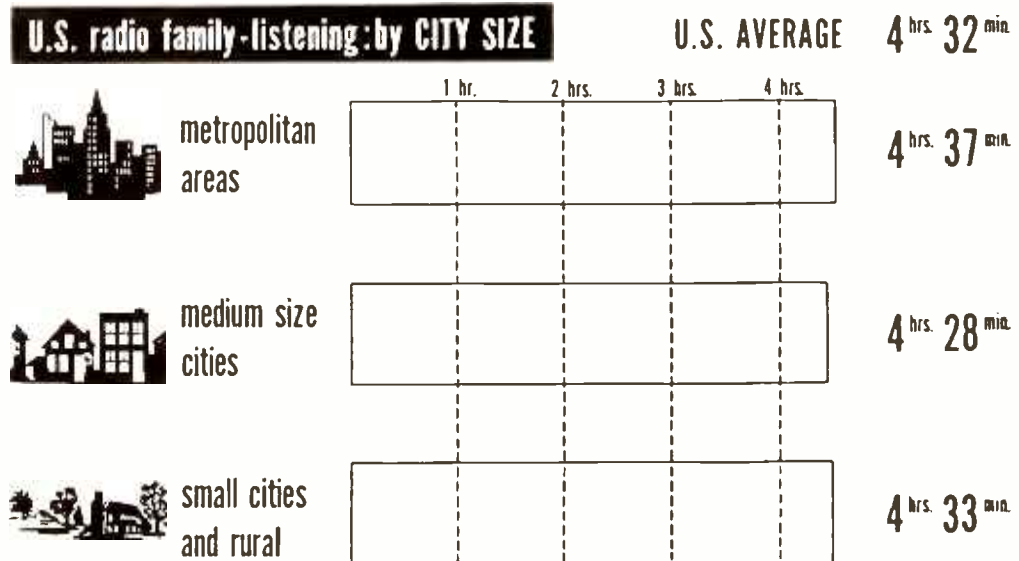
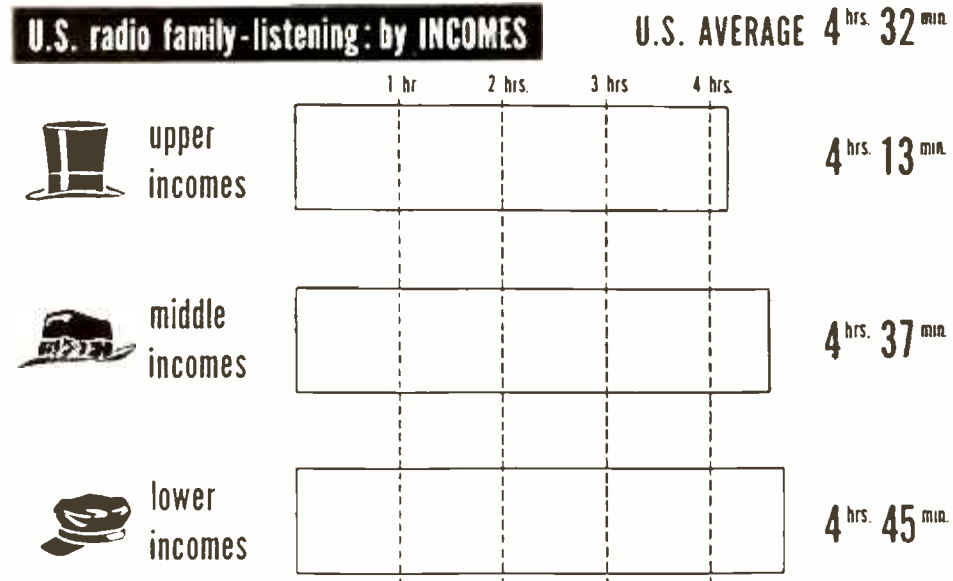
*But socialism didn't come — people got automobiles instead . . . and refrigerators, electric toasters, washing machines, telephones, etc. The mass pro-*  
(Please turn to page 121)

# How big is Radio ?



Source: BAB Estimates for 1951

# How much do they listen daily ?



Source: A. C. Nielson Co.



Maurice Mitchell hands his secretary an order for the All-Radio film LIGHTNING THAT TALKS

# Premieres don't come often

**How to make the most of your local showing  
of LIGHTNING THAT TALKS**

Across the nation advertisers and advertising men are getting their first look at LIGHTNING THAT TALKS this month. All who see the film will realize that long, hard, and effective work went into its production. But there's another side to the story. A lot of hard work is being done now as well to promote the movie and distribute it efficiently.

It's the local subscribers who bear the brunt of this post-production work. But the All-Radio Presentation Committee itself is helping to make sure that viewers enjoy the movie by distributing well thought out suggestions for showings.

Subscribers have found that suggestions of the All-Radio Presentation Committee are easy to execute. And promotions are being directed largely by top management, thus lending the presentations necessary prestige.

Plans for the various premieres are being completed by local committees. These organizations have a free hand in preparing their presentations, with the All-Radio Committee on the sidelines, ready to help only when called upon by subscribers.

Some local committees are scheduling luncheon premieres. Many are making the film showings part of highly publicized dinner parties. Luncheon presentations are generally limited to one and one-half hours.

At cocktail parties it is recommended that the film be shown first, with cocktails immediately following. Dinner premieres are elaborate and include entertainment. The movie is shown immediately following dinner whenever possible.

New York City's gala presentation is typical of what is being done throughout the nation on a smaller scale. The combination dinner and premiere is to be held in the Grand Ballroom of the Waldorf-Astoria, March 1. Twelve hundred prominent guests are invited and Bing Crosby and Bob Hope will be among the performers. Fred Waring's orchestra will supply the music. And General Dwight D. Eisenhower is tentatively scheduled to speak about the radio industry in the next half century.

To keep the presentation paced properly, the New York committee felt it was necessary to close the evening with a strong event. The night at the Waldorf, therefore, ends with an open discussion. Guests can comment about radio as a successful, continual-

ly growing medium. George Denny, moderator of the American Broadcasting Company's program "Town Meeting of the Air," will preside.

A number of foremost Americans are to precede the session with brief topic summaries. They are: Henry Ford II; Harvey Firestone, Jr.; David Lilienthal; Harold Stassen; and others.

Through hard-hitting promotions the All-Radio Committee is arousing strong national interest in the film. The approximately 600 stations planning to show the movie in their communities will find an eager, receptive audience of local businessmen.

Subscribers have found that there are many advantages in holding collective showings. Expenses are lighter; the presentation bigger. The combination of working facilities and top brains can produce the promotion with least effort. More high ranking business people are reached. Although the cost for a single organization is relatively low in a collective showing, the total expenditure is a sizable amount.

Many communities have only one subscriber station. Such stations have found it advisable to invite non-subscribers to participate in the premiere. Here, too, expenses are shared and the operation expanded. The guest lists are increased; more advertisers are reached more easily.

Subscribers scheduling individual premieres favor the use of 20-minute condensations cut from the master film. There are two such condensations. One shows the social benefits of radio in America. The other emphasizes success stories and is intended as a sales clincher.

Plans for many local showings are already concrete.

In Charlotte, North Carolina, stations WBT, WSOC, WAYS, and WIST are co-sponsoring the presentation for the city's key business people. A second showing is planned for owners of small businesses, many of whom are potential sponsors.

The Phoenix, Arizona, showing coincides with the Board of Directors meeting of the National Association of Broadcasters. President Justin Miller and the entire Board will attend this premiere.

Baton Rouge, Louisiana, businessmen are to see the film at a special luncheon. Stations WAFB, WJBO, WLCS, and WLCA are getting this showing into shape. The premiere will

*(Please turn to page 62)*

**Film exchange makes sure LIGHTNING will 'strike'**



One of Modern Talking Picture's 26 exchanges distributing prints to stations throughout the nation



Prints returned to exchange after a premiere are closely inspected for damage by servicemen



Film being rewound in cleaning apparatus is checked by servicemen to guarantee perfect print



ANNOUNCEMENT OF THE RADIO SPECIAL ON ME TOO'S MORNING MUSICAL CLOCK PROGRAM BROUGHT OUT THIS CROWD

**What would you do with a carload of over-ripe peaches?**

**Here's how Me Too handled the problem**

# They had to use radio

**Success Story No. 1**

*in* LIGHTNING THAT TALKS



**3** Housewives say fresh peach special is good buy, go to market early



1 Me Too manager considers items for the next day's radio special



2 Decision made, housewives hear about it on 8:30-9:45 musical clock

"What made *this* happen?"

A mass of people jamming the streets around the ME TOO supermarket in Cedar Rapids, Iowa. A long line of people stretching clear around the block. Head of the line at a truck of peaches in front of the store. People buying crates of fruit directly off the open back of the truck.

Ben Franklin, coming upon this scene in *LIGHTNING THAT TALKS*, wonders in astonishment what's behind it. As a matter of fact, the truck and people weren't "props" and "extras"; the buying and selling wasn't just acting for the camera.

This was the real thing.

The cameras actually caught the

opening of business one morning at Bill Drake's ME TOO No. 1 supermarket. And it happened because of a radio program. (The same thing happened simultaneously at eight other Drake stores in the area.)

For Bill Drake, in 1936, there weren't any supermarkets. He operated Drake's Store in Blairstown, near Cedar Rapids, and four small stores in nearby towns. Then Weaver Witwer, Drake's wholesale grocery supplier, bought the old Post Office building in Cedar Rapids with the idea of converting the lower floor into a grocery. He thought his aggressive, up-and-coming friend Bill Drake was just the man to break into the fiercely contested Cedar

Rapids food market. With Witwer's blessing, Drake was willing to try.

The store was ready for business in August, 1937. Meanwhile, salesmen from the Cedar Rapids *Gazette* and station WMT had been assiduously wooing Drake. On their side, the newspaper salesmen had the force of tradition. Newspaper space was the natural medium for any retail outlet, particularly a food store. It gave the housewife-shopper an opportunity to study the "record" of items and prices offered, etc.

At that time the now famous Lazarsfeld study comparing the effect of newspaper ads and radio commercials  
(Please turn to page 66)



4 Peach special sold by crate. Farmer buys extra supply for canning



5 You Did? manager learns radio special sold out by noon in stores



**PROBLEM**



**INTEREST**



**CUSTOMERS**



**SUCCESS**

# Davison's

## Success Story No. 2

in LIGHTNING THAT TALKS

LIGHTNING THAT TALKS makes the point that radio can sell *anything*. To help prove that point the movie includes a sequence about an air campaign that sold diamonds—diamonds by the dozens. The sequence concerns a department store manager who made an exacting comparison test of radio versus newspapers. He spent \$400 in newspaper advertising one month, then matched it another month with \$400 on the air and got this result:

*The black and white ads sold only two diamonds in a month.*

*The radio commercials sold over 100 diamonds in two weeks, later accounted for many more.*

Locale for this fascinating advertising experiment was Columbus, Georgia. An industrial center with a population of 175,000, Columbus is on the state's western border and can draw business from many counties in Alabama as well as from nearby Fort Benning, the world's largest infantry training camp. The second biggest department store in this active business town is the one that sold diamonds on the air—Davison's.

Davison's in Columbus is one of a chain of four stores (formerly Davison-Paxon) in the South (other three are at Atlanta, Macon, Augusta). All of the Davison stores are affiliated with R. H. Macy & Company.

The Columbus branch opened just

◀ **PROBLEM:** manager of department store tells radio station man he has sick baby

**INTEREST:** teaser campaign on air attracts interest of potential diamond buyers

**CUSTOMERS:** soon after air campaign begins the "sick baby" is a thriving department

**SUCCESS:** store manager congratulates radio station man, promises to stay on the air



# couldn't sell diamonds

**Then along came an enterprising radio station president who asked for \$400 and just one month**

about a year ago in a brand-new building with a modernistic front. There was something new inside as well. For the first time in the history of department store operation in that part of Georgia, the new store had an expensive jewelry department. Previously department stores in that sector had sold only low-cost costume jewelry.

To start his jewelry department off with what he hoped would be a bang, the manager of Davison's began a daily newspaper campaign. Each day for a month he placed twenty to thirty inch displays in the two local papers pushing the jewelry department. Cost at the Davison's discount rate was about \$1.00 a column inch and the total black and white bill for a month came to \$400.

But instead of a bang there was a fizzle. In a month only two diamonds were sold. Although other jewelry items did move, slowly, diamonds were the important thing. They are the big mark-up items on any jewelry counter. Bill Byrd, Davison's manager, knew what the trouble was. People in that area just weren't used to going into a department store for diamond rings and bracelets. He had a job of education on his hands.

Actually, Byrd seemed to have everything in his favor. He could offer diamonds at ten percent below rates of local jewelers; his store in general was doing a good business, had acquired a fine reputation. But newspaper ads had failed to ram his story home. Byrd called in a friend from the local Ki-

wanis organization and asked for suggestions. It was a wise move.

The Kiwanis brother was Allen Woodall, president of WDAK, a Columbus 250 watter which was then an ABC affiliate (NBC affiliated since September 1, 1949). The conversation Byrd and Woodall had at that time is reenacted in part in *LIGHTNING THAT TALKS*. It was significant because it shows *how a reasonably typical local merchant who has never used radio extensively reacts and thinks as he prepares to go into broadcast advertising*. Here's about the way it went:

*Byrd: "You know I've got a sick baby on my hands. You've been telling me I ought to use radio since we opened up. Maybe this is the time.*

*(Please turn to page 96)*

Director of movie gives acting pointers to radio man and store manager

This setup was needed to film night scene (see picture p. 46)



# The big drive

**In San Francisco, Marin Dell milk  
shot from fourth to first place in one  
year. And radio gets the credit**

## Success Story No. 3 in LIGHTNING THAT TALKS

The people of San Francisco county bought enough Marin Dell milk in that cooperative's first year of operation to make it the number one distributor of milk in the county. That was in 1935.

Today, 14 years later, Marin Dell is still the leader. And it didn't take a miracle to keep it that way.

In the teeth of fierce competition from long established regional and national distributors—more than a dozen of them originally—it seemed that the Marin Dell Milk Company would need a miracle even to break into the San Francisco market.

But a certain Thomas Foster didn't

look at it that way. He knew that retail outlets would have to take the Marin Dell line if enough of their customers asked for their products by name. And he figured the "miracle" to make that happen had already come to pass. It only required, as he saw it, adaptation to the Marin Dell problem.

Members of the newly formed dairy cooperative elected Foster general manager back in 1935 not just because he had a reputation for getting things done and because he knew the problems of milk distribution. He was also a man with ideas. They called him "progressive."

So when KFRC's commercial manager Merwyn L. McCabe huddled with him over the problem of cracking the tough San Francisco market, Foster didn't wince at McCabe's recommendation that he allocate 100% of his relatively small advertising budget to one medium—radio.

In 1935 radio's power to force distribution, then keep on selling, no longer seemed a miracle to those who had learned to use it. Marin Dell would set up no house-to-house routes, employ no house-to-house canvassers. They had to persuade retailers to make room on their already crowded refrigerator shelves for another brand of milk. Dealers weren't going to be happy about it. This distribution would have to be forced. This was a job for a radio station.

McCabe felt KFRC had an answer. He recommended KFRC's talented m.c. Dean Maddox as the man who could engineer enough enthusiasm from housewives and others to make retailers take on the new line. Maddox, or Budda as he called himself professionally, had a program known as "Budda's Amateur Hour." It was an hour-long show aired from 8:00 to 9:00 on Saturday nights.

One of the earliest and best of the local amateur talent shows, it had a big following, then as now. Success of the program, as with all shows of this type, depended mainly on the personality of the m.c.

Listeners liked Budda in the intimately personal way peculiar to radio. The feeling of viewers for television stars is not comparable to the feeling of rapport between a listener and his favorite radio performer. Because people liked Budda they liked to buy what he recommended. So Foster bought Budda. He stipulated that Budda do the commercials.

(Please turn to page 95)



**pre-dawn**

call routs plant superintendent MacDonald out to man truck in opening San Jose route. Radio had already pre-conditioned customers to Marin Dell



**h-hour** for Marin Dell: A single truckload of dairy products heads out of San Francisco to San Jose 40 miles away. It's new territory for Marin Dell, which just got flash competitor was about to beat them in. Other pictures on these pages show what happened Truck arrived on time to beat competitors, was waiting with early customers in front of some stores before opening time



**in san jose** shoppers assure Marin Dell representative and retailer they'd like to buy Marin Dell products



**at home** family which has enjoyed Marin Dell show discusses company's milk. Radio helped to boost product

Here's a  
Proved Theory  
of Relativity  
that you can  
Understand



$$\frac{C}{GP} + \frac{AM}{Og} \& BPI \times 7S = L + S$$

**E**VER SINCE the early part of the twentieth century when commercial broad-  
casts first began, advertisers and their agencies have sought a formula  
that would assure maximum sales results from the use of radio.

Today, after proving this formula for a period of over twenty-three years,  
Fort Industry has put it on paper so that it may be readily understood. Here's  
how it works:—

The “C” in the above formula represents Coverage, which all Fort Industry  
Stations deliver in generous amounts. The “GP”, quite logically, represents  
Good Programming. On-the-spot Alert Management is represented by the  
symbol “AM”, and “Og” stands for Over-all Guidance by experience-equipped  
management.

“BPI” represents the most important part of the equation—Broadcasting In  
The Public Interest and community service—factors which have given character  
to each individual Fort Industry Station, and earned for each the status of a  
local institution, affectionately regarded, and believed in by local listeners.

“7S” for seven Fort Industry Stations is preceded by a multiplication sign,  
and we arrive, finally, at our goal, LISTENERS PLUS SALES. This conclusion  
is extremely important because, attracting listeners is one thing, but sales  
results are another.

So it's the sum of all the ingredients in the equation which enable all Fort  
Industry Stations to deliver listeners who respond. Q.E.D.

## THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va.  
WLOK, Lima, O. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla. • WJBK, Detroit, Mich.  
WSPD-TV, Toledo, O. • WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga.  
*National Sales Headquarters: 527 Lexington Ave., New York 17, Eldorado 5-2455*



JACK BERCH, FOLKSY SINGER, REACHES HOUSEWIVES IN THE MORNING. HE HAS PRODUCED MANY LEADS FOR PRUDENTIAL

**Success Story No 4.**  
in LIGHTNING THAT TALKS

# Radio opens doors

**When a Prudential agent goes a-calling.**

**he knows the welcome mat is out**

Only a few seconds of LIGHTNING THAT TALKS are devoted to the scene in which a Prudential Insurance Company agent gets his foot inside a kitchen door (see pictures). Yet that short film sequence tells the basic philosophy of Prudential radio advertising: "prepare the way for our agents."

It was included in the movie to show how an outstanding advertiser uses broadcasting to help market an intangible product.

Prudential, like other successful air advertisers among insurance companies, does not try to sell insurance

over the air. Instead, it aims at selling the company, tries to build a positive reaction to the Prudential name. The company feels that insurance is actually a custom-tailored product, tailored to the income, family size, and standards of each family; and that merchandising this highly flexible item in terms of a soap salesman's hoopla would be foolish. The basic objective of its radio advertising is to get its agents through the door. Then the selling begins.

How does the Prudential (Pru for short) know whether or not it has

gained its lofty objectives? If it isn't after direct sales, doesn't claim many such for its radio programs, how can it tell what it is getting for each of its radio dollars?

The answer, Pru executives would tell you, is that the company definitely *can't* measure its radio successes—not directly. There's no microscope for measuring prestige. But there are many, many tell-tale signs of what radio has accomplished for Prudential. Taken together, these little signs add up to convincing evidence that radio has done the intended job for Pru.

For example, there's the time Prudential's good name helped win a law case against overwhelming odds.

A policy-holder had died what seemed to be an accidental death and the widow applied for double indemnity, as allowed for accidental death under the terms of this particular contract. Company investigators made a routine check and came up with definite evidence that the policy-holder actually had committed an elaborately-eamouflaged suicide. Pru took the case to court.

Usually, the odds are strongly against an insurance company in such cases. The jury listens to the evidence and whatever the facts its sympathies are with the poor widow, against the wealthy corporation. But in this case Pru quickly won a unanimous verdict in its favor.

The Prudential lawyer got to talking with the jurymen after the case was all over and one man volunteered this information: "We all know the Prudential wouldn't try to cheat that woman. I've been listening to the 'Prudential Family Hour' for years and I'm sure that the Prudential is an honest company."

Insurance company execs aren't noted as raconteurs but they can tell dozens of such little human-interest anecdotes showing the effect of radio on their business. Another interesting proof of the faith radio can build was reported to company headquarters in Newark a short time ago.

A wealthy man died, leaving his affairs in the hands of an incompetent lawyer. The lawyer managed to jumble up the dead man's papers sufficiently so that there was a delay of several months before a claim was filed with the Prudential. Soon after, the agent who had sold the policy went to visit the widow with the check due her. He felt rather apprehensive, was sure the widow would be put out over the delay and blame Prudential.

But the lady was gracious and friendly, although completely unaware that the lawyer was to blame for the delay. "I've just waited patiently," she said. "because I knew Prudential wouldn't have taken all this time unless there was a good reason." It turned out the widow and her husband had listened to the "Family Hour" together for years. Obviously she had taken its commercials to heart.

*(Please turn to page 75)*



Scenes taken directly from All-Radio film show how mention of Jack Berch softens prospect



# The Case of the Missing Census Blanks

"Agatha!"

It was the Chief. Something wrong. Orange juice in the inkwell again? Anything could happen in the Miami office of the U. S. Census Bureau. Probably another housing project that wasn't there last night.

"Agatha! Where are the blankety-blank blanks?"

"The blanks, Chief? The ones we gotta get filled out? Why, here they are on your desk . . . all 267,739 of them."

Efficient Agatha.

But the Chief knew that wasn't enough . . . for bustling, booming Miami in 1950 boosts 514,000 . . . over a half million consumers of over a half billion dollars worth of goods at retail. It takes a big station to cover a big city and 20 extra counties. It takes the station with the highest share-of-audience, the top network and local shows. Any Kotz man will prove it.

50,000 WATTS



# WGFS

CBS AFFILIATE  
MIAMI, FLORIDA

## RTS . . . SPONSOR REPORTS . . .

-continued from page 2-

### Radio audience turnover builds circulation

Magazines have been talking about their "audience" figures (not ABC circulation figures) — the number of different people who read a given issue of a magazine in a month. Unlike the magazine calculation, radio listeners, most of them, have heard the same program two or three or four times in that month. This is the "turnover" factor. The CBS study "Roper Counts Customers" found that in 1940, 17 individual programs on CBS alone had net audiences larger than LIFE's total "monthly audience" (26,000,000) in 1948! The same study showed:

- 26 CBS programs had a monthly audience of over 10,000,000 people
- 19 had a monthly audience of 20,000,000
- 12 had a monthly audience of over 30,000,000
- 5 had a monthly audience of over 40,000,000

### "Turnover" sells goods

The "turnover" concept is extremely important to advertisers. Roper showed that most people listened two or more times to the same program in the month, and that even the people who listen less than every week buy more goods because of the program.

### Listeners wrote 70,000,000 letters last year

The people's attitude toward radio is expressed in the way in which they correspond with it. Last year more than 70,000,000 letters (exclusive of premium and direct mail orders) found their way to sponsors, networks, and stations. One of them to a network came from a housewife in Michigan and sums up what radio means to America:

"My radio is my teacher. I am an ordinary housewife with five little pairs of hands tied to my apron strings, so plays, concerts, books and newspapers are not for me, but thanks to my radio, life is not too hum-drum.

"While mending, dusting or washing dishes, commentators and book reviewers keep me posted, or talented announcers intrigue me with quiz questions. I am constantly learning. Music, all kinds — and I have my choice.

"Wonderful to enjoy all this with little effort. I sincerely believe that God has led man to develop radio to use as one of the most powerful forces in shaping his destiny."



WCAO has  
the biggest audience\* of  
any radio or television  
station in Baltimore!

\*Hooper Station Audience Index for the City of Baltimore,  
November-December, 1949; Total Rated Time Periods.

*“The Voice of Baltimore”*

**CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER**



## Mr. Sponsor asks...

**"In addition to LIGHTNING THAT TALKS, what can be done to help sell broadcasting as an effective advertising medium?"**

**George J. Abrams** | Advertising Manager of Block Drug Inc., Jersey City, N. J.

### The Picked Panel answers Mr. Abrams



Mr. Pellegrin

A continuing series of clinical studies of radio's effectiveness for a variety of types of basic advertisers: food, drug, clothing, furniture, automotive, etc. . . .

Industry support for the best modern radio textbook at the high school level, to train the next generation of advertising people . . .

A revival of BMB or its equivalent, to provide standard, uniform research on *all* basic phases of radio rather than just one side of the industry . . .

An industry drive to stop the chisel deal, the per-inquiry racket, destructive rate-cutting and internecine cut-throat competition among stations . . .

A solemn pact among all radio stations, networks, reps and others to *sell radio*, and if they feel a compelling urge to compete, to take it out on other advertising media . . .

A campaign to enlist the same superlative cooperation from other retail trade associations as is now being given by the NRDGA . . .

*Permanent* support on an *annual* basis, equal to that given this past year to the All-Radio Presentation, for the industry's most vital and energetic organization today—the BAB . . .

A drive to enlist closer and permanent participation of all *others* who live in whole or in part off the radio

industry — program producing companies, record manufacturers, music libraries, news services, set manufacturers, and even the radio departments of advertising agencies . . .

Peabody awards for the best commercials of the year . . .

**FRANK E. PELLEGRIN**  
*Vice-President*  
*Transit Radio Inc.*  
*New York*



Mr. McGill

**LIGHTNING THAT TALKS** is an excellent springboard for radio — a wonderful opportunity for the industry to increase its tempo. However, to maintain its continuing progress, the radio

people and particularly the local stations must make plans for a follow-up promotion.

I have no doubt that the All-Radio Presentation film will generate a favorable state of mind for radio. It is up to the hundreds of stations all over the country to maintain this condition. This can only be done by a continuing series of promotions designed to show businessmen, be they radio advertisers or non-advertisers, the benefits of radio as a "selling" medium.

In the future, when any salesman goes to sell he should have a planned presentation ready to show to people who have seen the film. He must show how program and time can be harnessed to the particular advertiser's purpose. Radio is a versatile, powerful and persuasive medium and the advertiser who doesn't use radio must be shown what radio can do.

Radio can sell and it can serve. It is up to the industry to prove it.

**W. B. MCGILL**

*Advertising & Sales Promotion Mgr.*  
*Westinghouse Radio Stations*  
*Philadelphia*



Mr. Hammond

The job to be done is to resell everyone on the gigantic power of radio as an advertising medium and to sell it to those who have not been sold before. **LIGHTNING THAT TALKS** will help

but it can't begin to do the job alone. It must be merchandised to *all* as a backdrop for individual presentations by networks, spot radio, individual stations, representatives, etc. Of course, the story of the film should be told in booklet form as planned . . . and given the widest circulation possible. In addition, the networks must continue to sell radio hard in collaboration with agencies and all other interested groups. BAB must furnish a constant flow of success stories. The industry generally — stations and probably networks — must overhaul their thinking about point-of-sale merchandising of radio programs because it is vital to the success of a show once it is on the air. The program people must also overhaul their ideas about program techniques to meet changing conditions and competition. And, finally, the industry should concentrate on documenting the sales effectiveness of radio. All factors should get behind this enormously im-

portant project which probably should be coordinated by one group.

CHARLES HAMMOND  
Vice-President  
NBC  
New York



Mr. Weil

To sell broadcasting as an effective advertising medium, we believe the individual station must approach the problem in a manner specifically designed to assist both advertiser and agency

in directing their advertising to *known* individuals rather than trying to reach the unknown mass audience. Stations must present authentic basic facts obtained in the field as to who listeners are, where they live and shop, what they earn, spend and buy, what they like and dislike and what they plan for tomorrow. Up-to-the-minute information on defined listener groups combined with merchandising assistance eliminates costly guesswork.

By providing this extra service for advertisers and permitting them to purchase time based on established facts, we can help sell broadcasting as a more effective advertising medium.

RALPH N. WEIL  
President  
Radio Station WOV  
New York



Mr. Kenway

At the very inception of the All-Radio Presentation back in 1947, it was felt by the original group that the proposed film LIGHTNING THAT TALKS should not be the only joint effort to be undertaken.

Having brought all elements of the radio industry together on an initial project, it seemed reasonable to suppose that some *continuing* activity would be in order.

It is true that LIGHTNING THAT TALKS is more than a one-shot promotion. After initial showings across the country, city by city, under the sponsorship of local station groups there will be, I hope, intense activity as presentations are made by individual

# Watch the New WDSU

## Sponsors in New Orleans Have "Seen the Light"-ning!

- Over 60 leading local firms and more than 45 national advertisers "saw the light"-ning during the past year and became new WDSU sponsors.
- While pioneering TV in the Deep South, we are ever mindful of the continuing impact of radio and have greatly increased our AM facilities; completely new and up-to-the-second radio studios will soon be in use.
- WDSU is building a greater future for both AM and TV in the South's Greatest Market!

Ask Your JOHN BLAIR Man!



EDGAR B. STERN, JR.  
Partner

ROBERT D. SWEZEY  
General Manager

LOUIS READ  
Commercial Manager

stations to individual prospects — a great many of whom I also hope will be concerns who have never used radio as an advertising medium.

But after a certain period of time—perhaps six or eight months—will come the need for new and continuing promotion. I think it is not too early to start making our plans now for that period in the latter half of 1950.

IVOR KENWAY  
Vice-President  
American Broadcasting Co.  
New York



Mr. Barnes

It may seem strange to take an objective look at the question of how to sell so well proven an advertising medium as radio at so late a stage in the game . . . it's almost like telling a Notre Dame football team how advantageous it is to "go out there and win." But as football has progressed a long distance

from the "flying wedge days" so has radio advertising metamorphosed to what it is today, and it deserves a re-inspection by everyone in the industry.

Radio advertising today must be sold in the strictest of business-like terms. With the wide-spread acceptance of advertising and market-analysis techniques applied to this medium, the simple passage of time and the incursion of advertising's new glamour girl, television, radio has ceased being the darling of the well-heeled sponsor.

This all reduces radio to a comparatively even footing with the other media. Well, where's broadcasting's plus factor? It's in dealer and point-of-sale merchandising and promotion.

Many times in the past year I have known of decisions in favor of radio and in favor of one station or network over another where it was not so much wattage, BMB studies, production facilities and the like that clinched the deal; rather, it was the amount and kind of merchandising and promotion assists guaranteed by the station or network. This is the new dimension in radio advertising; coverage and program is no longer enough; more must be done to clinch sales. WLW, Cincinnati, was a pioneer in this plus service; a casual examination of their available time for sale is proof enough of how important this service becomes to advertisers.

Recently, in behalf of our client, Helbros Watches, we contracted for the "Richard Diamond, Private Detective" program, starring Dick Powell, over NBC. Many fine program properties and good time segments, all at the right price, were offered to us. What decided us in favor of "Diamond" and NBC was the terrific merchandising and promotion campaign we were able to set-up through NBC and Powell. Not only will the network give a consistently heavy national push, but they, with us, are themselves going to promote to the dealers and the consumer, as will each of their member stations on the local level.

Of course, a watch is a product admirably suited to this kind of treatment; but there is no advertisable product in existence, from corn flakes to Alsatian saddle-soap, that won't show a noticeable sales bump with *this kind of coordinated advertising.*

HOWARD G. BARNES  
Vice President  
Radio & Television  
Dorland, Inc.

**THE RICHMOND, VIRGINIA MARKET IS BETTER THAN EVER BEFORE!**

According to the U. S. Department of Commerce, the notional merchandiser will find a good market in this area. The diversification of industry is broader than might be imagined and payrolls are prosperous.\*



WRNL saturates this steady, growing 3-QUARTER BILLION DOLLAR MARKET where EFFECTIVE BUYING INCOME, RETAIL SALES, and POPULATION (the figures you live by!) continue to grow at a rate which exceeds both state and nation!

WRNL's 50-to-100% BMB coverage of this 39-county area means high-powered sales impact in 115,630 radio homes—and the facilities of WRNL's magnificent Radio Center, encompassing the very last word in technical equipment and construction, staffed with competent, trained personnel, give you the **FINEST** in quality of broadcast!

\*New Publication, "County Business Patterns," by Office of Domestic Commerce.

*To get the MOST for your money, buy WRNL in Richmond Va.*

5000-WATT ABC  
AFFILIATE

**WRNL**

**RICHMOND, VIRGINIA**

REPRESENTED BY EDWARD PETRY & CO.

MUTUAL

# WLEC

1450 KC

ONE OF THE GREATEST LITTLE STATIONS IN THE NATION!

**99.8**  
**%**  
**RENEWALS!**



- **PROMOTION!**
- **POPULATION COVERAGE!**
- **PROGRAMING!**

★

MON. THRU FRI.	WLEC	A	B	C	D	E
8 TO 12 NOON	<b>41.6</b>	29.2	15.9	8.5	0.8	1.5
12 TO 6 PM	<b>48.5</b>	25.3	12.4	6.1	2.1	1.6
6 TO 8 PM	<b>35.9</b>	31.1	11.9	10.4	3.0	2.2
8 TO 10 PM	<b>26.1</b>	38.2	18.1	6.8	2.0	2.0

★ WINTER 1949 HOOPER INDEX

JUST ASK **EVERETT-McKINNEY** AND LEARN  
**ONE OF THE GRANDEST VALUES IN**  
**RADIO ADVERTISING TODAY!**

The  
first  
four  
thousand  
pages

Late in 1946 SPONSOR hopefully published the first issue of a unique magazine devoted 100% to helping advertisers and advertising agencies appreciate, evaluate, and effectively use radio and television advertising.

Every year since its inception SPONSOR has issued a report to its readers describing its state of health, its growth, what it has done, what it intends doing. When a magazine serves an industry we believe that its readers are entitled to such information.

Herewith are some facts of particular interest.

As of the issue of 30 January, 1950, SPONSOR had published 4,424 pages. Of these, 744 pages were printed in the first year, 1,494 pages in the second, 2,186 pages since.

About 53% of the total lineage has been devoted to editorial, 47% to advertising.

SPONSOR started with a staff of eight. One year later it had twelve. Today it has twenty.

*for buyers of radio and television*

SPONSOR began its career as a monthly. When the need for more frequent publication became apparent it shifted to bi-weekly operation (every-other-Monday), a schedule that it has maintained since the beginning of 1949.

Simultaneous with going bi-weekly, SPONSOR was granted second-class mailing privileges. In slightly over two years SPONSOR has succeeded in converting considerably more than 50% of its guaranteed 8,000 copies to *paid* circulation—at the highest subscription rate in its field.

Today SPONSOR has more *paid* subscriptions among national advertisers and agency executives than any other trade publication devoted to radio and television. It has more than twice the *total* advertiser and agency circulation of its nearest competitor.

During the problem-rift year 1949 SPONSOR's opportunity to serve the broadcast advertising industry hit its full stride. Before the Broad-

cast Advertising Bureau became a reality SPONSOR editorialized time and again on the urgency of an industry promotion-and-selling bureau. The Big Plus, Radio Is Getting Bigger, Let's Sell Optimism (adopted by hundreds of stations and reprinted by the thousands) were created and published during 1949. SPONSOR aimed its "pictorialized facts-and-figures technique" on timely subjects. In addition to its regular issues it produced, during the year, the Summer Selling Issue, Fall Facts Issue, NAB Evaluation Issue, 99 TV Results (three printings), Farm Facts Handbook.

These are some SPONSOR contributions, over and beyond its normal activity, to its readers.

We believe that SPONSOR's growth is in proportion to its fulfillment of outstanding industry service.

In this crucial year 1950 we believe that SPONSOR is on the road to greater achievement.

---

# SPONSOR

510 Madison Avenue, New York 22

THE  
**PEAK**  
IN TOPEKA

is Aggint

**WREN**

ABC • 5000 WATTS

Ask WEED & CO. \* CONLAN - Nov 49

# WWRL

## NEW YORK

WILL BEGIN OPERATION

on

**5,000 WATTS POWER**

ON OR ABOUT FEBRUARY 15

**WWRL** delivers its selling signal to 9,005,442 potential buyers in the rich, greater New York.

**WWRL** covers America's Greatest Buying Market at the Lowest Cost.

**WWRL** specializes in foreign languages and the Negro market.

**1600**

"The HIGH Spot on the Dial"

## PREMIERES

(Continued from page 43)

be widely publicized.

Joint showings are scheduled in Macon and Columbus, Georgia, and in Cedar Rapids, Iowa.

No audience will be left untapped by subscribers. Many stations are placing prints in libraries and universities on the theory that the student of today is the advertiser of tomorrow.

To insure safe and punctual delivery of the film to subscribers, BAB has hired Modern Talking Pictures; this outfit will work out distribution.

BAB's Maurice Mitchell and his secretary, Virginia Rolls, got things rolling by telling MTP's executives about presentation dates of subscribers. MTP determined the number of prints to be placed with each of its 26 film exchanges; these are located in the major U. S. cities. In areas where the demand for prints was heavy, the exchange nearby received many films and vice versa.

Subscribers who need both a print of the movie and a projector can get help from Modern. The firm has 160 projectionists located in various parts of the country. The projectionists will provide projector, screen, and print at the designated place and time. Mitchell has urged subscribers to make use of these services, cautioned them against hiring amateur projector operators. An interrupted showing due to some technical mishap can ruin an entire presentation.

Subscribers who have their own projector and screen equipment, ordered prints of the movie only. Prints are sent to subscribers from the nearest exchange. When subscribers conclude their premieres they return the film to the exchange. There it is cleaned, inspected (see pictures) and then sent on to the next subscriber.

The overall success of LIGHTNING THAT TALKS, explains Maurice Mitchell, depends on the consideration and cooperation of all the subscribers. Late film returns mean cancelled presentation dates.

Should a subscriber fail to return a film, or lose it, BAB has reserve prints available. LIGHTNING THAT TALKS is the industry's most important selling tool to date. And everything possible is being done to make sure subscribers can use it on time and in the right atmosphere. ★ ★ ★



**WJJD**

*Chicago's* BEST  
50,000 *Watt* BUY

---

A MARSHALL FIELD STATION  
REPRESENTED  
NATIONALLY BY  
AVERY-KNODEL

# \$5,000,000

## *Lang-Worth Member Stations to Share in Rich Bonanza of Sponsors' Gold during 1950*

A Nation-wide survey, just completed, conclusively proves that advertisers and agencies are supporting Lang-Worth's plan to increase local station income. This plan, initiated July 1947, was designed to promote a greater use of the Lang-Worth Library Service among advertisers and agencies—to facilitate the use of this service over Lang-Worth member stations and capture advertising money that heretofore was directed to local newspapers and other non-radio media.

### **160% DOLLAR INCREASE**

According to signed reports from Lang-Worth station members, advertisers and their agencies spent \$3,521,430 during the 12 months of 1949 sponsoring Lang-Worth production programs. This represents an increase of 160% over 1947, the year the plan was started, and 66% increase over 1948.

Reports from member stations and interviews with agencies all point to a still greater commercial use in 1950, making the estimate of \$5,200,000 most conservative (see graph).

### **573 STATIONS POLLED**

The figures used in this statement are based upon signed reports received from 573 Lang-Worth stations (92% of the total). Every type of station was represented. From 50 KW's in major markets to 250-watt outlets in suburban areas. 55% were network, 45% independent.

I feel it important to emphasize that this statement is restricted to income received solely from a special group of shows conceived and

written by our program department and made available to advertisers and agencies for sponsorship over Lang-Worth member stations. It does not include several million dollars of additional revenue from participating and disc jockey programs built from the Lang-Worth Library by the member stations, but not reported in this survey.

The Lang-Worth shows included in station reports were: The Cavalcade of Music, Mike Mysteries, Through the Listening Glass, The Emile Cote Glee Club, Meet the Band, Riders of the Purple Sage, The Concert Hour, Blue Barron Presents, Keynotes by Carle, The 4 Knights, Drifting on a Cloud, Salon Serenade, Airplane Melodies, Pipes of Melody, Time for ¾ Time and Your Community Chapel.

### **WHY \$5,000,000 FOR '50**

The normal trend of advertisers toward an accelerated use of Lang-Worth Service during the past 3 years (see graph), coupled with "inner-circle" reports from advertising agencies and station representatives, more than justify the statement that "\$5,000,000 for '50" is a modest estimate.

However, Lang-Worth will not sit by complacently and rest on yesterday's laurels. Rather, we are now geared to use these success records as the impetus for an even greater effort towards fulfilling tomorrow's prophecy.

Lang-Worth Program Service will be still more attractive to advertisers in 1950. New and outstanding name talent is making our present production programs even more inviting to

# for '50!

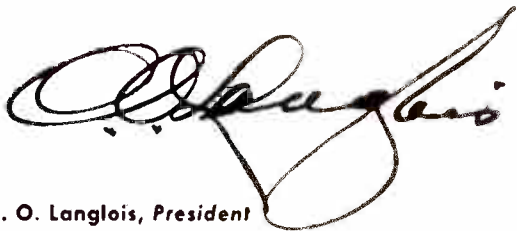
sponsors' gold. New IDEA programs, half-hour and 15 minutes across-the-board, with separate voice tracks and personalized announcements are in the works . . . plus an abundance of production aids and gimmicks which are made possible only through the amazing NEW Lang-Worth 8-inch Transcription.

## NEW 8-INCH TRANSCRIPTION

Advertising agencies have a reputation to protect and must exercise extreme caution when recommending a product for their client's use. The NEW Lang-Worth 8-inch Transcription has received the enthusiastic endorsement of every advertiser and agency who attended the special auditions held throughout the country.

Beginning April 1, 1950, all Lang-Worth member stations will be equipped with full service of the NEW Lang-Worth 8-inch Transcription. Not only is the product superior in tonal fidelity . . . not only is the signal to noise ratio greatly increased, but now, for the first time, agencies can guarantee to their clients brand-new, crystal-clear transcriptions. Now, for the first time, agencies may recommend with complete confidence a still broader use of the Lang-Worth Program Service.

\$5,000,000 for '50 is a pushover! Personally, I anticipate a 100% dollar increase in 1950 over 1949.

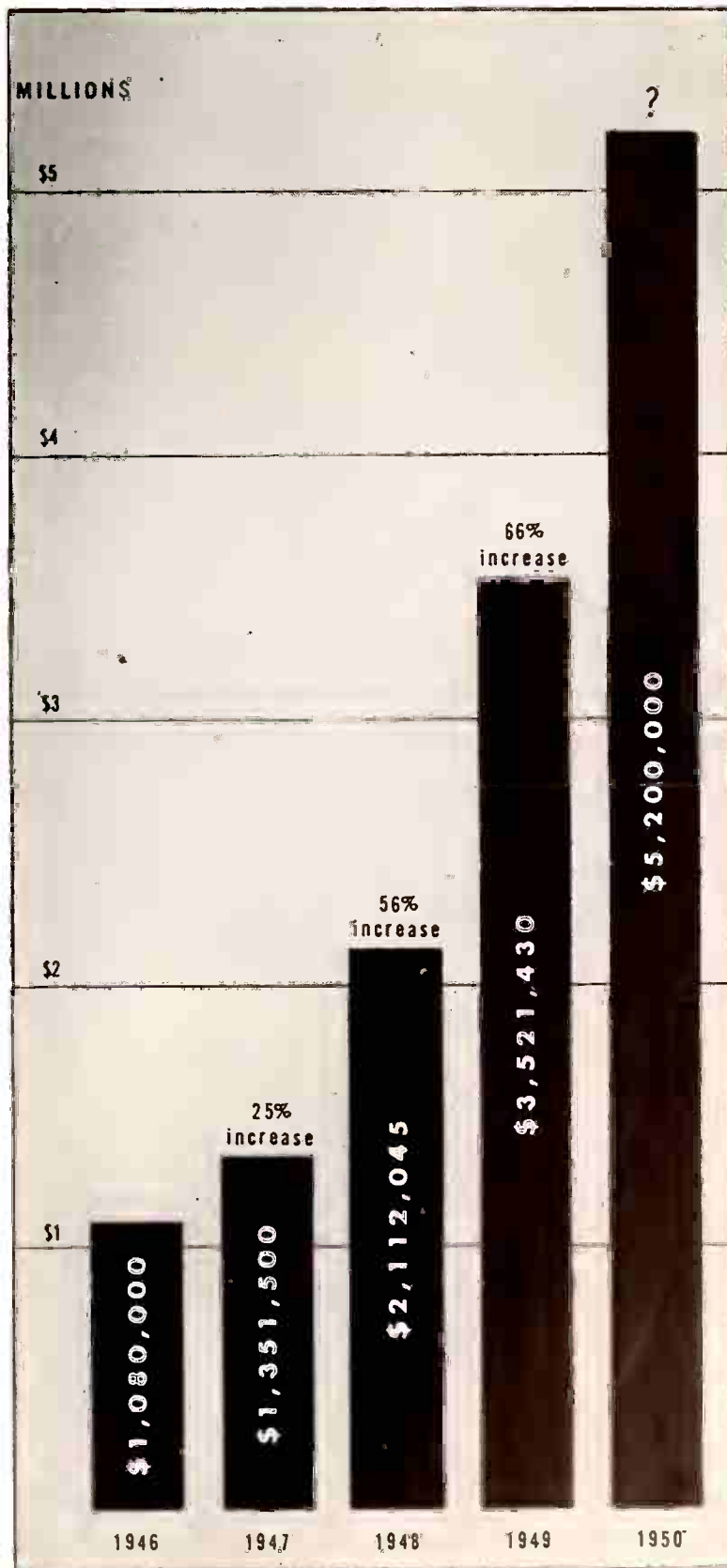


C. O. Langlois, President

# LANG-WORTH

## FEATURE PROGRAMS, Inc.

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



# HELL NO!

We Don't Make  
Preposterous Claims

... but here are a couple  
NOBODY else can make:

1. More people who dial  
1280 in  
**ROCHESTER**  
get WVET than any  
other station.

2. We are the Number 1  
Mutual Station  
in the entire city of  
**ROCHESTER**

P.S. We've got dozens of  
others, too. We'd  
like to tell you about  
them sometime.

The Eager Beaver Station  
In Rochester

# WVET

5,000 Power-Full  
WHATS!

## ME TOO

(Continued from page 45)

(see SPONSOR for 12 September, 1949) had not been made. WMT commercial manager Lewis Van Nostrand had no controlled experimental evidence to show (as the Lazarsfeld study later did) that radio commercials have a decided edge over newspaper ads in their power to get attention, inspire remembrance and liking, etc. But he did have plenty to say about the flexibility, frequency, and impact of radio as revealed by WMT success stories.

Drake had never used radio. He wasn't convinced.

But the *Gazette* suddenly found itself reaching for a hot potato. The theory behind ME TOO was that no other food store could undersell Drake—he would say “me too” to any advertised price. This was to be the theme of the small boxed-type ads with which he proposed to herald his opening. The *Gazette*, mindful of other food accounts, said “Not us.”

As a result the big supermarket opened almost cold. Five one-minute announcements on WMT (cost then about \$40) with about the equivalent amount of space in the *Gazette* comprised the pop-gun opening announcements.

That was enough to bring people for a look at the new store, and for the next nine months Drake, with the assistance of Witwer, relied on smart merchandising and word-of-mouth advertising to spread the word about ME TOO shopping advantages.

In May, 1939, WMT convinced Drake that he could vastly strengthen ME TOO sales by a regular schedule. Drake decided to start with five 100-word announcements a week.

The copy explained the store's name and sold an occasional special. From the very start the specials zoomed store traffic. Overall sales were always up on “special” days. In addition to making new customers, this was a basic aim of the “special” idea.

Within a few weeks Drake had no more doubts that the impact and memory value of the spoken word could move housewives to his sales floor—literally in droves. He was ready to accept the station's next recommendation when it came.

The station believed that a ME TOO program to which housewives could listen at the same time of day, week in and week out, would help establish the business as a personality. And it would cultivate regular listening. The

vehicle chosen was “Crimson Trail,” a transcribed cliffhanger produced by C. P. MacGregor. “Crimson Trail,” featuring exploits of the Canadian “Mounties” was aired Monday, Wednesday, and Friday, 5:30-5:45 in the afternoon, until the end of 1938.

By this time Drake had thoroughly tested his formula for the “radio special.” It was an instrument destined to make ME TOO No. 1 perhaps the largest single grocery store operating between Chicago and Denver. It built two additional supermarkets in Cedar Rapids and a third in nearby Marion, Iowa. It lifted Drake's five older stores from so-so operations to highly profitable producers (their potential doesn't warrant expansion to supermarket status).

ME TOO No. 1 now grosses over \$1,000,000 a year and the three other supermarkets average close to that. Drake's Store in Blairstown (population 500), and the outlets in Marengo, Belle Plaine, South English, and Williamsburg, Iowa, together gross about \$1,000,000.

The secret of the daily radio special was, and is, to make certain that the radio bargain represents a genuine money-saving value. At the get-together of store managers in Drake's modest Blairstown office every Thursday, one of the questions thrashed out is the next group of specials.

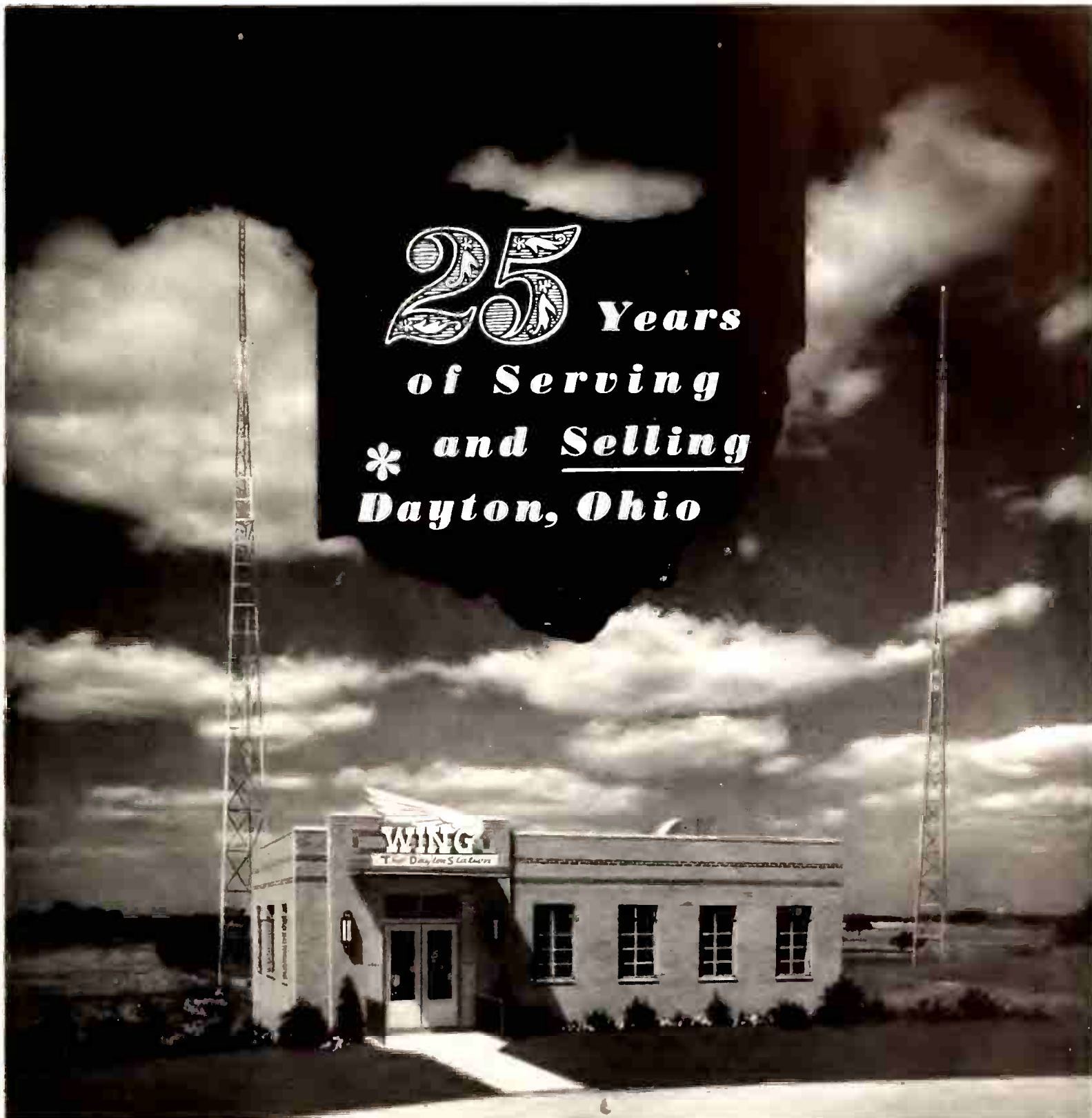
The items are chosen as much as two months in advance. Two weeks is about the least time in which a deal can be arranged. Individual store managers must have time to place their orders; radio copy prepared, etc. Suppliers in some instances need more than a few days' advance notice in order to make shipments.

The late afternoon “Crimson Trail” made friends for the ME TOO chain and its associated stores. Its three-a-week messages made the daily specials the hottest grocery merchandising gimmick in the chain's trading area. But Drake decided, at the end of 1938, to step up the tempo of his advertising pressure to six days a week. It also made sense to spot his copy in the morning early enough to catch the family marketers before they made up their lists for the day.

WMT's morning schedule included two 45-minute musical clock type programs running from 7:15 to 9:00. These periods included popular music, time signals, temperature and weather reports, etc., and were conducted by

(Please turn to page 68)

**25** Years  
of Serving  
\* and Selling  
Dayton, Ohio



There is one important conclusion that we at WING would like to draw from our 25th anniversary which we celebrate this year. We have continued operating for a quarter century because we have continued to bring a solid value to our community and to our advertisers.

This year, as in years past, we offer quality programming, quality merchandising assistance, and excellent coverage of the valuable Dayton, Ohio market.



**WING**  
*The Dayton Station*  
WEED & CO.—NATIONAL REPRESENTATIVES

**1950 . . . Our 25th Anniversary Year**

# 55



## ADVERTISERS

utilizing WGY 10 years ago

are using WGY today

... reason?

*They've found  
it Pays!*

Represented Nationally by NBC Spot Sales

### WRGB TELEVISION

CHANNEL 4

Serving Eastern New York, Western New  
England, Albany, Troy and Schenectady

-810 on your dial  
50,000 Powerful watts  
affiliated with NBC

# WGY

A GENERAL ELECTRIC STATION

## ME TOO

(Continued from page 66)

WMT's ace morning m.e., Howdy Roberts. The periods are sold in 15-minute segments. ME TOO became sponsor of the 8:30-8:45 quarter-hour, beginning in 1939.

A daily deal often sells from a minimum of a thousand up to five thousand units. It isn't unusual, however, for a popular deal to sell many more.

For example, last May an offer of three bars of soap for a dime resulted in 8,400 sales. Last November a Jell-O special at a nickel a package brought 5,700 sales. Sometimes a special purchase will enable Drake to run a hot radio special and come out very well financially at the day's end.

It is an absolutely unbreakable rule, however, to make no attempt to dilute the established value and acceptance of the ME TOO radio specials by slipping an occasional fast one over on the buyer. This is perhaps the greatest single factor in the unbroken success of the gimmick over the years.

A novice would probably call the radio copy written in Blairstown by Drake's assistant, George Haloupek, "unprofessional." But Haloupek knows his listeners. His very direct copy is the kind often labeled "straight from the shoulder." The selling is hard, but the copy is direct talk about things housewives are vitally interested in: details on price and quality; information on why the ME TOO and affiliated stores are good places to shop.

The station has the privilege of editing the copy, but as a matter of practice they don't. Roberts, an announcer with the "common touch," often ad libs around the commercial. The program is also used to push some ME TOO label products, such as flour, coffee, and salad dressing. Sometimes a contest, or other promotional gimmick, is used in this connection. The meat and fresh vegetable departments are frequently pushed. But never at the expense of the radio special.

All stores display the radio special each day and use carnival type posters to tie in with the WMT program. At present the Cedar Rapids *Gazette* has a contract for about five or six inches a week through the year.

This space is used in various ways: institutional plugs; the radio special; other items. In most instances the small ads feature one good item each day, following a WMT recommendation

(Please turn to page 70)

## A STATEMENT FROM

# WGAR



We believe that a radio station has a duty to its advertisers and to its listeners. We believe that, every once in a while, it is a radio station's duty to restate its principles, to review its purpose for being, and to advise its advertisers and listeners of the company they are keeping.

At WGAR, our actions are governed by certain beliefs that we feel are important for the good of listeners and for the benefit of our clients.

**1.** We have one rate card. All WGAR advertisers pay the same amount of money for similar services. And we do not accept P. I. advertising.

**2.** We believe that any attempt to buy listening by offering prizes as a reward is a deception not in the public interest. Our high listenership is created and maintained through the exceptional entertainment and informational value of our programs.

**3.** Every day, Cleveland's Friendly Station is invited into hundreds of thousands of homes in Northeastern Ohio. Therefore we strive to act as a becoming guest. No advertising matter, programs or announcements are accepted which would be offensive, deceptive or injurious to the interests of the public.

**4.** We believe in fairness to responsible people of all convictions. Those of different religious faiths broadcast freely . . . and free . . . over our

facilities. Balanced controversies are aired regularly without charge. We practice freedom of expression without penalty to those whose opinions differ from our own.

**5.** We believe that we serve our advertisers more effectively by broadcasting no more than a single announcement between programs.



These are but a few of the principles by which WGAR lives. For more complete information, write for a printed copy of WGAR's code of operating rules and advertising standards. It is a guide that results in listener belief in us . . . and helps us to best serve them and our advertisers.

And there are more of both . . . listeners and advertisers . . . than ever before. In 19 years, we have grown from 500 watts to 50,000 watts. Our business in 1949 set an all-time record.

If you are not advertising on WGAR, we invite you into the good company of those who are.



*Radio—America's Greatest Advertising Medium*

50,000 WATTS  CLEVELAND

Represented Nationally by *Edward Petry & Co.*

# WGAR

## ME TOO

(Continued from page 68)

over ten years ago that by featuring one hot item day in, day out, week in, week out, month in, month out, eventually the personality of their operation would get across.

An accident sometimes shows up the flexibility and instantaneous impact of radio with startling effect. In 1948 three carloads of fresh Colorado peaches were held up several days en route to Cedar Rapids. The fruit arrived so ripe that the juice spurted when Drake bit into it. It had to be sold in one day.

What to do?

Drake decided to jerk the canned beans (canned goods comprise most of the specials) and substitute the peaches as the morrow's special. The live scene actually developed as suggested at the beginning of this story. By noon there wasn't a peach left in any of the Drake stores. Announcements on a single program accounted for this phenomenon.

And how did Ben Gradus and his IMPS camera happen to be on hand in Cedar Rapids in 1948 to film that scene in front of No. 1? He wasn't.

But hold on.

It really happened as pictured in the film: and Gradus *was* there to film

it. The answer? Gradus went to Bill Drake in 1949. They put their heads together over the question of filming an authentic response to a radio special. "Why not make *peaches* the item again?" asked Gradus.

Again three carloads of peaches were disposed of by noon, after being featured just once (the morning of the sale) on the ME TOO musical clock. The camera caught not a staged scene, but the action just as people flocked to ME TOO after the special was aired.

The Drake chain is operated from the same small back-store office with hand-crank telephone that he occupied before radio built him into a big-time groceryman.

Trusted lieutenants manage the individual units. Their counsel in the regular Thursday morning meetings is no mere formality. Weaver's long experience as a successful wholesaler is given due weight in these counsels, but Drake is boss.

Drake's philosophy of marketing food is basically simple: buying and selling at the right prices—plus smart radio. He spent about \$3,000 on total advertising eleven years ago. In 1949 his bill for broadcasting was about \$6,500. Smart advertiser? ★ ★ ★

THE SOUTH BEND MARKET MUST  
BE COVERED...AND ONLY

## WSBT COVERS IT!

WSBT *completely* covers this market—and what a market! Its heart is South Bend and Mishawaka, two adjoining cities with a combined population of 157,000. The *total* population of the South Bend market is over half-a-million, while 1948 retail sales totaled more than half-a-billion dollars!

In addition to its complete coverage of the South Bend market, WSBT's primary area includes another million people who spent 911 million dollars in retail purchases in 1948!

The South Bend market is one of America's biggest and best. It must be covered! It is covered by one station—and only one. No other station, Chicago or elsewhere, even comes close.

WSBT duplicates its entire schedule on WSBT-FM at no extra cost to advertisers.

**WSBT**  
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

W  
S  
B  
T

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

**WTRF**  
AM-FM

Proof . . .

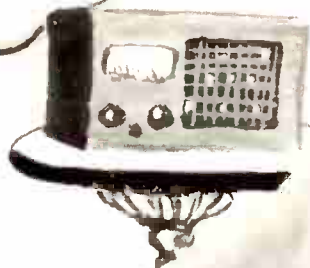
Consult the Hooper Area Coverage Index, 3-County Area 1949, and see how well WTRF covers the Wheeling Metropolitan Market of Northern West Virginia and Eastern Ohio.

Studios and Transmitter:  
WOODMONT, BELLAIRE, OHIO

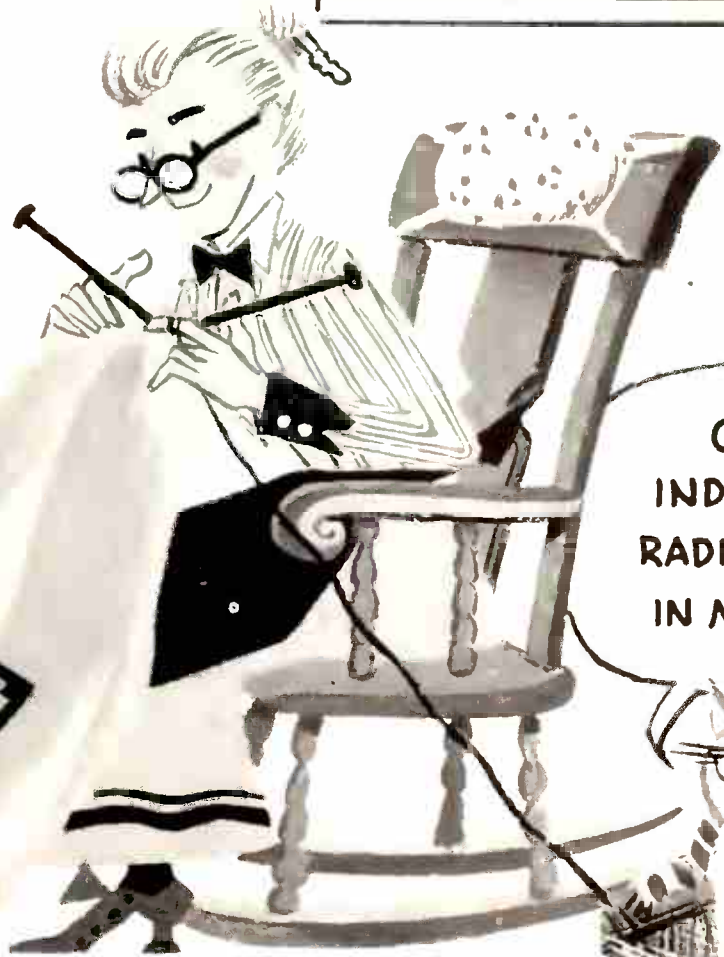
Represented by  
**THE WALKER CO.**



HOME  
SWEET  
HOME



THAT'S  
WEXL



OLDEST  
INDEPENDENT  
RADIO STATION  
IN MICHIGAN

## "HOME STATION" *in the Detroit area*

"Home"

For more than half the total radio homes in Michigan.

"Home"

For the most loyal listeners in Detroit.

"Home"

For the lowest rate per 1,000 listeners in Metropolitan Detroit area.

Phone Jordan  
46523  
Royal Oak, Michigan

# WEXL

A.M. 1340 K.C.

F.M. 104.3 M.C.

REPRESENTED NATIONALLY BY THE FRIEDENBERG AGENCY, INC.

# *NBC...America's No.1*

\* *In the long run, it's results that count . . . solid, measurable results that have linked these national advertisers to NBC year after year, together with dozens of other leaders now building up similar long runs . . . obvious effectiveness that in 1949 won 24 new network sponsorships for NBC . . . busiest network in America.*

THE NATIONAL BROADCASTING COMPANY

*A service of Radio Corporation of America*

\* *on NBC for more than 20 years:*

The American Tobacco Company

Bristol-Myers Company

Cities Service Company

General Foods Corporation

General Mills, Incorporated

Standard Oil Company of California

National Dairy Products Corporation

The Procter & Gamble Company

Radio Corporation of America

Sterling Drug, Incorporated

Sun Oil Company

*on NBC for more than 10 years:*

Brown & Williamson Tobacco Corporation

# *Advertising Medium*

\* *on NBC for more than 15 years:*

American Home Products Corporation

B. T. Babbitt, Incorporated

Colgate-Palmolive-Peet Company

The Firestone Tire and Rubber Company

S. C. Johnson & Son, Incorporated

Miles Laboratories, Incorporated

Philip Morris & Company, Ltd., Inc.

Campana Sales Company

E. I. du Pont de Nemours & Company, Inc.

Lever Brothers Company

Lewis-Howe Company

Liggett & Myers Tobacco Company

Manhattan Soap Company

The Pure Oil Company

R. J. Reynolds Tobacco Company

Skelly Oil Company

*A New High  
in Popularity!*

1945

1946

1947

1948

1949

1950

## *Theatre Guild on the Air*

During the past season, *Theatre Guild on the Air* reached a new peak in listenership. This is particularly gratifying to all who have participated in attaining this goal.

For our part, we'd like to take time out to say "Thanks" to the outstanding stars of stage and screen and all others who have helped us present full-hour programs of top-flight entertainment to our many new and old friends across the nation.

We plan to continue to present radio drama at its best—over the 164 coast-to-coast stations of the NBC network.

**UNITED STATES STEEL HOUR**



SPONSOR

**PRUDENTIAL**

*(Continued from page 53)*

In addition to hundreds of case histories like these, Pru has other direct evidence on which to base faith in its radio approach. Several years ago the company did a coast-to-coast survey, asking 2,000 families to name the radio program they regarded as most educational. The "Prudential Family Hour," which was basically entertainment, had made such a good impression that it came out second. Obviously, by convincing listeners that your program is worthwhile, you go a long way toward impressing them with the company's quality.

A more recent and more extensive survey by Prudential asked radio lis-

teners which of the insurance companies had radio programs. Far more people knew about the two Prudential programs than about the various programs of competitors.

In terms of sales radio has obviously paid off as well. During recent years Pru's sales have mounted steadily, and the company is pulling ahead of Metropolitan in some insurance categories. Met, until the time Pru went into radio strongly, had led in sales for most types of insurance.

Prudential has been making fast friends over the radio ever since 1939 when it went on the air as the first sponsor of "When a Girl Marries." Pru kept the soap opera for two years, then dropped it when it had already built up a vast audience.

Why?

Simply because a soap opera, even if it has tears, and troubles, and sex appeal, hasn't got what it takes to put the right aura around the Prudential Insurance Company. For, as Benton & Bowles vice-president Michael Carlock put it recently, "The whole program is the commercial."

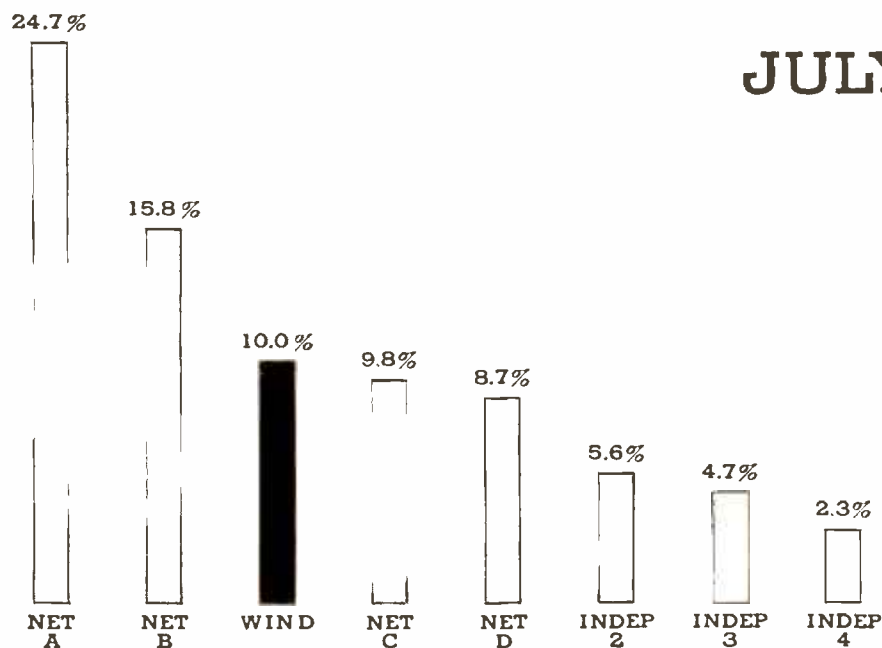
Benton & Bowles, as Pru's agency, got the company into radio with "When a Girl Marries" as a starter, then suggested a shift in course toward a program with subtler, richer overtones: the "Prudential Family Hour." ("When a Girl Marries" soon found another sponsor, went on to become one of radio's most successful soap operas.)

"The Family Hour" starred Deems

# W-I-N-D

## 3<sup>\*rd</sup> in CHICAGO

### IN TOTAL AUDIENCE



**JULY THRU DEC., 1949**  
**6 AM-MIDNIGHT**  
**7 DAYS A WEEK**

**LEADING 2 NETWORKS**  
**AND ALL OTHER**  
**INDEPENDENTS**

SOURCE: PULSE OF CHICAGO

\*THIRD IN TOTAL AUDIENCE—FIRST IN AUDIENCE PER DOLLAR

**WIND-CHICAGO** • 24 HOURS A DAY • KATZ AGENCY, INC., REPRESENTATIVE

Taylor and Gladys Swarthout. It was a Sunday afternoon show (CBS, 5:30) featuring ballads and light opera music for middlebrows. (Its Hooper was only middling, too. It hovered between 6 and 8 for years.) In the course of years the program's stars changed but its format remained the same.

Then, in the fall of last year, Pru made a big switch. Drama replaced the middlebrow music. Reasons:

1. Listening was falling off: competition on that time spot had stiffened since 1941 with appearance of other big Sunday programs:

2. There seemed to be a trend in popular appeal toward dramatic shows. In making the change Pru didn't throw its advertising principles overboard. The new program, called the "Family Hour of Stars," stayed on a high entertainment level, kept the same

time and network. It presents adaptations of good plays like "Elizabeth the Queen," "Mary of Scotland," and "Winterset," or of good books, like "The Great Gatsby." It doesn't go in for radio reproduction of Cecil B. DeMille epics or other such flimsy Hollywood fare.

So far, Hooper ratings of the show have not been high. But they are running 19 percent over the last ratings of the musical program. And it's hoped that they'll run higher still as word about the program slowly gets around.

Those last three words, incidentally, are significant ones in Pru advertising. Pru commercials don't hit you where you breathe. They don't make you run to your nearest insurance agent. But *slowly* they help the word *get around* about Prudential and attempt to build trust in the company and its thousands of agents all over the U. S.

Prudential has three basic commercial approaches:

1. It explains the variety of means by which insurance can provide for a family's security, describes the many different types of Pru policies and specialized riders:

2. It explains the valuable benefits provided for in various contracts—urging present Pru policy holders not to overlook them.

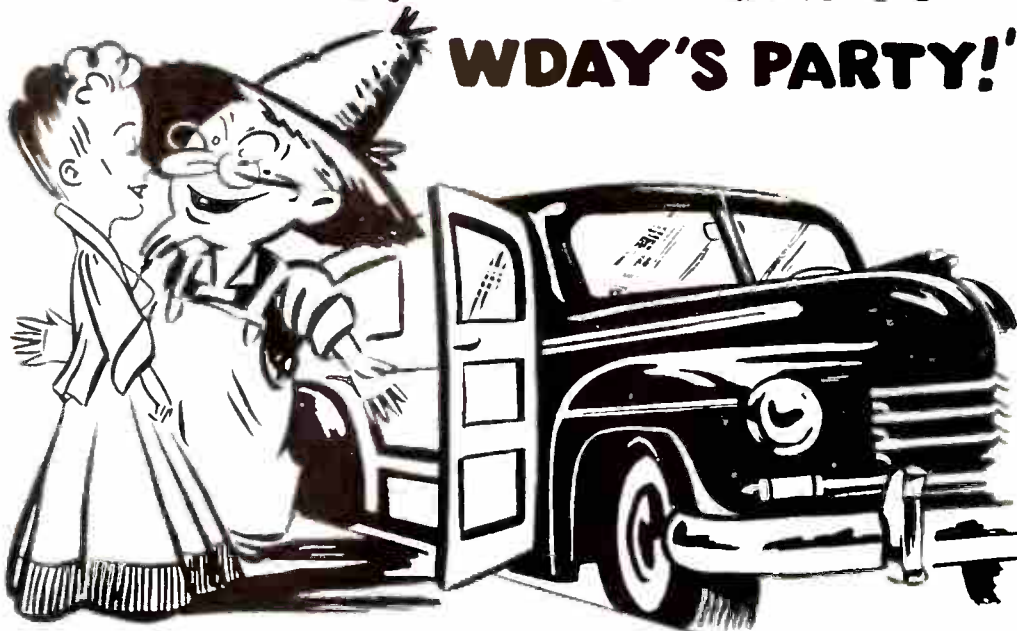
3. It builds confidence in Pru agents by explaining that they're hand picked, highly trained.

Lately, the company has also started to take listeners behind the scenes, explaining how Prudential works. They are told that present rates for insurance would be impossible without Prudential's business investments. They hear human interest stories about small businessmen who were granted long-term loans by Pru. Or how Pru takes policy holders' money and uses it to vitalize the American economy, lending it out to small home builders and companies clearing swamps for land development. By emphasizing that its money gets out to help small businessmen, Pru helps build the impression that it is a kindly, warm company rather than a distant institution.

Since 1944 Pru has balanced its Sunday afternoon program with a five-a-week, 15-minute morning show (NBC, 11:30). This show features Jack Berch, a whimsical and incredibly corny though likable singer and crack-barrel philosopher. Berch, whose voice, even when he's speaking, prac-

(Please turn to page 78)

## "WHOOPEE! WE'RE GOIN' TO WDAY'S PARTY!"



When WDAY takes its *Talent Parade* "on the road," farmers and their wives for miles around turn out in a gay party mood. To quote a recent radio magazine article:

"WDAY has promoted its weekly 30-minute *Talent Parade* until it is a regional phenomenon. . . . For many (people) it is the first live entertainment they have ever seen. . . . For others, it is the big social event of the season."

WDAY's amazing popularity among the Red River Valley's "lauded gentry" is one of the wonders of radio. But there's a lot more to the story: WDAY also gets the *highest city Hoopers in the nation!* What's more, both "audiences" have average Effective Buying Incomes way above the national average!

Write to us or ask Free & Peters for all the facts about this fabulous station!



**FARGO, N. D.**

**NBC - 970 KILOCYCLES**

**5000 WATTS**



# HOOPER proves WHIO AM-TV

## **FIRST** in the DAYTON, OHIO MARKET

### **FIRST** in AM

On the average, when sets are tuned to Dayton AM Stations, 3 are tuned to WHIO for every 2 tuned to all other Dayton stations.

Time	Homes Using Sets	WHIO	Station		WHIO	Stations B & C
			B	C		
Total Rated Time Periods	<b>24.3</b>	<b>31.1</b>	<b>12.7</b>	<b>8.5</b>	<b>31.1</b>	<b>21.2</b>

Hooper Station Audience Index October-November, 1949

### **FIRST** in TV

WHIO-TV has a bigger share of the TV audience than any other TV station in the Dayton, O., market (32,000 TV sets in this market according to distributor's estimates, January 1, 1950. By the time you read this, there should be considerably more).

Night	B'cast Aud.	Radio Aud.	TV Aud.	Share of TV Audience (Base: TV Homes)		Share of Broadcast Audience (Base: Random Homes)	
				WHIO-TV	Sta. B	WHIO-TV	TV Station B
Average Sun. thru Sat.	<b>35.7</b>	<b>28.6</b>	<b>7.1</b>	<b>50.2</b>	<b>39.2</b>	<b>10.0</b>	<b>7.8</b>

Hooper TV Station Audience Index Evening 6:00-10:00 PM October-November, 1949

For maximum results at minimum cost—for sustained listener loyalty—for faster sales and increased profits, join those in the know—buy WHIO-AM and TV.

THOSE IN THE KNOW BUY

Affiliated with  
The Dayton Daily News  
and the Journal-Herald



WHIO-AM Represented nationally by G. P. Hollingbery Company  
WHIO-TV Represented nationally by the Katz Agency, Inc.

# WIP Produces!

**Example  
# 22**

A new advertiser, without previous radio experience, bought a participation on WIP's "Dawn Patrol" (1:00 A.M. to 6:30 A.M.) . . . and six weeks later he wrote his agency . . .

"Our service department has picked up considerably and last week we sold four of the five cars we advertised . . . we would like you to examine the possibility of **ADDITIONAL RADIO TIME.**"

Yes, WIP is . . . **LIGHTNING THAT TALKS—profit!**

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

## PRUDENTIAL

(Continued from page 76)

tically begs for guitar accompaniment, complements the "Family Hour of Stars" perfectly. He takes care of the lower brows for Pru, was put on the air with the special aim of reaching the thousands of "industrial" insurance buyers in the country (industrial insurance is the kind with weekly premiums payable in amounts as small as a dime).

The Berch show has a Hooper of between 4 and 5. Add this to the approximately 6 of the "Family Hour of Stars" and you still have what seems a relatively small audience. But, a Nielsen combination study shows that over a period of eight weeks, taking every other week, the total audience reached by the two shows added up to 53.2 percent of all radio homes in the entire country.

That ain't hay.

In fact, it's a sign the two shows are far more effective working together than a quick look at their raw ratings individually would indicate. The two programs show an audience duplication of only 15 percent over the four alternate weeks referred to above, which helps account for the high total audience. And a high total audience over a period of weeks is more important for Pru than for a soap company, which has to drive its selling message home often and steadily. Pru wants to deepen an impression, can do so by reaching its audience from time to time (at intervals of several weeks).

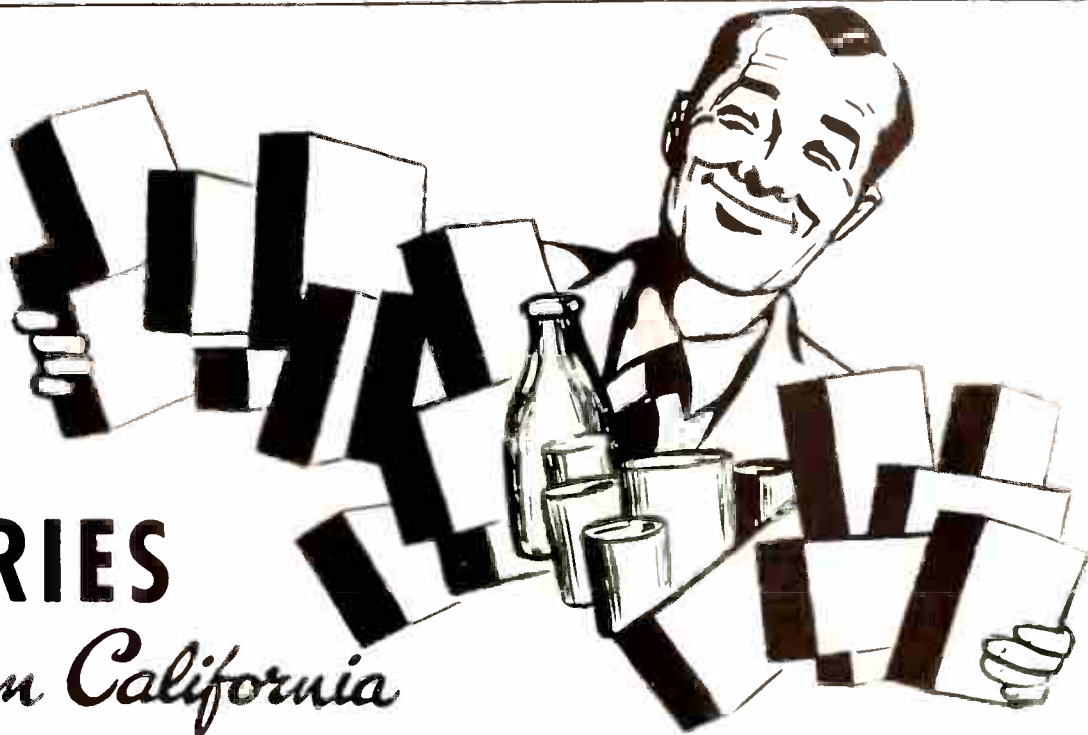
Pru's radio investment is relatively low in cost. Benton & Bowles has run several surveys to determine the relative standing of Pru's shows cost-wise. Of seven non serial morning shows, the Jack Berch program cost per 1,000 listeners was lowest. Among ten "institutional" programs, the "Family Hour" was second lowest in cost per 1,000 listeners, ahead of the "Telephone Hour," "Theatre Guild," and "Cavalcade of America" (the shows selected for comparison are those for which figures could be obtained).

Sponsor identification figures for the Pru shows are also good. A Hooper survey found that among the five insurance company programs Jack Berch was first and the "Family Hour" second in sponsor identification.

In proportion to the number of lis-  
(Please turn to page 80)



If you  
**SELL**  
**GROCERIES**  
*in Southern California*



...here's dramatic news about a  
**CONTINUOUS PROMOTION** of KFI-advertised **GROCERY PRODUCTS**  
 by **SOUTHERN CALIFORNIA'S** *Leading* **FOOD RETAILERS**

Los Angeles is the nation's second largest market for grocery products. Now, 50,000-watt KFI makes Los Angeles an even more fabulous market for its advertisers through the most dramatic tie-up in the history of Western food merchandising.



**WHAT IS IT?**

KFI and leading food retailers are cooperating in a continuing program of KFI Value Weeks. During each of these weeks one of these food chains will promote KFI-advertised products by pricing and mass displaying, by hefty point-of-purchase and newspaper support, by special sales meetings for supervisors and managers, and by a number of other individual selling devices. Each KFI Value Week will be heavily promoted on the air for the entire seven-day period.



**WHO IS PARTICIPATING?**

Already eight of the nation's largest grocery merchandisers are cooperating with KFI. Included are multiple store operators like Alpha Beta, Mayfair, Market Basket, Von's—known all over the country for their shrewd and powerful merchandising of groceries.

**WHO BENEFITS?**

Everyone... the stores, KFI, and—most of all—KFI advertisers who will be assured continuous, powerful assistance throughout 1950. The stores will be stimulating the sales of all of KFI's local and national spot advertisers whose products they sell. This includes cleansers, tobacco products, and most confectionery items as well as foods.



**WHAT'S THE COST?**

Not an extra cent for KFI grocery advertisers. This is a bonus for them—an effort on the part of KFI to make certain that there is a ring-up at the grocers' check-stands every time a KFI sales message enters a Southern California home.

**WANT MORE INFORMATION?**

We will be delighted to give you more of the details, copies of the point-of-purchase material, dates of the various KFI Value Weeks in specific stores. Just ask us by letter, wire, or in person.



*Barle C. Anthony, Inc.*

50,000 watts • 640 kilocycles  
 The Los Angeles Station of NBC  
 Represented nationally by  
 Edward Petry and Company

## PRUDENTIAL

(Continued from page 78)

teners, the Jack Berch show gets a good mail response. Recently Berch told his audience about a sick youngster, urged that they write him encouraging messages. The child received thousands of letters and made the front page of the *New York Daily News* (a paper which knows a good bandwagon when it sees ones).

Taking advantage of Berch's ability to pull letters, Pru frequently makes

air offers on his program. This past Christmas the company offered a booklet containing the words to Christmas carols. Some 45,000 listeners wrote for it within one week. From time to time Berch also plugs Pru's health booklets. Berch and the Family Hour together received a quarter million pieces of mail during 1949.

While the "Family Hour" is aired on Sunday to make sure that it reaches a high percentage of men who are at home, Berch's show has a workaday function. It catches the housewife at

her chores 11:30 every morning just when many agents are making calls. In LIGHTNING THAT TALKS a Cedar Rapids, Iowa, agent is shown gaining entry to a home where he's unknown by mentioning the Jack Berch show to a housewife. Many agents use this technique, though Prudential has no special sales strategy built around the show. (Equitable Life, on the other hand, provides agents with letters referring to their show which they mail out to clients prior to a call. Equitable in recent years has claimed that ten percent of its annual business is attributable directly to its show and this procedure.)

Pru has its own smooth method of using Berch for actual sales leads. When a housewife writes in for a health booklet, it's a district agent who delivers it to her and not Uncle Sam's mail man. On occasion Berch himself goes out on the rounds with agents, shakes hands with Pru policy holders in their own homes. After each such visit, Berch sends an autographed picture of himself.

Leads Berch produces often end up as sales. Just how many each year? Pru officials wish they knew but agents are busy people, don't have the instincts of census takers. They rarely write memos explaining how a sale came about.

But apparently Prudential, under its advertising-wise president Carroll M. Shanks, thinks radio does an effective sales and name-building job. Prudential spent about \$1,800,000 on broadcasting in 1949 (\$1,000,000 for Berch, the rest for the Family Hour). This is a good deal more than it spends on newspaper and magazine advertising combined.

In the years since Prudential began to stress radio advertising its sales have been going up constantly, breaking past records. And in the year just past sales reached an all-time high (9 percent above 1948). This fact more than any other is the clincher for Prudential in its judgment of radio's effectiveness. They figured it would open doors and it has. ★ ★ ★

*Just as SPONSOR went to press there was a rumor that Pru might drop the "Family Hour of Stars." Indications are this move would be followed by inception of another program with similar thinking behind it; Pru's basic radio philosophy remains unchanged.*

On the air in Scranton, Pa.—April 1

# WQAN

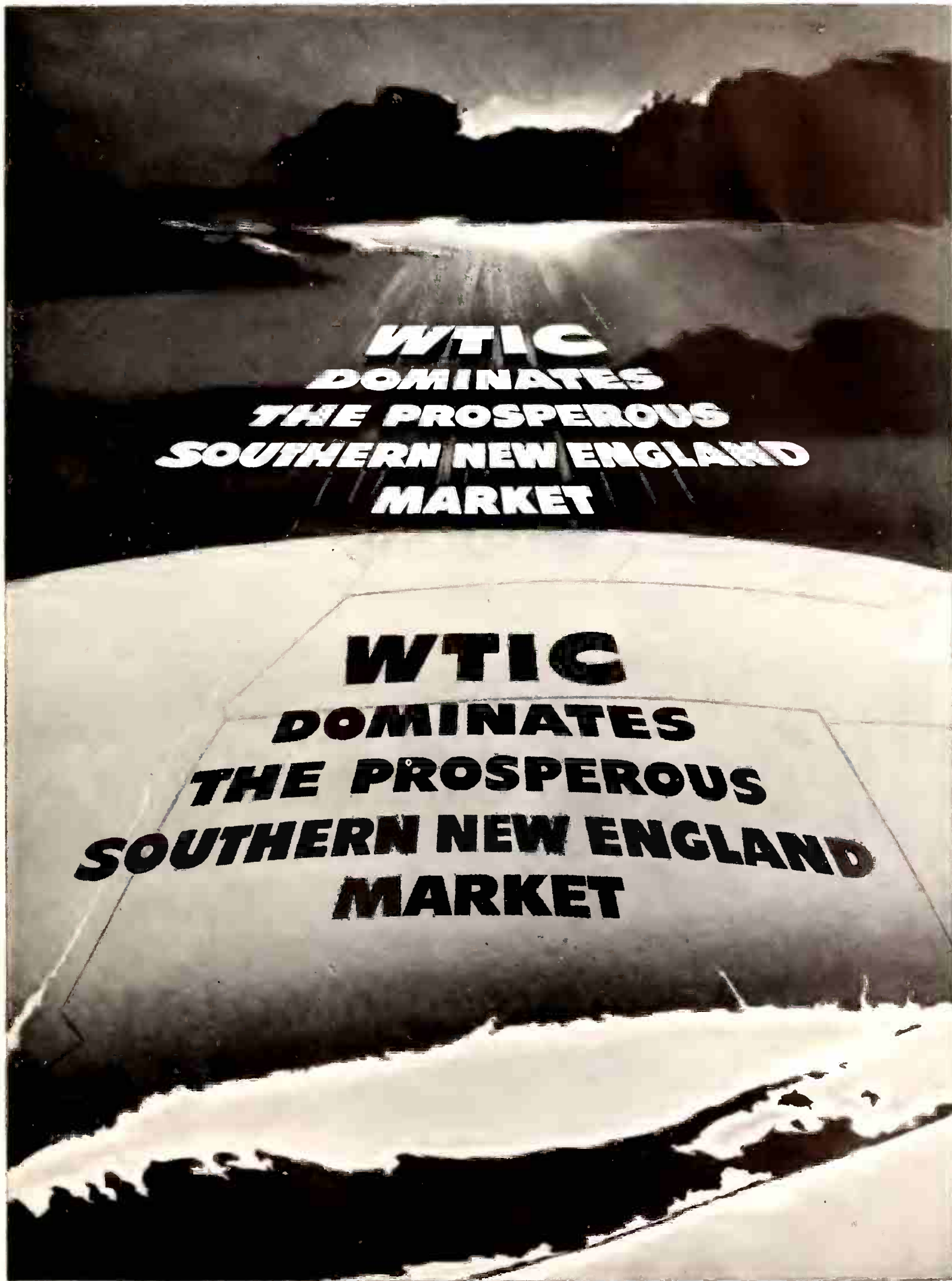
operating in conjunction with WQAN-FM

## 630 kc.

John P. McGoldrick  
General Mgr.

Frank S. Blair  
Commercial Mgr.

owned and operated by the **Scranton-Times**



**WTIC  
DOMINATES  
THE PROSPEROUS  
SOUTHERN NEW ENGLAND  
MARKET**

**WTIC  
DOMINATES  
THE PROSPEROUS  
SOUTHERN NEW ENGLAND  
MARKET**

Paul W. Morency, Vice-Pres.—Gen. Mgr.

Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WTIC's 50,000 WATTS REPRESENTED NATIONALLY BY WEED & CO.

## RADIO BREAKS ITS SILENCE

(Continued from page 39)

appointed a subcommittee charged with this mission: to give radio long-overdue means for selling itself.

The subcommittee consisted of Gordon Gray of WIP as chairman; Frank Pellegrin of Transit Radio Inc. (then head of the Department of Broadcast Advertising of NAB); and Thomas himself.

Gray's committee started work in December, 1947 and learned about the network project. A merger followed—

probably the most important promotion development in the history of broadcasting. The argument that convinced the networks, and it wasn't hard to do since they were receptive from the first, was this: "We told them," in the words of Gordon Gray, "that if we sold radio well from the grass roots up, we'd be doing the job for everybody, for networks as well as small independent stations. If the local tire distributor, groceryman, druggist, and department store manager is sold on radio, that's all you need to keep the ball rolling for everybody."

Following this merger, the entire radio industry was ready to start selling itself, after many years of silence.

Just why was this vital step taken in 1947 and not in 1940 or 1937? What finally made radio's far-flung and often antagonistic elements finally get together? The answer isn't simple. But basically, the All-Radio Presentation has come along as a natural outgrowth of the industry's maturity.

For a quarter of a century, from 1920 on, radio grew like Topsy. The attention of station managers was focussed on FCC regulations rather than on sales; they spent far more time in Washington than they did in New York and Chicago, where new business came from. Despite this, their stations prospered. Sales came almost spontaneously. Industrywide promotion could wait for tomorrow.

But after the war the FCC adopted an expansion policy, licensed hundreds of new stations quickly. For established stations all over the country that meant a smaller cut of the pie and a decline in profits; the industry's period of painless growth was over. It wasn't surprising, therefore, that by 1947 there was strong feeling for an

### the Long Island story

#### CONLAN RADIO REPORT

##### SUMMARY

	Morning Periods	Afternoon Periods	Entire Survey
BASIC CALLS	2,519	2,802	5,321
LISTENING HOMES	477	528	1,005
% OF POTENTIAL AUDIENCE	18.9%	18.8%	18.9%
DISTRIBUTION OF LISTENING HOMES AMONG STATIONS:			
"A" NETWORK 50,000 W.	26.4%	25.6%	26.0%
<b>WHLI</b>	<b>24.1</b>	<b>24.6</b>	<b>24.4</b>
"B" NETWORK 50,000 W.	11.3	8.3	9.8
"C" NETWORK 50,000 W.	17.2	19.5	18.4
"D" NETWORK 50,000 W.	9.7	11.8	10.7
OTHERS—FM-TV	11.3	10.2	10.7

Survey Periods: Sunday through Saturday—8:00 A.M. to 4:30 P.M. Hempstead, New York.

"THE VOICE OF LONG ISLAND"

**WHLI** 1100 on your dial  
**WHLI-FM** 98.3 MC  
**HEMPSTEAD, LONG ISLAND, N.Y.**  
 ELIAS I. GODOFSKY, President



WINSTON-SALEM, N.C.

Is the Leading  
 Industrial City  
 in the South

National Rep: The Walker Co.

**WAIR**  
 WINSTON-SALEM  
 NORTH CAROLINA

REPORTER • SUPER SALESWOMAN • AUTHOR



*Mary  
Margaret  
McBride*

"The First Lady of Radio"

In addition to her NEW YORK broadcast . . . NOW BRINGS THIS  
NATIONALLY KNOWN PROGRAM TO THE MIDDLEWEST ON

**WGN** 9:15 - 10:15 A.M.  
MONDAY  
thru FRIDAY

Now, your products can be sold by Mary Margaret McBride in the great WGN listening area. Her 15 years in radio have been years of radio's most successful selling . . . See what her sponsors say:

- "In my entire twenty years' experience as president of an advertising agency, I know of no sponsored program that can accomplish such phenomenal results." *Agency*
- "Nothing we have done has produced such widespread and favorable general comment on the part of both consumers and dealers, as our association with you." *Sponsor*
- "Since you started broadcasting, our sales have pretty nearly doubled. Our increase one year was better than 65%."— *Advertiser*

**IN OTHER WORDS: IT'S RADIO'S MOST FABULOUS PROGRAM!**

Participations in the program are limited

Call your WGN representative for complete details today

*A Clear Channel Station . . .  
Serving the Middle West*

**WGN**

Chicago 11  
Illinois  
50,000 Watts  
720  
On Your Dial



Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.  
West Coast Representatives: Keenan and Eickelberg  
2978 Wilshire Blvd., Los Angeles 5 • 235 Montgomery St., San Francisco 4  
710 Lewis Bldg., 333 SW Oak St., Portland 4

# For a Lasting Impact on a Productive Market... It's WSPR : AM : FM

"The Friendly Voice of Western New England"

And

The Dominant Full Time Network Station  
in Springfield, Massachusetts

Represented By  
George P. Hollingbery Company  
Bertha Bannan (Boston)

Basic ABC  
WSPR Building  
Springfield 5, Massachusetts

## Want market facts and figures?

All the basic information market and media men use regularly in selecting the markets for any consumer product is wrapped up in CONSUMER MARKETS.

Here you find clearly detailed the market characteristics, conditions, and trends in every state, county, and city of 5000 or more in the U. S., U. S. Territories and Possessions, Canada, and the Philippines.

In addition, you'll find much useful qualitative information in media Service Ads, like the Portland, Oregon *Journal's* reproduced here, which supplement and expand the CM market data with facts that only individual media can offer.

All SRDS subscribers have CONSUMER MARKETS and hundreds of others have purchased copies at \$5.00 each.

This is one of the 258 Service Ads that supplement market listings in the 1949-1950 Edition of CM. ➔

**Here's more of the  
Portland and Oregon Story!**

In 1948 OREGON had GREATEST PAYROLL Total in the History of the State

Oregon is the FASTEST GROWING State in the Nation TODAY

**The JOURNAL leads you straight to OREGON'S PROFIT MARKET!**

53% of OREGON'S annual Retail Sales are made in one market area: OREGON'S PROFIT MARKET - The Portland Area - Leading Zone

**FIRST**

53% of Total Oregon Food Sales  
78% of Total Oregon Drug Sales  
74% of Total Oregon General Merchandise Sales  
55% of Total Oregon Retail Sales

**The JOURNAL  
PORTLAND, OREGON  
means business  
EVENINGS AND SUNDAY**

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

all-industry selling effort.

An equally important factor at that time, especially as far as the networks were concerned, was the widespread promotional activity among newspapers and magazines. In 1947 *Life* magazine, for example, produced a presentation which was shown in 60 cities before more than 175,000 people. Characteristically, *Life* used beautiful pictures to tell its story, caught the attention of outstanding figures in business and government. Newspaper publishers, too, were extremely active. People in radio felt that the industry had to do something to match the powerful efforts of the print promoters.

Television hadn't begun its zoom toward the big time in 1947; yet, it too was probably in the back of many minds. All of these factors coming together made 1947 the kick-off year.

Despite the favorable climate of opinion, it wasn't easy to develop a presentation. The first step after the merger of the network and NAB efforts was to organize a large committee to represent all of the elements in radio, the All-Radio Presentation Committee; it was later incorporated. (See box for names and special activities of the committee members.)

Think about all the elements in the radio industry. Then you'll have some idea of what the work of the All-Radio committee entailed. Its job was to adequately present a sales story for 50 KW network and non-network affiliates, for 5 KW and 250 watt stations as well, for daytime only, foreign language, FM, and farm stations, for small town and big city stations. And, most important, money had to be raised among all of these scattered branches of the industry.

Ironing out all the problems of organization and figuring out how to go about telling the tremendous story of the industry as a whole took up a lot of time initially. As a result, it was not until 1949 that *LIGHTNING THAT TALKS* reached the actual production stage.

For production of the movie and for its promotion and distribution, a budget of \$135,000 was raised. The money came from all of the networks, from 560 stations all over the country, and from radio representatives.

The story of how the committee started out with this relatively small sum to spend and evolved a dynamic way of telling its story is a fascinating

# **199 TV RESULTS**

**First it was 83**

**TV RESULTS,**

**then we published**

**99 TV RESULTS.**

**So far, we've exhausted**

**three printings.**

**The fourth will be**

**199 TV RESULTS, and will**

**be fully categorized**

**and indexed for**

**day-to-day use. You'll**

**love this one,\* even**

**more than you did the others.**

\*We're accepting limited advertising with a 10 February deadline. Regular insertion rates apply. Advertising was not available in previous TV RESULTS booklets.

## **SPONSOR**

**510 Madison Avenue, New York 22**



## He Pulls Lumber Sales Out of Thin Air

Says Mr. O. T. Griffin, President of the Griffin Lumber Co., to Station WWSC, both of Glens Falls, New York: "We are glad to send you our signed renewal contract for our sponsorship locally of the Fulton Lewis, Jr. program for another year. We have been thoroughly convinced by results in sales of items promoted through this program that this tie-in with Fulton Lewis, Jr. is a most valuable medium to get our messages across. . . . We know that we must have the local audience because definite tests on merchandise advertised on this program have shown increases in sales . . . and we wouldn't trade the program for any other one on the air locally available."

Currently sponsored on more than 300 stations, the Fulton Lewis, Jr. program offers 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 Mutual outlet or the Co-operative Program Department, **Mutual Broadcasting System**, 1110 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

one. At the outset there was the problem of what form the presentation should take. But, taking up where the network group had left off, the All-Radio Committee agreed a movie was superior to slides, charts, or exhibits and lectures. Ratner remained production head of the project and Frank Stanton allowed him to spend full weeks on it even though he was on the CBS payroll at the time.

Arguments in favor of a movie, by the way, were these:

1. It would be uniformly good wherever it was shown, whereas other types of presentation are necessarily only as good as the man who gives them;

2. A movie can present the maximum amount of information in a minimum of time.

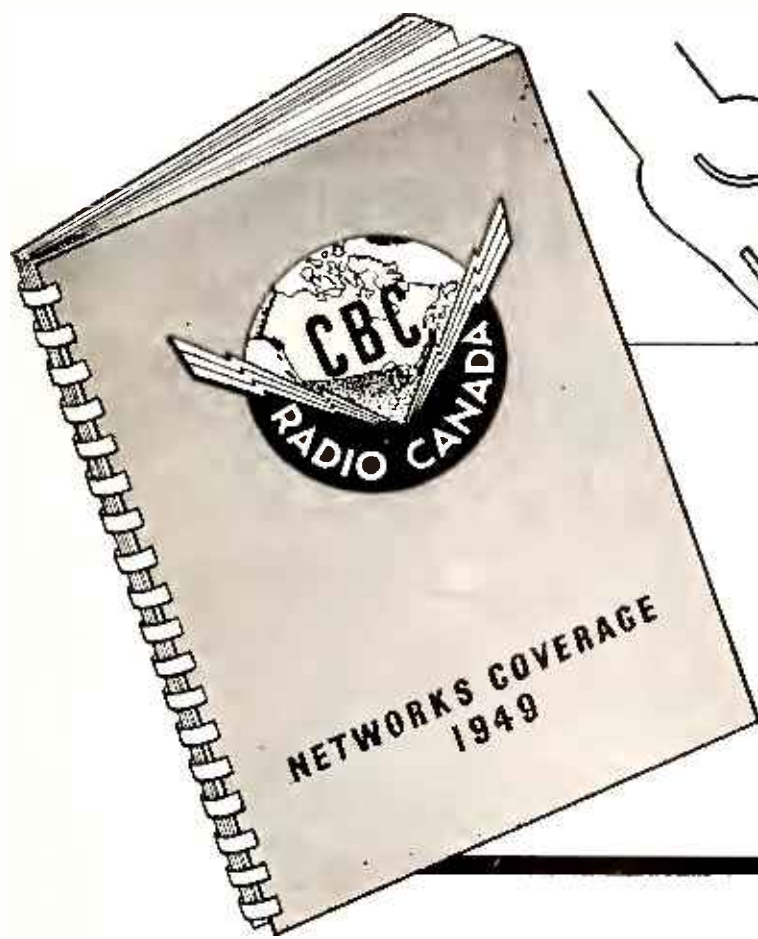
But what kind of a movie, the committee members asked themselves. Should it be the typical institutional film with scattered sequences of the industry at work, shots of Radio City, scenes inside radio stations, and so forth? The answer to this one was a resounding NO. The committee members wanted to do something that was truly original and dramatic. Moreover, they didn't want to describe the inside of the radio industry. They wanted to show *where radio went* and not where it came from. The movie they finally came up with does not have a single shot of the interior of a studio.

Prior to the merger of the network and NAB presentations, Victor Ratner had prepared a three-volume mimeographed report on the radio industry; it was to serve as a factual basis for the network promotion. This report was carried over for use by that all-radio group. Called "The Sound of America," it is probably the most complete compilation of facts and figures about the industry ever prepared in its history (see article called Facts That Talk for excerpts).

LIGHTNING THAT TALKS doesn't follow Ratner's report line by line. Instead it makes entertainment out of it. Ratner, with the help of committee members, took the raw facts in his report and wrapped them up in an interesting narrative.

In brief, the story line is this. At the picture's opening Benjamin Franklin is shown up in heaven where he's continuing his famous kite experiments with lightning. Suddenly, Franklin hears a radio announcer's voice coming out of the key tied to the end of





*At your fingertips*

*The basic facts about*  
**CANADIAN  
NETWORK RADIO**

The moment Canadian Radio enters your advertising plans, you should have this book. It's the only book of its kind! Based on the 1948 Survey of the Bureau of Broadcast Measurement, it puts you completely "in the picture" about Canadian Network Radio Coverage.

**You'll find in this concise  
reference guide:**

- Comprehensive breakdown of network circulation by provinces, in the areas covered by the three Canadian Networks—Trans-Canada, French and Dominion.
- Three big, easy-to-read maps, showing locations of basic and supplementary stations of the three Canadian Networks in the markets they serve.
- Network Stations, power, frequencies and time zones.



Yes, this book is invaluable to every radio advertiser and agency interested in Canada! Write for a copy now . . . and if you have any additional questions on your mind about the use of Canadian Network Radio, send them along, too. Ask for "Networks Coverage—1949."

**CANADIAN BROADCASTING CORPORATION**

COMMERCIAL DIVISION

354 Jarvis Street  
Toronto 5, Ontario

1231 St. Catherine Street West  
Montreal 25, Quebec

**WTAL**



**TALLAHASSEE**

5000 Watts—Day and Night

the center of

**Capitaland\***

Selling

**12**

**Georgia Counties**

and

**11**

**Florida Counties**

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

Southeastern Rep.  
Harry E. Cummings  
Jacksonville, Fla.

**WTAL**  
**TALLAHASSEE**

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

**FLORIDA GROUP**  
Columbia  
Broadcasting  
System

his kite string. "What?" he asks, "have they made lightning talk?" and sets off for the earth to find out.

In the course of his exploration, Franklin travels the country, sees four successful radio campaigns in action. He also visits Proctor & Gamble headquarters in Cincinnati and examines charts which tell the overall story of radio in the U. S. At one point he listens in on a speech by a professor of journalism which slightes the role of radio in the American economy; then he hears an effective rebuttal of the professor's point of view (by BAB's Maurice Mitchell) and returns to heaven convinced that radio is America's most dynamic selling medium.

The movie is an unusual blend of fantasy and realism. Though Franklin and his descent from heaven are as imaginative as you can get, all of the rest of the picture is as down-to-earth as a newsreel. Actually, Benjamin Franklin and the professor of journalism are the only actors in it. All of the other performers are ordinary people playing their real life roles. Thus, in an experience sequence filmed at Columbus, Georgia, a department store manager is shown talking to a radio station manager about the possibility of selling diamonds over the radio. These two men are merely re-enacting before the camera an actual conversation which had taken place a few months before. They used the same words, too, as nearly as they could recall.

The professional movie man who's company filmed LIGHTNING THAT TALKS is Ben Gradus, president of the International Movie Producers' Service (IMPS). Gradus is a top-notch documentarian. He's worked with Willard Van Dyke, famous documentary movie pioneer who filmed "The City"; and with Joseph Von Sternberg, the Hollywood producer who discovered Marlene Dietrich. He knows how to handle people who aren't actors and make them feel comfortable in front of the camera. This knack was essential for the success of LIGHTNING THAT TALKS.

When Roberto Rosellini (of "Open City" and Ingrid Bergman fame) goes out to do one of his documentary-style movies most of the actors are non-professional. But at least Rosellini has only a single cast to deal with at one location (like the Island of Stromboli). Gradus, on the other hand, couldn't stick to one place and one set

check ✓  
**FIGURES....**

check ✓  
**SALES....**

check ✓  
**RATINGS....**

and then...  
check

**KATZ**  
for  
**Industry-Rich**

**NEWCASTLE**  
Pennsylvania

served by  
**WKST**  
MUTUAL

**1,000 WATTS**

represented by  
**The Katz Agency**

# When Mickey and Felix were our leading “TV” stars . . .

Those celebrated “movie actors”—  
Mickey Mouse and Felix the Cat—were  
pioneer helpers in television research

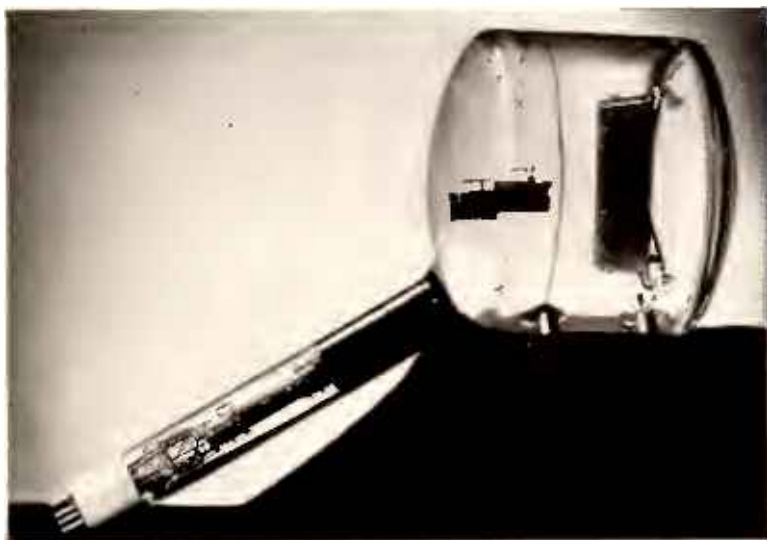
No. 1 in a Series Tracing the High  
Points in Television History

*Photos from the historical collection of RCA*

• Strange though it seems, two toys had much to do with television as you now enjoy it! As “stand-ins” during television’s early days, Mickey Mouse and Felix the Cat helped RCA scientists and engineers gather priceless information.

Choice of this pair was no accident. Their crisply modelled black-and-white bodies were an ideal target for primitive television cameras. The sharp contrast they provided was easy to observe on experimental kinescopes.

Would living actors have done as well? No, for what RCA scientists were studying—as they trained their cameras on the two toys—was the effect of changes and improvements in instruments and telcasting techniques. With living actors it could never have been absolutely certain that an improve-



The iconoscope, electronic “eye” of television, invented by Dr. V. K. Zworykin, of RCA Laboratories.



Felix the Cat and Mickey Mouse were, during television’s experimental period, the most frequently televised actors on the air. Using them as “stand-ins,” RCA engineers gathered basic data on instruments and techniques.

ment in the televised image came from an improvement in equipment and techniques—or from some unnoticed change in an actor’s appearance, clothing, make-up. Mickey and Felix provided a “constant,” an unchanging target which led to more exact information about television . . .

Problem after problem was met by RCA scientists, with the results you now enjoy daily. For example: In the “Twenties” and early “Thirties,” there were still people who argued for *mechanical* methods of producing a television image, despite the obvious drawbacks of moving parts in cameras and receivers. Then Dr. V. K. Zworykin, now of RCA Laboratories, perfected the iconoscope, to give television cameras an all-electronic “eye”—without a single moving part to go wrong. Today, this same all-electronic principle is used in the RCA Image Orthicon camera, the supersensitive instrument which televises action in the dimmest light!

Also developed at about this time, again by Dr. Zworykin, was the *kinescope*. It is the face of this tube which is the “screen” of your home television receiver, and on its fluorescent coating an electron “gun”—shooting out thousands of impulses a second—creates sharp, clear pictures in motion. Those who may have seen NBC’s first experimental telecasts will remember the coarseness of the image produced. Contrast that with the brilliant, “live” image produced by the 525-line “screen” on present RCA Victor television receivers!

Credit RCA scientists and engineers for the many basic developments and improvements which have made television an important part of your daily life. But don’t forget Mickey Mouse and Felix. They helped, too!



**Radio Corporation of America**  
WORLD LEADER IN RADIO—FIRST IN TELEVISION

of amateur actors. To tell radio's story well, LIGHTNING THAT TALKS had to show several different radio campaigns taking place in widely separate parts of the country. There are sequences showing how radio helped sell peaches and insurance in Cedar Rapids, Iowa; one showing how diamonds were sold in Columbus, Georgia; and another in San Francisco on the success of a milk company's radio advertising campaigns.

Experience stories shown in the film, incidentally, were selected from several hundred collected by Maurice Mitchell. They make up a balanced cross-section

of radio advertising; every category of things to sell is covered—from over-ripe peaches which class as perishables to imperishable diamonds, from a tangible every-day item like milk to an intangible like insurance.

To get background information for each of the experience stories, Gradus made a 25,000-mile trip around the country this summer. At Columbus, Georgia, for example, he interviewed over fifty residents, asking them how they had been influenced by the radio campaign for diamonds. Gradus picked the most interesting and representative people to appear in the movie. There

was the boy who got up enough nerve to propose to his girl while they were both listening to a commercial for diamond rings; and air copy persuaded several already married couples that the wife just had to have an engagement ring even years after the marriage itself (a situation reminiscent of Clarence Day's "Life with Mother" where the whole plot revolves around Mrs. Day's lack of a suitable engagement ring).

After completing this trip, Gradus reported what he'd seen to Ratner who wrote the final script. Then, when Gradus took his cameras on the road, he found himself with dozens of unforeseen problems to solve. Mainly it was his amateur actors. Some of them turned out to be prima donnas in the rough. You couldn't keep them from over-acting. Others were so shy they couldn't speak their lines coherently. But Gradus managed to draw convincing and natural performances out of even the hammiest and most introverted people.

Some of his worst troubles came in Cedar Rapids. There several of the people Gradus had selected for the cast wanted to back out. An octogenarian who looked as if he'd just stepped out of a Grant Wood painting and was ideal as a typical middle westerner couldn't remember his lines. A young boy who had agreed to play in one scene during the previous summer was back in school—and his teacher wouldn't let him miss classes. Gradus managed to straighten things out, though. He gave the grandpa a silent part, talked the youngster into playing hookey for a short time.

Because scenes had to be shot over and over again till the amateur actors did them perfectly, Gradus used a total of 50,000 feet of film to get 4,000 useable feet. But costs in general were held to a minimum. The film was made for \$85,000, a relatively low figure. This includes both a full-length version of LIGHTNING THAT TALKS which runs to 45 minutes and is on 35mm and 16mm film and two shorter versions on 35 or 16mm which are intended for school and business luncheon showings. Both editions of the film have synchronized sound tracks. In the short or long version, LIGHTNING should delight most viewers.

Despite its excellence, LIGHTNING THAT TALKS is not expected to actually sell one minute of time for anybody.

# NO P.I. DEALS!... One Rate For All!

## WE DO NOT ACCEPT P.I. PROPOSITIONS

It's a matter of principle. We make our money from the sale of time — and we do well. We refuse to enter into competition with any manufacturer or advertiser, or any dealers or agents representing them. We sell for YOU — Mr. Advertiser — NOT US! We're in the business of entertainment and service to the public, providing YOU a great audience for YOU to reach with YOUR sales message.

*Any Hooper report will prove that we consistently accomplish that job. Our never-longer-than-now list of clients proves that most advertisers recognize and appreciate that.*

## WE DO NOT CUT RATES . . . WE DO NOT VARY RATES

We have one rate — and one rate only. No one can buy time on KRNT cheaper than you. No one pays more than you. It's one rate for all. This is a long-established policy. There's no such thing as "get it for me wholesale". Everyone can earn the same low-rate-per-impact.

Our Listeners and Advertisers Have Long Since Learned That Our Principles Are Not for Sale. And That's One of the Reasons That KRNT Is One of the Nation's Most-Used, Most-Believed-In, Most-Proved and Highest-Hooperated Stations.



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

More  
facts

make

more  
sales

station representatives

THE KATZ AGENCY,  
INC.

DETROIT  
SAN FRANCISCO

NEW YORK • CHICAGO  
KANSAS CITY • ATLANTA  
LOS ANGELES • DALLAS

As Victor Ratner explains it: "The picture isn't designed to clinch sales. It's the door opener—opening up people's minds to a fuller realization of how big and strong radio has become. After potential clients have seen the film, it'll be up to individual station and network people to get in and tell their own specific sales stories. No presentation can substitute for direct salesmanship. But we think that LIGHTNING THAT TALKS puts over for all kinds of businessmen, from the Henry Fords to the small dealers, our basic point: that radio, all of it from

morning till night, in small towns, cities, and in the country, is the most effective advertising medium there is."

The members of the All-Radio Presentation Committee, who worked like Trojans for over two years to see the job through, hope that LIGHTNING THAT TALKS won't be the last all-industry promotion effort. The committee will remain in existence with the expectation that new members will come in and take up where the present members leave off.

It definitely looks as if radio will keep talking up for itself from now on.

## 510 Madison

be associated with this group of men.

GORDON GRAY  
Vice-President  
WIP, Philadelphia

Now that the All-Radio Presentation is a reality, many broadcasters are asking themselves this question: "Just what will the promotion do for me?"

I think the answer is most important. The broadcaster who doesn't understand the potential in a promotion effort is the man most likely to miss out on results inherent in the project.

All the broadcasters and specialists who worked together to produce LIGHTNING THAT TALKS agree on this one thing: "This All-Radio promotion movie was not designed to make advertisers or prospective advertisers leap out of their seats, rush to their desks and sign a 52-week radio contract." Instead, it was designed to do what any intelligently planned sales promotion is designed to do—warm up the prospect.

LIGHTNING THAT TALKS should be used by broadcasters with this reasoning in mind: it can deliver to them the prestige that comes from association with a medium which looks and sounds the way radio does in this film. It can deliver to them a background of acceptance that is portrayed in the film and by association with the scenes and sounds in the movie. It can make a local broadcaster appear to be a result-producing, widely-accepted, well-liked, advertising counselor.

His next step must be to present his own local selling story in such a fashion that the client signs his contract.

MAURICE B. MITCHELL  
Secretary  
All-Radio Presentation  
Committee

We in Canadian broadcasting have always felt the affinity of commercial radio on both sides of the border.

Therefore, on behalf of the complete membership of the CAB, we welcome a sales tool as important as LIGHTNING THAT TALKS. You may be sure that this magnificent documentary film will be shown to advertisers and agencies throughout the Dominion.

T. JIM ALLARD  
PAT FREEMAN  
Canadian Association  
of Broadcasters

## SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

What Station, please?


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

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

\*C. E. HOOPER, Inc.

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

**WDBJ** CBS • 5000 WATTS • 960 KC  
Owned and Operated by the  
TIMES-WORLD CORPORATION  
ROANOKE, VA.  
FREE & PETERS, INC., National Representatives





"Ugh... no (sob)... KJR"

# KJR

SEATTLE

5000 WATTS AT 950 kc.

*A Marshall Field Station*

## **KJR doesn't reach everybody!**

But KJR does blanket the rich western Washington market, where 1,321,100 radio listeners enjoy one of the world's richest-per-capita incomes.

Best of all, KJR's 5000 watts at 950 kc. cover the important area that any 50,000 watts would reach (check your BMB).

And "the beauty of it is"—it costs YOU so much LESS!  
**Talk with AVERY-KNODEL, Inc., about KJR!**

**for Western Washington...An Affiliate of the  
American Broadcasting Company**

# BMI

## Service to the broadcaster

Service is one of the basic theme songs of BMI. The nation's broadcasters are using all of the BMI aids to programming . . . its vast and varied repertoire . . . its useful and saleable program continuities . . . its research facilities . . . and all of the elements which are within the scope of music in broadcasting.

The station manager, program director, musical director, disc jockey and librarian takes daily advantage of the numerous time-saving and research-saving functions provided by BMI.

Along with service to the broadcaster—AM, FM, and TV—BMI is constantly gaining new outlets, building new repertoires of music, and constantly expanding its activities.

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

### **EVERYBODY EVERYWHERE PERFORMS BMI-LICENSED MUSIC**

BMI-Licensed Music has been broadcast by every performing artist, big name and small name, on every program, both commercial and sustaining over every network and every lo-

cal station in the United States and Canada. Every concert Artist, Vocalist and instrumentalist, and every symphony orchestra in the World has performed BMI licensed music.

## **BROADCAST MUSIC, INC.**

550 Fifth Avenue New York 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



## THE BIG DRIVE

(Continued from page 48)

The star didn't stop with reminding his fans they had to buy Marin Dell milk to keep him on the air. He insisted they demand Marin Dell products from their retail stores. They did.

It is impossible to reconstruct in exact detail either the quality or the quantity of personal, individual impressions that made people, more and more people, ask for Budda's products. Technically, yes, it was the "Marin Dell Amateur Hour." But to his fans (the potential Marin Dell customers) the hour was strictly Budda's. Price and taste of the product were indistinguishable from competing items. Budda alone was the difference. That and the miracle that projected his warm laughter, his nonsense, his milk toasts to the community's great and near great on Saturday nights.

There came a day when Tom Foster got wind that one of their strongest competitors, Carnation, was about to

get the jump on them in San Jose—in nearby Santa Clara County, population 62,000), where neither company had distribution. If Carnation got there first, it would be just that much harder for Marin Dell to force their own distribution later on.

What happened when Carnation's carefully guarded secret leaked to Foster gives an idea of how quickly, how decisively, the impressions possible to radio can crystallize into action (see pictures, pps. 48, 49).

When the flash on the Carnation threat came, Foster routed his plant

superintendent, MacDonald, out of bed—there were no extra drivers available—to take an early morning truck into San Jose. DeBorba, a salesman, went with him. It was their job to hit key outlets ahead of Carnation, make a deal with them on the spot.

Listeners in this area had never been urged to ask their dealers for Marin Dell products, for the company was not ready to go into Santa Clara County. But when the big emergency arose Marin Dell was able to sell dealers on the fact that their customers knew Marin Dell products, through the radio



## WANNA WHITTLE AWAY AT BARLOW

(Ky.)?

If you've got a yen to carve out big sales in Barlow (Ky.), Gents, don't use WAVE; our signal isn't sharp enough or strong enough to reach that Mississippi bottomland.

But like unto ye mighty two-edged sword, WAVE can—and does—cut a swath through the Louisville Retail Trading Zone. This is the richest and most important slice of Kentucky. Families living here are 40% better off than folks in the rest of the State. And boy, how we mow 'em down!

So how about it?—don't you like our brand of cutlery the best?

LOUISVILLE'S  
**WAVE**

NBC AFFILIATE .. 5000 WATTS .. 970 KC  
**FREE & PETERS, INC.**  
National Representatives



# WE GOT IT

IF you want sales from 80% of Pennsylvania's Eastern Area radio listeners . . . .  
Sell through WAZL.

IF you want to have the assurance of using a station whose General Manager has been in the radio business for 27 years . . . Sell through WAZL. Our Vic Diehm has been with radio practically from its infancy. He has the know-how that will bring you direct sales gains for your advertising dollar.

And don't forget . . . . .

we're NBC and MBS.

# WAZL

HAZLETON, PA.

Robert Meeker Associates National Representative  
NBC - AFFILIATE - MBS

**Mr. Advertiser:**

**One manufacturer increased his business 20% with one 15-minute TELEWAYS show per week. YOU can do the same!**

**TELEWAYS Transcriptions are NOT expensive!!!**

**Get the low cost for the market or markets where you need a top radio program. . . .**

**The following transcribed shows now available:—**

- **TOM, DICK & HARRY**  
156 15-Min. Musical Programs
- **MOON DREAMS**  
156 15-Min. Musical Programs
- **BARNYARD JAMBOREE**  
52 30-Min. Variety Programs
- **DANGER! DR. DANFIELD**  
26 30-Min. Mystery Programs
- **STRANGE ADVENTURE**  
260 5-Min. Dramatic Programs
- **CHUCKWAGON JAMBOREE**  
131 15-Min. Musical Programs
- **JOHN CHARLES THOMAS**  
260 15-Min. Hymn Programs
- **SONS OF THE PIONEERS**  
260 15-Min. Musical Programs
- **RIDERS OF THE PURPLE SAGE**  
156 15-Min. Musical Programs
- **STRANGE WILLS**  
26 30-Min. Dramatic Programs
- **FRANK PARKER SHOW**  
132 15-Min. Musical Programs

## **TELEWAYS** RADIO PRODUCTIONS, INC.

Send for Free Audition Platter and low rates on any of the above shows to:  
8949 Sunset Blvd., Hollywood 46, Calif.  
Phones: CRestview 67238—BRadshaw 21447

**WOC**

## **FIRST** in the **QUAD CITIES**

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

**WOC-AM** 5,000 W. 1420 Kc. • **WOC-FM** 47 Kw. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers with 70 to 100% BMB penetration in the two-county Quad City area and 10 to 100% in adjacent counties.

**WOC-TV** Channel 5  
22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 5,000 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

**Basic NBC Affiliate**  
Cal. B. J. Palmer, President  
Ernest Sanders, General Manager

**DAVENPORT, IOWA**  
**FREE & PETERS, Inc.**  
Exclusive National Representatives



program, even though they had never seen them in the stores.

DeBorba was able to cite hundreds of letters from San Jose written to Budda, most of them saying the writer would buy his products if his sponsor expanded to San Jose. When filmmaker Ben Gradus was in town arranging for scenes to illustrate Marin Dell's successful sortie into San Jose, he was able to talk with, and later film, people who had written Budda to ask why Marin Dell didn't come to their town.

Dealers who refused to be convinced that first day, or during that week, fell into line as soon as Budda went to work the following Saturday night. He told his San Jose friends that Marin Dell was there — urged them to ask tardy dealers who hadn't stocked his products to do so right away.

It took about four broadcasts to enable Marin Dell salesmen to crack the major outlets they wanted. After that it was easy.

Achieving distribution in areas where the program is heard outside San Francisco County presents no serious problem. Budda merely has to advise his friends in those areas that Marin Dell is moving in. Listeners then go to work on the retail outlets.

Some of Marin Dell's competitors have used radio off and on in the past. Some are using it now. But none has applied Tom Foster's most open secret: consistent broadcasting without a break since the day he went on the air 14 years ago.

Ninety percent of the advertising budget now goes to radio. The 10% remaining is divided between car cards and trade magazines, such as *Grocer's Advocate*. At the start of business in 1935, Marin Dell was worth \$30,000. Now its worth is more than \$4,000,000. Via thousands of letters, listeners in Alameda, Contra Costa and other counties are clamoring to boost that \$4,000,000 they want to buy Marin Dell products in *their* stores, too. ★ ★ ★

### **DAVISON'S**

(Continued from page 47)

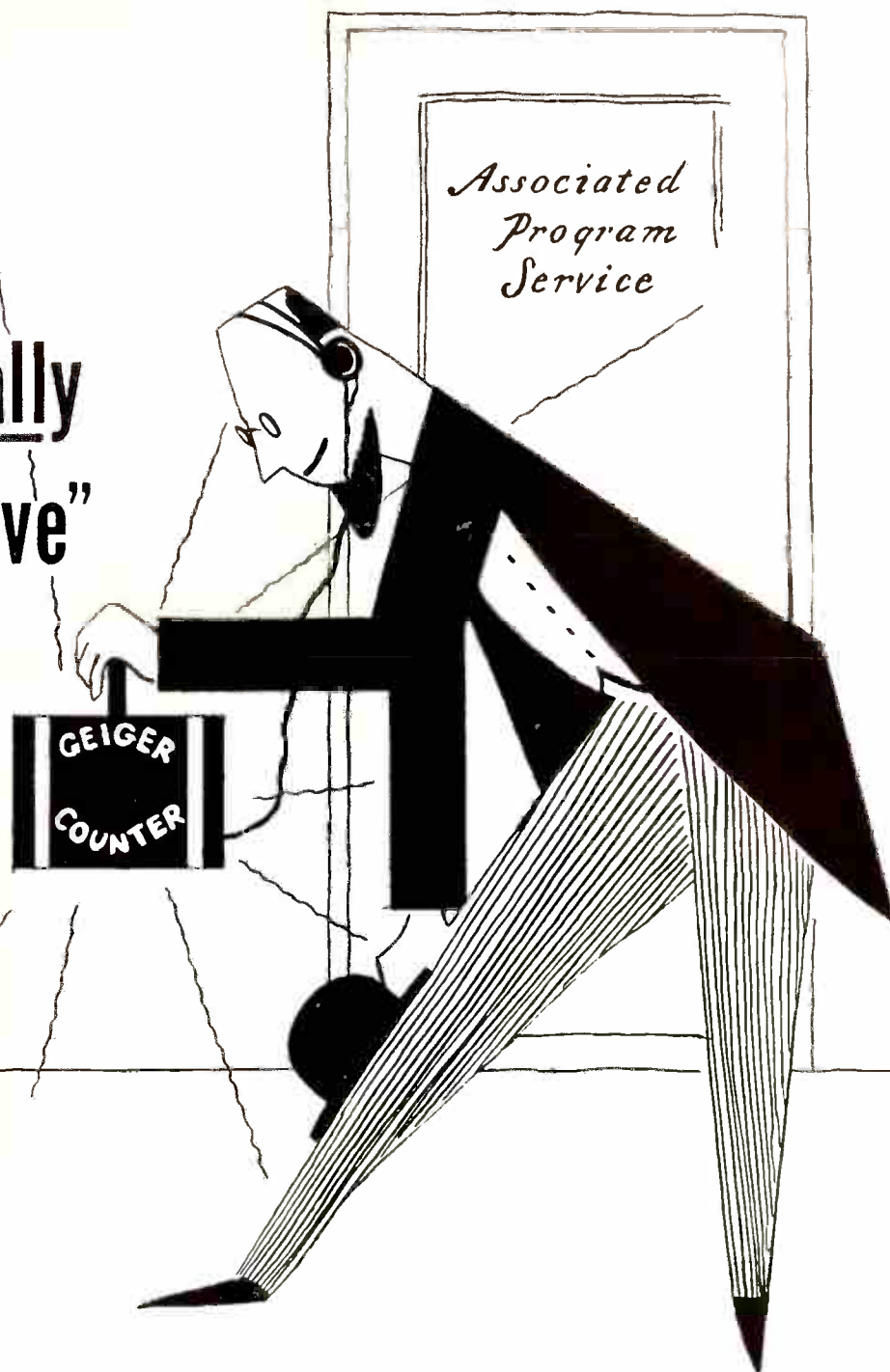
What could you do for my jewelry department?"

Woodall: "Hanged if I know."

Byrd: "What do you mean you don't know?"

Woodall: "Give me some facts to go on — and some time. You say you've got a sick baby. Well, if I were a doc-

**"Here's  
a place  
that's really  
radio-active"**



Write and ask about Associated "Shows That Sell" • Radio planned features which today are building station audience, sales and profits in markets like yours . . . . everywhere

• Yes — Associated IS radio-active.

***Associated***

THE BASIC RADIO PROGRAM SERVICE

**ASSOCIATED PROGRAM SERVICE, 151 West 46 Street, New York 19, N. Y.**

30 JANUARY 1950

97

tor you'd give me all the facts so I could make a diagnosis."

At this point Byrd disclosed exactly how badly the jewelry department had fared and Woodall promised he would either come up with a campaign he thought could sell diamonds or refuse to take the account. Then he went back to his office to think.

For Woodall this was an important account to get and keep. If he could do well for Davison's, other local merchants would hear about it, express renewed enthusiasm for radio. If he flopped, Bill Byrd and other merchan-

dising men in Columbus would be radio haters for a long time to come. Woodall was a man with a problem.

The whole WDAK staff was turned loose on the problem—from the station manager to the switchboard girl. Woodall wanted some program—or slogan—that would get across the idea that Davison's was now the place to go for expensive diamond rings.

One June evening just before Father's Day, Woodall retired to his room thinking about the Father's Day presents he might expect from his two young sons. All that day he had been

exposed to one-minute Father's Day announcements over his station. The subject kept running through his head.

"Dad also means *Diamonds At Davison's*," he thought to himself.

That's how Woodall began to develop a slogan and an advertising approach that cured Byrd's sick baby.

Before long, Woodall's full plan was this. He conceived a teaser campaign built around the word *dad*. Ten times day and night, between station breaks on WDAK, an announcer would shout: "D—A—D. Not dad but D—A—D." This was intended to go on for several days. On the fifth day the teaser announcements, now more explicit, would urge listeners to tune in on a 15-minute program scheduled for that evening. This would be the tipoff program. Following, both the short teaser announcements and daily 15-minute programs would continue until one month had gone by. Meanwhile there was to be no money spent for newspaper advertising of the diamonds.

Cost for the whole radio campaign would be exactly \$400.

Byrd quickly agreed to try Woodall's scheme. As an additional sales gimmick, Woodall suggested that Davi-

"give 'em both barrels!"



**The City Market**



Topeka — a 21 county market\* that has 28% of the state's effective buying power and 23% of all Kansas families.

\*Audit Bureau of Circulation

WIBW is the station "listened to most" by buyers in the Topeka Market\* . . . *three times more listeners* than all other Topeka stations put together.

\*Kansas Radio Audience 1949

**The Farm Market**



WIBW's farm market is made up of big-buying families on farms and in agricultural communities in Kansas and adjoining states.\*

\*Consumer Markets, 1949

Here again, WIBW is the "most listened to" station having ten times as many listeners throughout Kansas as all other Topeka stations combined.\*

\*Kansas Radio Audience 1949

Just one station — WIBW — gives you the hardest hitting selling force in both city and farm markets.

For the CITY Market  
For the FARM Market

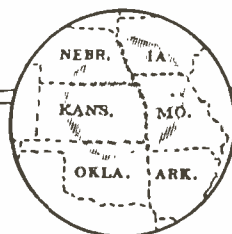
All You Need Is  
**WIBW**

**W I B W**

SERVING AND SELLING

**"THE MAGIC CIRCLE"**

WIBW • TOPEKA, KANSAS • WIBW-FM



Rep: CAPPER PUBLICATIONS, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



KQV's switchboard lights up like a Christmas Tree after Bill Burns' Noon News each day. There's ample reason for this since Bill is the town's most alert reporter. In two months, he doubled the station's Hooper 12 Noon to 12:15, and during 20 broadcast days in December, Bill sold 1,822 Toy Carnivals at a dollar each. Burns is available now. Weed & Company will be glad to give you the details.

**KQV**

MBS — 5,000 Watts — 1410

Reminder, for an **AUTOMOBILE** manufacturer:



**SPOT  
RADIO**

keeps sales a-rolling... along every highway and byway of the country!

**ASK  
YOUR  
JOHN  
BLAIR  
MAN!**

Nowadays, it's the sales force that keeps auto production lines busy. And nowadays, many an auto salesman finds Spot Radio his hardest-hitting, farthest-reaching selling tool!

Automakers use Spot Radio to break fast with news of new models. They use it to bolster weak dealers, to give strong ones deserved support. They use it to strike home *repeatedly* with facts about features . . . to make millions of prospects ripe for sales!

Your John Blair man has ready now a plan for selling automobiles profitably with Spot Radio. He's also prepared to make Spot Radio pay off for any other product . . . whether it sells for thousands of dollars or just a few cents. Ask him about it!

REPRESENTING LEADING RADIO STATIONS

**JOHN  
BLAIR  
& COMPANY**



Offices in CHICAGO • NEW YORK • ST. LOUIS • DALLAS

DETROIT • SAN FRANCISCO • LOS ANGELES

son's advertise \$25 discount certificates on diamonds over the 15-minute program. The give-away would take the form of prizes in a music quiz so easy that only listeners recently arrived from Tibet could fail to guess the answers. (The "mystery" tunes included: "Home Sweet Home," "You Are My Sunshine," and "Sweet Adeline.")

On most diamond rings or bracelets a \$25 discount means little since the diamond mark-up is high. Recognizing the psychological force that possession of a \$25 discount slip could exert, Byrd approved the discount gim-

mick as well.

Events quickly proved the soundness of the campaign's approach. Within two weeks Davison's jewelry department had sold over 100 diamonds. (None of these stones was valued at under \$100; most cost more.) Byrd was so enthusiastic that he asked Woodall to continue the D—A—D saturation campaign and the music quiz for two weeks beyond the month scheduled in original plans.

Ben Gradus, the movie producer who filmed LIGHTNING THAT TALKS, is not a native of Columbus. Yet he

knows more than does any man in Columbus, what the real effect of the Davison radio campaign was. For Gradus did a one-man survey of Davison diamond customers last summer to find out just how radio had influenced them. It was by this grass-roots approach that he selected performers for LIGHTNING.

Gradus interviewed over 50 people at length in and around Columbus. One thing that struck him right away was the effectiveness of the \$25 discount. People who had called up the station to name the mystery tune felt that they had actually won a valuable though frustrating prize. Their fingers itched to turn the prize from paper into a \$25 savings on a diamond.

One thirteen-year-old girl was among the over 4,000 Columbus residents who got a discount slip. She went to her father, urged that she be allowed to buy a diamond ring.

"No," roared the father, the first day she pleaded with him.

"Absolutely not," he said the second day.

When Ben Gradus interviewed the young girl, she was careful to hold up her hand so that he couldn't miss the dinner ring she eventually cajoled out of poppa—on an economy platform.

One man Gradus interviewed was so anxious to get a \$25 discount that he bucked a busy signal for over one hour to phone in his mystery tune answer. This was a common experience for listeners since WDAK has only three incoming trunks; they were all in use from the moment the Davison show went on the air till an hour afterwards. (There were 150 calls each day for the first few days and an average of 100 calls a day over a 6-week period.)

The thing that astounded Gradus most about the diamonds campaign was the number of married men who bought engagement rings for their wives after listening to air copy. The commercials were slanted so as to appeal to every conceivable type of customer: engaged couples; married couples who hadn't had money for rings until recently; crafty couples who might be tempted by the point that diamonds won't decline in value, may grow in worth over the years.

During the time that the radio campaign was in effect, only one customer came in to buy a diamond without a discount certificate. Since the certificates were given away only to those who phoned the radio station, this is impressive evidence that the great ma-

## "A Great Contribution To Our Success"

### IMPS International Movie Producers' Service

515 Madison Avenue, New York 22, N. Y.

ELdorado 5-6620

Cable Address: IMPSERVICE

January 19, 1950

Rangertone, Inc.  
73 Winthrop Street  
Newark 4, New Jersey

Dear Colonel Ranger:

The Rangertone has paid off again.

The first time we used your synchronous tape recorder was in the U. S. Army and Air Force Recruiting film, CAREER DECISION. There it took a lot of punishment operating in the midst of explosions during sham battles while the earth shook beneath it and debris flew everywhere.

LIGHTNING THAT TALKS was offered to us as a full dialogue film to be shot on location and on a comparatively small budget. We knew, from our previous happy experiences with IMPS' Rangertone, that this was no problem.

This time the Rangertone travelled some 25,000 miles and the use of synchronous tape recording has again set the dialogue film within the scope of the documentary and commercial films which IMPS produces.

Your equipment made a great contribution toward the realization of our success.

Thanks again.

Sincerely yours,



BG:ch

BEN GRADUS

Many other prominent users are equally enthusiastic in their praise of Rangertone. Write for Descriptive Literature.

RANGERTONE, INC., 73 Winthrop St., Newark 4, N. J.

# RANGERTONE

## TAPE RECORDERS

**THAT'S RIGHT!**

# Quiz Kids



**AVAILABLE  
FOR LOCAL  
SPONSORSHIP!**

This may be news to you—but the happy fact is that the famous Quiz Kids program may be sponsored by *you* in *your territory!* (Of course, the great national show goes merrily on . . . in its tenth year for the same sponsor.)

It's as simple as A-B-C! Local Quiz Kid shows are easily produced with letterperfect scripts and complete promotion kits produced by the network Quiz Kids staff. All you have to do is choose the children and the emcee!

If you'd care to know how these local Quiz Kids programs are doing, just look over the record below. And then get in touch with us. The cost is extremely modest.

## **THESE ARE RESULTS!**

**NEW YORK CITY, (WNBC)** Savings Bank Association of Greater New York.

Highest rating in its time slot in competition with 9 other stations.

**EAU CLAIRE, WISCONSIN, (WEAU)** A. F. Schwahn Sausage Company.

60.9% of all listeners at end of first month.

**BATON ROUGE, LA., (WJBO)** Jack's Cookie Company.

Highest rating in its time slot in competition with Baton Rouge station and New Orleans stations.

**ROCHESTER, MINN., (KROC)** Good Foods, Inc. (Skippy Peanut Butter).

In face of nation-wide decline in peanut butter sales, Skippy sales increased 6 per cent in Rochester area.

**ELKHART, INDIANA, (WTRC)** 1st National Bank.

Ending second year for same sponsor.

**WICHITA, KAN., (KANS)** Henry Clothing.

Sponsor well pleased and theater from which show originates reports big box office increase on those nights.

**LITTLE ROCK, ARK., (KARK)** Colonial Baking Company.

Following highly successful series last year with top rating in its time slot renewed this year under same sponsorship.

**LAUREL, MISS., (WAML)** Carter-Heide Dept. Store.

Same sponsor completing second year.

**SYRACUSE, NEW YORK, (WSYR)** Banking Association of Greater New York.

Started after same sponsor's success in New York City.

**SAN DIEGO, CALIFORNIA,** Dairy Mart Farms.

Sponsor very happy with program and show assured a long life.

**LOUIS G. COWAN, INC.**

8 South Michigan Avenue  
Chicago, Illinois

485 Madison Avenue  
New York, New York

majority of sales during that period were due to the radio campaign.

To back up this conclusion, here's what Ben Gradus says: "When I asked people why they hadn't bought diamonds at Davison's previous to the radio campaign they said they'd never noticed the ads in the newspapers. But they all said they had been prompted to direct action by radio."

One of the important factors in the success of the radio campaigning was its timing. Though Byrd was anxious to get started right after Woodall outlined his D—A—D idea, the campaign

was delayed several days. It had to start near the end of the month at the right time to impress soldiers stationed at Fort Benning as well as others on monthly payrolls.

Time for the 15-minute music quiz show changed on alternate days from 1:45 to 6:30 and back. This caught women at home after lunch on one day and men at home for supper the next. In other words, first the ladies got a chance to fix their sights on a diamond ring. Then the next day hubby was exposed to Davison's sales talk over the supper table. This helped wives set

up little selling campaigns in their own homes. Naturally, commercial copy for the afternoon and evening shows varied accordingly. By day the ladies were given fashion points. By night, the men heard about permanent value. Time for the Sunday show was just before Drew Pearson.

The total number of diamonds (over one hundred) sold by the D—A—D campaign is a merchandising secret. As Bill Byrd tells Allen Woodall in *LIGHTNING THAT TALKS*. "Does Macy's tell Gimbel's?"

But Byrd was so pleased with the total that he decided Davison's should go into radio advertising strongly. He went to the Atlanta office of R. H. Macy to tell officials there about his new enthusiasm for broadcasting.

Probably this is what the executive there told him: "Man, what's the matter? You been in the sun too long?"

At any rate, Byrd returned to Columbus without a go-ahead for more radio, made up his mind to get more facts and figures before selling his superiors. (This kind of thing, incidentally, has come up often in the history of broadcasting. It's one of the big reasons for a promotion effort like *LIGHTNING THAT TALKS*.)


To get his data, Byrd had a secretary at the store sit down and do nothing for several days but call up residents of Columbus and nearby areas. She identified herself as being from a radio survey organization and asked if the residents knew what D.A.D. meant.

*Better than 85 percent of those called knew.*

Armed with this fact, Byrd went back to Atlanta, got permission to go into radio on a regular basis. In fact, Davison central office execs were so impressed that they decided to try the same campaign in other Georgia towns where Davison's has stores. It worked well in Macon (WBLM) last December.

Davison's is now in radio heavily. The store sponsored a musical quiz program (with tough questions and valuable prizes) for several months this past summer. As much as a thousand dollars worth of merchandise and other items were given away on a single program: it was the biggest quiz show Columbus ever had.

At present Davison's schedule calls for one-minute announcements scattered throughout each day whenever there's a sale or some special at the store. And it's not only WDAK that gets the gravy. Davison's now uses several of the Columbus stations. ★★★



**1949—A YEAR OF GREATER GAINS FOR WBNS—**  
 The 25th year of WBNS broadcasting gave more strength to this station's already predominant position in central Ohio. Many thousands of listeners were added to the WBNS vast audience by judicious program building . . . And among radio advertisers WBNS was naturally first choice in central Ohio. More national advertisers used WBNS during 1949 than any other Columbus station because experience proves that WBNS pulls greater returns at less cost.

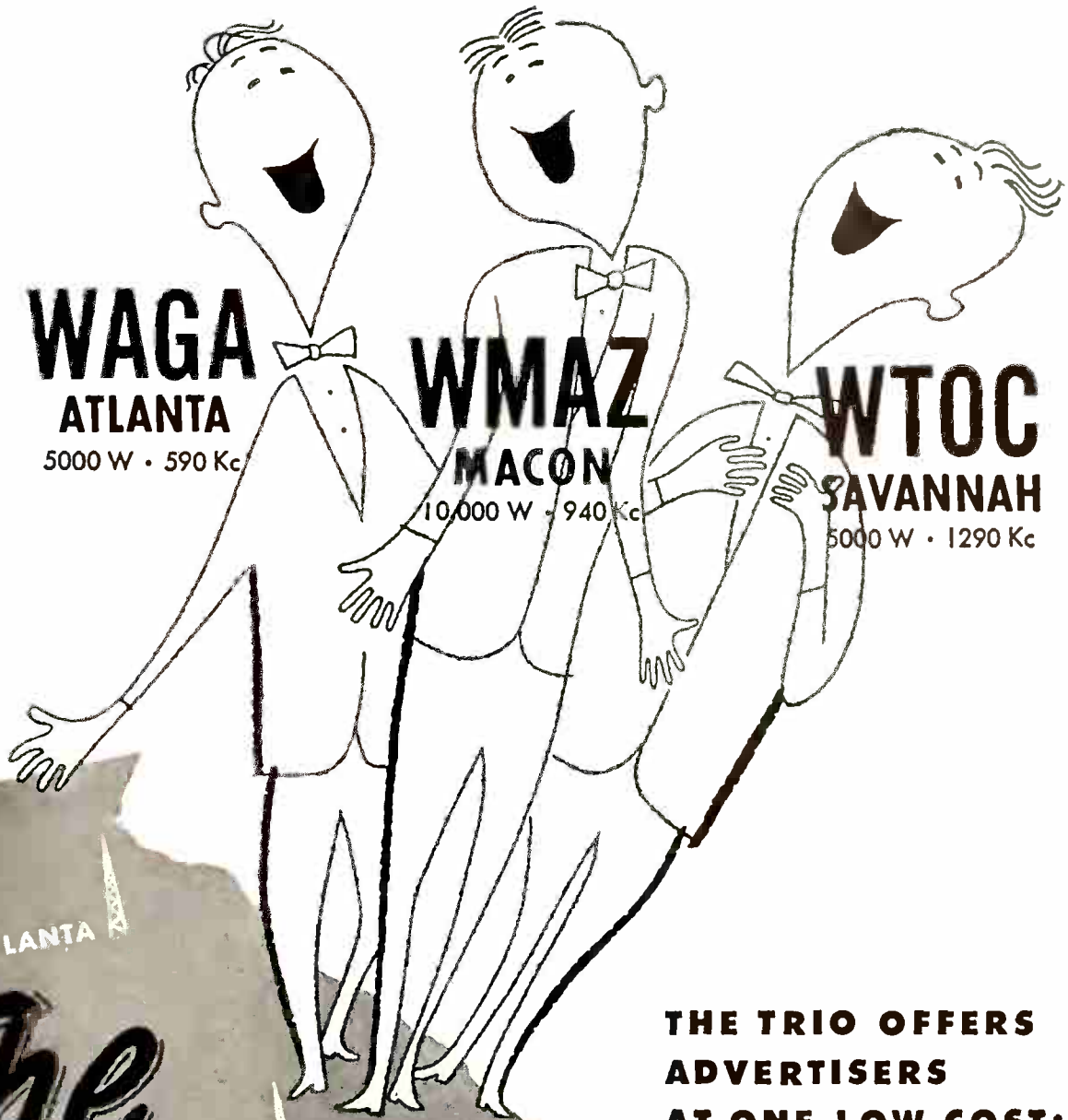
**YOU BUY MORE THAN RADIO TIME ON WBNS—**  
 WBNS is not just another radio station here in central Ohio. It is an important part of the daily life of every home in this rich area. Yes, it is one of the family who provides entertainment, news and education for more than 163,550 other families. WBNS has built this audience year after year. We know its likes and dislikes. That's why we produce radio that is welcomed by listeners and profitable to advertisers.

**WHEN SANTA CAME TO COLUMBUS WBNS GAVE EXCLUSIVE COVERAGE**  
 It's a gala time here in Columbus when the F. & R. Lazarus Company department store welcomes Santa. There are parades, floats, special events and thousands throng the streets and visit the store to see jolly Saint Nick. Every day WBNS broadcasted the Lazarus official Santa Claus show with a simulcast on WBNS-TV so that no one in central Ohio who had ears and eyes missed out on the doings of the rotund old gentleman.

**COVERS CENTRAL OHIO** IN COLUMBUS, OHIO IT'S  
**WBNS**  
 POWER 5000 D•1000•N CBS  
 ASK JOHN BLAIR



Only a combination of stations can cover Georgia's first three markets



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

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

**— in Georgia's first three markets**

**THE KATZ AGENCY, INC.** Represented, individually and as a group, by  
 New York • Chicago • San Francisco • Dallas  
 Atlanta • Detroit • Kansas City • Los Angeles



**Some sales are more profitable than others . . . .**



**. . . So sell hardest where you sell best!**

**NO MATTER WHAT YOU HAVE TO SELL**

**ABC COVERS AMERICA'S BEST MARKETS—EFFICIENTLY**

American Broadcasting Company

**ABC**



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



Film's heaven scene was shot on this set

# 8-PAGE PICTURE SECTION

Reach the  
**40 MILLION**  
**RADIO LISTENERS**  
 Who Trade on  
*Main Street*  
**AMERICA'S RICHEST MARKET**



**The MAIN STREET Market represents  
 56% OF ALL RETAIL OUTLETS AND  
 43% OF ALL RETAIL SALES . . . . .**

This is much too big a market for any manufacturer who wants sales volume to neglect. The KBC Network reaches this market at the local level of "neighborliness" where radio advertising is a friendly, believable and responsive buying influence. America's brand name manufacturers are becoming more keenly aware of these facts every day. May we show you how to gain sales volume in this rich market?

**ONLY ONE ORDER REQUIRED FOR ALL OR  
 ANY PART OF THIS 385 STATION NETWORK**

KBS is the **ONLY** established and growing Transcription Network covering small town and rural areas exclusively.  
**IN OPERATION SINCE 1940**



# KEYSTONE BROADCASTING SYSTEM

**New York** 580 Fifth Ave.  
 Phone PLaza 7-1460

**Chicago** 134 N. LaSalle St.  
 Phone STate 2-4590



***Ben Franklin motif runs through film***

Benjamin Franklin is the unofficial narrator of **LIGHTNING THAT TALKS**. His voice is heard many times through the film. His hands and ornately laced sleeves are seen several times. His famous key and kite appear. Yet a full view of sage old Ben never appears; sage young (32) Ben Gradus and others who prepared the film script felt Franklin should remain just out of view of the audience to build up a fantasy effect. The pictures on this page show the various props which hint of Franklin's presence. Above is the model heaven from which Franklin descends. Two pictures (left) show a seamstress preparing period jacket with lace cuffs; and production men cutting out replica of Franklin kite. Below is a hand signing Franklin's name.





## STRIKING COINCIDENCE?

In the history of marketing and merchandising, the brightest chapters have been written right here.. in America.. during the last 30 years.



Is it pure coincidence that these 30 years coincide with the growth of the radio broadcasting industry? **No!**

Radio has helped tremendously in shaping the course of American distribution. Radio is doing a huge job today.. and can do an even bigger job tomorrow.



To get full benefit from this great and growing medium, count on Westinghouse stations.. powerful, popular voices in six rich market-areas. Here you'll find selling experience stemming all the way back to the birth of the radio industry. Here, too, you'll find programs whose real ratings are expressed in terms of merchandise sold.. regardless of figures in listener surveys. Where the target is *sales*, Westinghouse stations hit the mark!



**KDKA**

Pittsburgh  
50,000 Watts

**KYW**

Philadelphia  
50,000 Watts

**WBZ**

Boston  
50,000 Watts

**WBZA**

Springfield  
1,000 Watts

**WOWO**

Fort Wayne  
10,000 Watts

**KEX**

Portland, Ore.  
50,000 Watts

**WBZ-TV**

Boston

**WESTINGHOUSE RADIO STATIONS Inc**

National Representatives, Free & Peters, except for WBZ-TV;  
for WBZ-TV, NBC Spot Sales

**Three key production men at work**



Walter Sachs, film crew production chief, holds slate in front of camera

Gene Forrell, the music director, makes sound effects with special mike

Jean Oser, editor of the movie, smokes without fear (note signs right corner). No danger of fire because new type of safety film was used



DETROITERS  
have the  
money now



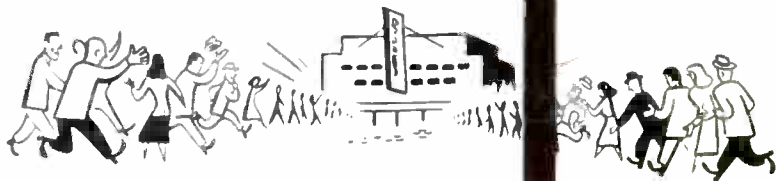
TEN CONTINUOUS YEARS of full employment for over a million workers have made Detroit America's most prosperous major market. With auto manufacturers planning to EXCEED last year's record production of 6,240,400 cars, the 1950 outlook is exceedingly bright. Looks like another three-billion-dollar year for Detroit's retailers!

WWJ-TV  
has the  
audience now



THE 150,000 TV sets now in the Detroit market are concentrated within easy range of WWJ-TV's strong, clear signal. Lion's share of this audience belongs to WWJ-TV, first television station in Michigan . . . two years ahead of Detroit's other two, in TV know-how and programming.

ADVERTISERS  
are doing the  
business now



1949 WAS A GOOD YEAR for WWJ-TV advertisers. Naturally, 1950 is proving even bigger. Aggressive advertisers seeking increased sales in this fabulously wealthy market can achieve them through WWJ-TV.

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

**WWJ-TV**

NBC Television Network

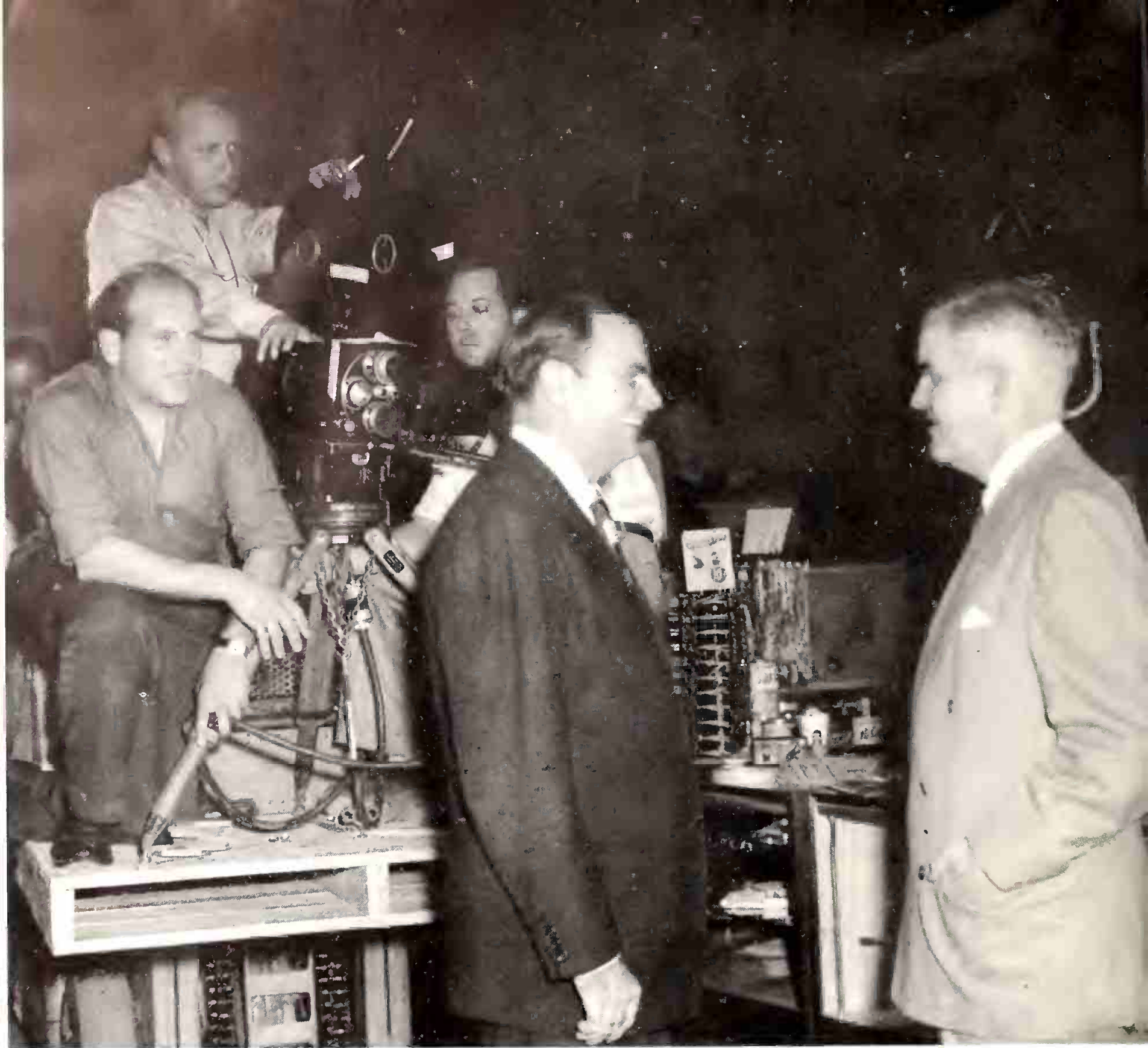




Dramatic shadow picture (above) was taken in the darkened building where heaven scenes were filmed. The shadows were cast by Gradus and Walter Sachs as they consulted on a take behind cheesecloth

"clouds." Below are pictures of two down-to-earth figures in the All-Radio film, the journalism professor and Maurice Mitchell. Microphone prof uses is for public address system, not for a broadcast





CAMERA IN DEPARTMENT STORE (ABOVE); HIDING A MIKE IN TREE; SMILES AFTER THE FIRST PREVIEW OF FILM FOR STAFF



# COMPLETELY LOGO

FIVE STATES--BIG AGGIE LAND  
A Major Market . . . 308 BMB  
counties accounting for  
\$4-billion in 1948 retail  
sales . . . with a buying in-  
come of more than \$5-billion.

BIG AGGIE  
means Big Agriculture. Big  
Aggie Land last year accounted  
for nearly \$3-billion in net  
farm income. It's the world's  
richest agricultural area,  
served only by WNAX.

POWER AND FREQUENCY--5000 AT 570  
A 927-foot, half-wave tower  
(America's tallest), plus the  
nation's highest soil conductivity  
carry Big Aggie's voice to  
one-tenth of the nation.

OWNED AND OPERATED  
by Cowles--one of  
America's great names in  
radio and publication.  
Affiliated in management  
with the Des Moines  
Register & Tribune,  
Minneapolis Star & Trib-  
une, Cowles Magazines,  
Inc.

CALL LETTERS--SIGNAL OF SERVICE  
to the Midwest Farmer for more  
than 27 years. A 1948 diary  
study showed that listeners in  
80 counties of 5 states liked WNAX  
best 90% of all quarter hours.

\*Represented by Katz.



# WNAX



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



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

# announcement: 1,000 transit vehicles radio equipped now! in big St. Louis

## Other Transit Radio Markets

*St. Louis, Mo.  
Cincinnati, Ohio  
Washington, D. C.  
Baltimore, Md.  
Kansas City, Mo.  
Houston, Texas  
Tacoma, Wash.  
Evansville, Ind.  
Topeka, Kans.  
Omaha, Neb.  
Des Moines, Iowa  
Worcester, Mass.  
Allentown, Pa.  
Huntington, W. Virginia  
Wilkes Barre, Pa.  
Covington, Ky.  
Bradbury Heights, Md.  
Flint, Michigan  
Pittsburgh Suburbs, Pa.*

KXOK-FM radio equipped buses and streetcars are now carrying over a million rides per day. This great "going to buy" market is served by KXOK-FM, Transit Radio in St. Louis.

Riders enjoy KXOK-FM's "music-as-you-ride" . . . like the news, sports, and special features . . . and act on Transit Radio sales messages. Of 17 advertising contracts expiring in December, 1949, 16 advertisers renewed. 94% renewals is proof positive of the sales effectiveness of this exciting medium.

Now is the time to discover the power of Transit Radio . . . a point of purchase medium that has proved fast, effective, and economical for local and national advertisers. Write, wire, phone, for details.



ST. LOUIS—12th & Delmar, Chestnut 3700

*Represented by Transit Radio, Inc.*

**NEW YORK**  
*250 Park Avenue  
Murray Hill 8-3780*

**CHICAGO**  
*35 E. Wacker Drive  
Financial 6-4281*

**CINCINNATI**  
*Union Trust Building  
Dunbar 7775*



LITTLE GIRL DRAWING PAIL OF WATER FROM BACKYARD WELL APPEARS IN PART OF FILM WHICH SHOWS DIVERSITY OF U. S.



DIVERSITY OF RADIO LISTENERS IS INDICATED IN SCENES WHICH SHOW YOUNG AND OLD LISTENING INDOORS AND OUT



*Do you want a superb film at  
significantly lower prices?*

# **IMPS**

*producers in 1949 of*

## **LIGHTNING THAT TALKS**

*for All-Radio Presentation Committee, Inc.*

## **TELEVISION TODAY**

*for the Columbia Broadcasting System*

## **CAREER DECISION**

*for the U. S. Army and U. S. Air Force Recruiting Service*

## **AROUND THE WORLD WITH FORD**

*for Ford International*

**TV SPOTS for BRISTOL-MYERS CO.,  
COLUMBIA RECORDS, INC., etc.**

**IMPS**

*International Movie Producers' Service  
515 Madison Avenue, New York 22, N. Y.  
ELdorado 5-6620  
Studios: Glen Cove, L. I.  
Cable Address: IMPSERVICE*





The happy life of a movie-maker: cameramen pull switch and smile (above); Ben Gradus pulls own switch (below), stands in *front* of eight-ball. Man in checked shirt in top picture is Joseph Brun, A.S.C., chief cameraman. He won membership in A.S.C. (movie honor society) recently



Watch for the  
**WCFL**  
COST STORY

**WCFL, Chicago**  
**1000 on the dial**

**Represented by the Bolling Company**





***Horrors, what's happened?***

Humorous scenes in film show furniture, other objects flying out of journalism prof's home. Prof's wife above is registering shock. Presumably she is even more shocked later on when her clothes as well start flying out of the house.





● There's a popular outdoor movie place just outside Bloomington, Indiana, on state road 37. We never took an actual traffic count past the place, but we know it's terrific! And, the screen is visible for hundreds of yards each way from the highway.

When the movie closed for the winter season it hurt us, no end, to see all that screen space going to waste. So, we made arrangements to paint a big WTTTS and WTTV in the space.

It just goes to show what extent we go to keep people constantly reminded of WTTTS and WTTV.

Ever since WTTTS went on the air, we've promoted it heavily, using all kinds of promotional plans. The cost sometimes scares us, but we've accomplished what we set out to do. WE'RE LEADING THE FIELD. Continuous merchandising—with balanced programming—has set us up in the enviable number one spot in the Bloomington market.



LET OUR NATIONAL REPS. GIVE YOU THE COMPLETE STORY

RADIO AND TELEVISION CENTER • BLOOMINGTON, INDIANA

Owned and Operated by Sarkes and Mary Tarzian



Represented Nationally by  
WILLIAM G. RAMBEAU CO.  
360 N. Michigan Avenue, Chicago

National Representatives  
BARNARD & THOMPSON, INC.  
299 Madison Avenue, New York

## FACTS THAT TALK

(Continued from page 41)

duction of customers is one of the greatest of all American inventions!

America's market place has never before been so much of a challenge—a market really worth competing for. Basic figures (in billions) look like this:

	1929	1948
U.S. National Income	87	226
U.S. Spendable Income	82	194.6
Personal Consumption Expenditures	79	178.1

This is the most significant part of the story to business men, to advertisers: In 1935 five-sixths of U.S. families had incomes *under* \$2,000 a year—84%. Ten years later more than half of U.S. families had incomes *over* \$2,000—57%. In the same period families with incomes of \$5,000 and over increased 455%. Families with incomes between \$3,000 and \$5,000 increased 455%. In the \$2,000-\$3,000 bracket the number of families increased 150%.

In 1936 the percent of U.S. families with incomes *above* "subsistence levels" was only 26.7%. Their total non-subsistence spending was \$21.1 billions in that prewar year.

By 1950 the 26.7% of families with incomes above subsistence levels had jumped to 62%, and their total non-subsistence spending was \$54.0 billions—a big pie to cut.

The people who make these figures have not only raised their standard of living enormously since the people of Ben Franklin's day. Their choice of *kinds and brands* of goods, even since 1920, has increased amazingly. All this means that American business is geared to making its profits on volume, not on price.

The key sales problem is to reach as many different families as possible, as cheaply as possible. In the late 30's, 50% of all *new* automobiles were bought by families with incomes *under* \$2,000 a year—as was most of the soap and foods and watches and all other advertised goods. That was because 80% of American families had incomes under \$2,000 a year; there weren't enough "rich" families to produce *volume* sales!

*This is the widening of the market place that keeps our mills and factories and transportation systems busy, our retail system spreading wider and deeper into the country.*

### The Voice Of The Market Place

What is advertising, anyway? It is selling at a distance . . . selling people before they get to the store . . . bringing them into the store. Advertising reaches out to people and turns them into customers *wherever the people are.*

And as the markets get bigger, advertising becomes more and more profitable to business. *As markets get more competitive, advertising becomes more and more essential to business.*

Competition is the prime mover. Of this fact top management is quite aware, even when it does not have a strong sense of advertising (this often happens because top management so frequently has its roots in production and finance rather than in sales).

Where does the primary power of advertising come from? Why, from the people themselves. Our greatest characteristic, stemming right out of our democracy, is to *want something better*. Better jobs, better food, better home furnishings, better services.

*Everybody wants them, not just a chosen few. And advertising sells to everybody! People set the objective. Advertising tells them how they can achieve it: what to get, where to get it. It is sometimes objected that advertising makes people buy goods they don't want or need. But when the product is sampled, the product takes over, largely. The second sale depends mainly on the product, and it is the second sale that makes the profits!*

Advertising appeals most to people who are most prone to try something new and better. It sells *them*. Then they, to an important degree, help to sell their neighbors.

Advertising picks out the "class market" of America in every income level. These most responsive people listen most to radio! Radio, more than any other medium, covers advertising's "class market" up and down the income-scale. The three charts accompanying this feature illustrate this in

# BIG!

To SELL the PEOPLE Who Buy  
The MOST in the **BIG**  
MIDDLEWEST

### POPULATION

Over 4 Million

### RETAIL SALES

Over 2 Billion

Use The **BIG**  
STATION

THE MIDWEST-EMPIRE STATION

**KFAB**  
30,000 WATTS OMAHA BASIC CBS

FREE and PETERS  
Representatives

HARRY BURKE  
Gen'l Manager

## Another FIRST For KDYL-TV

Afternoon programming  
aimed at women  
(naturally)  
marks another important  
"first" for Salt Lake's  
first TV station.

Availabilities  
during this  
3 to 5 p.m. period  
are unusually  
attractive.

**KDYL**  
UTAH'S NBC STATION  
AM-FM-TELEVISION

Salt Lake City, Utah  
National Representative: John Blair & Co.

*“Imitation is the  
sincerest form of flattery”*

**SPONSOR is the most  
imitated advertising  
trade publication  
today.**

**SPONSOR**

**510 MADISON AVENUE  
NEW YORK 22, NEW YORK**

part. Additional data to come will further document this fact.

#### Advertising's Role Varies

Advertising plays less of a role in the sale of an automobile than of a cake of soap. That's why an automobile manufacturer can be very inefficient in his use of media and still stay in business. Why he can, for example, concentrate his advertising on "class" markets instead of "mass markets," even though his sales depend on mass-market purchases.

If a soap company made such a basic mistake in its media strategy (when its competitors did not), it would instantly head for the rocks.

Yet advertising plays an essential role in the sale of an automobile as well as of soap. Items of frequent consumption, generally low-cost and bought often by lots of people commands heaviest advertising, it is true. Yet even products of less frequent consumption, and far more cost, depend on volume of sales for their profits.

Because they are not high frequency purchases advertising plays a highly significant role. An automobile company can sell a new car to a family normally only once in two or three years. If it wants to sell more cars that year it must reach more families.

When a soap company makes a customer through advertising, it continues to get profit out of repeat sales to that customer. But when an automobile company makes a customer, it loses him for that year, and the next and the next. Similarly for refrigerators, watches, silverware, life insurance, etc. The only way they can maintain their volume of sales is to reach lots of different families.

People don't make snap decisions about an "important" product that isn't bought very often. There is usually a long "incubation period." (Three months, it is estimated, for an automobile.) Advertising can tell the sponsor's story over and over until a final decision is made to buy.

Formal advertising isn't as good in some ways as the informal variety. It isn't spontaneous; it is more impersonal. But in some ways it is better.

It is uniform comment. It is simultaneous, authoritative comment. It is controlled comment. It is widespread.

It gets people to know about a product just the way the manufacturer wants them to hear about it.

#### Advertising's Steady Pressure

Advertising isn't a buttonhole grabber. It soaks. One advertising impact tends to be like one drop of water. It's the steady pressure that makes it most effective in finally building impulses into action.

Conscious, half-conscious, quarter-conscious . . . advertising doesn't work only by its conscious effect on people. Very often, a person doesn't know just why he buys a particular brand of goods. His purchase is the sum total of all the influences on him.

This has been demonstrated, to some degree, in surveys which have shown that people who "don't know" the product advertised in a radio program—yet who do listen to the program—are generally found to be significantly greater users of the product than non-listeners to the same program.

*They "didn't know" what was being advertised. But the program got them to buy the product just the same!*

#### How Does Advertising Work?

Ben Franklin would be fascinated with the media through which advertising exerts its force today. One of them, he would find, is the biggest thing in all America, except for the people themselves: 94% of the American people own and use radios.

The older indices of the American way of life, the automobile, the movies, the telephone, the plumbing—none of them are so characteristic of America today as radio: 94% as big as the United States itself.

It is interesting to note that any advertising medium—radio, newspapers, magazines—is a product, bought and sold in the open market place against competition like any of the products it sells to readers or listeners.

The distribution it gets depends on its own "product appeal," on how successful a product it is.

The distribution it gives depends on the same thing. The distribution of its advertising messages depends on the "product appeal" of the medium, not of the product it is helping to sell.

## FOR NEW YORK'S THIRD GREAT MARKET

ALBANY  
TROY  
SCHENECTADY

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

5000 Watts • 590 K.C.

Ask

THE BOLLING COMPANY

**WROW**  
BASIC MUTUAL

## LIKE A PARROT—

—the Joe  
in the know  
in L.A. radio

SAYS:

"Consistently  
GREATER RETURNS  
per dollar spent"



SO—

Check

1020  
KC

## KFVD

5000  
Watts

LOS ANGELES  
—BEFORE YOU BUY!

When you can get RCA  
"Know-How"... why  
take anything less?

*All types*  
of  
**PHONOGRAPH  
AND  
TRANSCRIPTION  
Records**  
RECORDING  
PROCESSING  
PRESSING

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

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

445 North Lake Shore Drive  
Chicago 11, Illinois  
Whitehall 4-2900

1016 North Sycamore Avenue  
Hollywood 38, California  
Hillside 5171

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

*First in  
the Field!*

custom  
record  
sales



Radio Corporation of America  
RCA Victor Division

*That's why it is so important to an advertiser to pick a medium whose "product appeal" is as good or better than the appeal he wants his own product to generate.*

Radio is a solvent that has largely dissolved the old divisions between markets, the "class" and "mass" distinctions that are so exaggerated by *more limited media*. People are wiping them out in their purchasing habits.

**Radio Ownership**

There are now 40,000,000 U.S. radio families:

- 94% of U.S. families own radios
- 65% have bathtubs
- 60% have automobiles
- 52% have telephones

Saturation everywhere but in the South:

- 98% ownership in Northeastern U.S.
- 95% in North Central
- 97% in the West
- 87% in the South (all the families with money!)

Saturation everywhere but on the farm:

- 96% ownership in cities over 500,000
- 96% in cities 100,000 to 500,000
- 95% in cities 25,000 to 100,000
- 95% in cities 2,500 to 25,000
- 93% in rural non-farm homes
- 85% in farm homes (but *all farmers with money*)

Not much difference by income levels, but with the emphasis on *high incomes*:

- 98% of the "top third" in income have radios
- 97% of the "middle third"
- 86% of the "low third"

Only the poorest farmers, mostly in the South, don't own radios.

**Some Interlocking Markets**

Socially and statistically, the American family has long labelled itself by its possession of an automobile and a telephone. People who own one or both are the prime markets for all nationally advertised goods. Note how thoroughly radio saturates markets:

As early as 1937...

- 95% of all urban automobile homes could be reached by radio...

95.7% of all urban telephone homes could be reached by radio. The same saturation figures hold today for families with refrigerators, washing machines, etc. Radio delivers the *complete market*.

Other media, magazines particularly, are fond of pointing out that "90% of our *circulation* owns an automobile, and so forth."

But this is a very different story than radio, which can say that "95% of all urban automobile families can be reached by radio."

*Magazines reach splinters of these markets. Radio reaches the whole market through the U. S.*

**Multiple Set Growth**

Between 1944 and 1947 the U. S. families with more than one set almost doubled: 18% in 1944, 34% in 1947.

Automobile sets climbed from 4,500,000 in 1937 to 9,300,000 in 1948. This multiple-set ownership is another indication of something not often emphasized: radio's saturation of the *upper-income markets*.

Radio's virtual saturation of all income levels often obscures the demonstrated fact that radio *first* appeals to families with money. In 1930, when only 40.3% of U. S. homes had radios, there were sets in:

- 78% of all AA homes (income over \$10,000)
- 73.7% of all A homes (\$5,000 to 10,000)
- 66.8% of all BB homes (\$3,000 to 5,000)
- 54.2% of all B homes (\$2,000 to 3,000)

In 1933, when 56.2% of all U.S. homes had radios, there were radios in:

- 87.8% of all AA homes
- 85.7% of all A homes
- 80.7% of all BB homes
- 72.0% of all B homes
- 57.8% of all C homes (\$1,000 to 2,000)

**Why Is Radio So Effective?**

A clue: at Deshon General Hospital, the U.S. Army asked a group of blind and deaf veterans which of the two senses they would sooner have restored, if they could have only one.

# HOW FAR CAN JARO HESS GO?



He's gone too far already, say some. There's the station manager in North Carolina who wrote that he got so steamed up looking at the representation of the "Station Manager" that the print burst into flame. And the New York radio director who locked his copy of the "Account Executive" in his desk because one of the agency account big-wigs "was kind of sensitive." So it's wise to calculate the risk before decorating your office with these five provocative, radio-ribbing, Jaro Hess drawings. They're 12" x 15", reproduced on top-quality enamel stock, ideal for framing.

Besides the Sponsor there's the Timebuyer, the Station Manager, the Account Executive, the Radio Director. While our supply lasts the set is yours—free with your subscription to SPONSOR. Write to SPONSOR, 510 Madison Ave., New York 22.

**FREE, with your subscription to SPONSOR**  
(\$8.00 per year)

If you think the sponsor is out-of-this-world, then wait 'til you see the four others. Jaro Hess caricatures are available only with your subscription to SPONSOR. Extra sets, available to subscribers, at \$4.00 each.

"It's a good thing advertising men don't bruise easily because these Jaro Hess satires really rib the business."

Louis C. Pedlar, Jr.  
Cahn-Miller, Inc.

"During each busy day I make it a point to look at them just once. They always bring a smile and relieve tension."

Dick Gilbert  
KRUX

"I am 100% satisfied with your excellent caricature titled Sponsor never satisfied."

The Toni Company  
Don P. Nathanson

"The pictures by Jaro Hess are splendid and I'm delighted to have them."

Niles Trammell  
NBC



**OVER 230,000  
POPULATION**

Largest population market in Illinois and Iowa, outside Chicago. Family income tops \$5,650 per year. Farm machinery manufacturing center of the nation.

*Delivering more listeners  
at a lower cost . . .*



National Representatives . . . Avery Knodel, Inc.

Say . . . . .

Are YOU being misled about  
**NORFOLK???**

Getting most for your dollars  
in VIRGINIA'S NO. 1  
MARKET?

Better double check your  
schedule NOW for this prosper-  
ous, booming area!

and get set for  
**BIG NEWS IN NORFOLK  
RADIO**  
in 1950!

ASK RA-TEL . . . .  
about

**A M WSAP F M**

Serving  
NORFOLK — PORTSMOUTH  
NEWPORT NEWS

From  
Portsmouth  
MUTUAL NETWORK

B. Walter Huffington, General Mgr.

*Eighty percent said they would  
sooner hear again.*

A moment's contemplation suggests why. They felt more "cut-off" from people, more lonely, when they couldn't hear human voices than when they couldn't see human faces.

Merely to look at a person is to see only the outside . . . to hear someone speak is to get a message from *within*, is to establish a deep contact with another personality. More than sight of other people, more than the written word, the sound of other people talking brings people together.

We respond more to speech than to the written word. This is one of the great roots of radio's power.

**One Month's Audience**

In a month, a top radio program will be heard by 50% of *all* the adults in the U.S.: the vast majority of them hearing it two or three times in the month. Consider the "Lux Theatre of the Air," for which listening data is available, as of January, 1940:

- 48.8% of all U.S. people over 18 heard it in a month
- 55.1% of all people with some college education
- 56.2% of all people with some high-school education
- 34.2% of all people without high-school education
- 47.6% of all A income people
- 54.1% of all B income
- 52.1% of all C income
- 40.4% of all D income

This is for *one program*, not for a schedule of programs.

**Inherent Selling Qualities**

Sales come out of *impact*, not out of geography. Not alone "how many," but "how hard you hit 'em" is the truer measure of success for any advertising medium. Despite radio's astonishing horizontal stretch ("how many"), it is the vertical impact—"how hard you hit 'em"—that forms radio's bedrock of value to advertisers.

Radio's "great numbers" are the *result* of its impact, both in programing and advertising, not the *cause* of it. An advertising medium must be judged by this equation: Sales value equals *circulation times frequency times impact*. It is in the powerful combination of these three elements, each increasing the value of the other two, that

radio runs away from the field.

**The Living Voice**

*Every salesman, politician, and dictator knows that what Pliny, the Younger, said over 1,800 years ago is true today: "We are more affected by words we hear, for though what we read in books may be more pointed, there is something about the voice that makes a deeper impression on the mind."*

People read alone. But they listen together. Each person tends to a greater response because response is infectious. Any automobile or insurance salesman would much rather sell a husband and a wife at the same time than try to sell each one individually.

**Radio's Pictures**

Radio has pictures, of course—the pictures people paint in their own minds. They are the greatest advertising illustrations in the world.

**More Personalized, Provocative**

Radio pictures are more personalized and provocative because they are not

*Reach*  
and **SELL**  
Southern California's  
**TOP  
QUARTER  
MILLION**  
with **KFMV (FM)**  
58,000 Watts 94.7 mc.

Pay only for the  
listeners who can  
afford your product

**KFMV**  
UNION BROADCASTING CORPORATION  
6540 Sunset Blvd.,  
Hollywood 28, California



limited by the details of printed pictures, which tend to freeze the imagination to specific details shown. The Clairol Co. found this out in a magazine campaign for a woman's hair shampoo preparation.

The black and white campaign was so successful it "progressed" to four-color illustration. Sales effectiveness immediately dropped off. They found out that a woman looking at a black and white illustration could more easily identify herself with the picture, whether she was blonde, brunette, or red-head. Any color used in the illustration which differed from the hair color of a reader made it harder for her to identify herself with the picture!

The history of the Toni Company, which had spectacular success in selling home permanent wave kits, is almost entirely a radio success story. It showed the other side of the coin: how effectively radio's "pictures" get women to buy!

#### Message and Program Linked

In space advertising the magazine or the newspaper gets the credit for the information and entertainment in its columns. In radio, it's the sponsor who gets it. It is "The Lux Theatre of the Air." Or Eversharp brings you "Take It or Leave It," etc. Sponsors have an element of audience good-will that is without parallel in space media.

Only in radio can the advertiser make a sharp pre-selection of the editorial frame and mood that will surround his sales message. In radio, the product gets its own frame—built to order in every case!

*In radio there is no competition from editorial content, because the advertiser controls the editorial content which surrounds his sales message.*

#### Sales Talk Gets Spotlight

Once the audience is collected and entertained and the time has come to sell, the program is removed, taken off the stage . . . only the sales message is there . . . the only thing on the stage. This is of great importance to advertising. Instead of the prospect's having to exert himself to focus first on editorial, then advertising content, radio does it for him. It's easier for the listener to hear the sales message than to avoid it!

## Service-Ads go to client meetings with Radio Director

"STANDARD RATE's Radio Section is always with me," says the R. D. of one large agency. "Even when I go to talk with clients I put it in my briefcase. It gives me all—and I mean all—the basic quantitative information I need on any station, except coverage. And I welcome ads in it that tell me something that the station listings don't tell, such as coverage information. Such ads are useful."

You, too, have probably noticed that many stations are supplementing their SRDS listings with Service-Ads\* that give additional buying information, like WCFL's Service-Ad shown here. Note to Station Managers: The SPOT RADIO PROMOTION HANDBOOK reports the sort of station information time buyers say they want. It's full of promotion ideas. Copies are available from us at a dollar each.



\*SERVICE ADS are ads that supplement and expand SRDS listings with useful information that helps buyers buy.

**WCFL 50,000 WATTS IN CHICAGO**  
*Radio "A" station—8,200,763 listeners in the primary...5,427,321 in secondary!*

WCFL's mail poll pattern shows response from a Primary and Secondary area with 4,616,470 Radio Homes. Total Sales Volume of \$13,247,693.000. \$ 393,047.000 per hour!

WCFL 1000 on the dial reaches an audience of 11,100,000 listeners in 11 states, 61 in Indiana, 10 in Michigan, 45 in Wisconsin and 10 in Iowa. The actual audience gets almost 100% of the program. 100% of the audience is in the Chicago area. 50% of the audience is in the Chicago area. 50% of the audience is in the Chicago area. 50% of the audience is in the Chicago area.

Area	Pop.	Radio Homes	Primary	Secondary	Total
Chicago	2,500,000	1,250,000	1,250,000	1,250,000	2,500,000
Indiana	2,500,000	1,250,000	1,250,000	1,250,000	2,500,000
Michigan	2,500,000	1,250,000	1,250,000	1,250,000	2,500,000
Wisconsin	2,500,000	1,250,000	1,250,000	1,250,000	2,500,000
Iowa	2,500,000	1,250,000	1,250,000	1,250,000	2,500,000
Illinois	2,500,000	1,250,000	1,250,000	1,250,000	2,500,000
Other	2,500,000	1,250,000	1,250,000	1,250,000	2,500,000
<b>Total</b>	<b>11,100,000</b>	<b>5,550,000</b>	<b>5,550,000</b>	<b>5,550,000</b>	<b>11,100,000</b>

Check map, see how far you can see WCFL's 50,000 watt signal. Call the BUREAU OF RADIO ENGINEERING or write direct to George F. Nelson, Inc., 333 North Michigan Avenue, Chicago 1, Illinois.

**WCFL CHICAGO, ILL.**  
**50,000 WATTS DAY and NIGHT**  
**100% BROADCASTS**  
 GEORGE F. NELSON, INC.

For your convenience WCFL runs such Service-Ads\* as this near their listing in SRDS Radio Section.

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

**Walter E. Botthof, Publisher**

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

# RADIO

*... since its commercial infancy*

# TELEVISION

*... since 1939*

## George R. Nelson, Inc.

### Advertising

Schenectady and New York City



### Man with a mission

Even a trade publication is entitled to an occasional lapse.

Ben Gradus is neither an advertiser nor an agency executive. And SPONSOR rarely writes about any others.

But this is SPONSOR's lapse. For non-sponsor Gradus is worth writing about.

Ben Gradus is director of LIGHTNING THAT TALKS. As such, he could have satisfied himself with a good film.

Yet Gradus decided that nothing would do but perfection.

The normal 15-minute commercial film uses 20,000 feet of film. Gradus shot 50,000.

The normal commercial film is shot within the confines of a single area. Gradus and his hardy crew traveled 25,000 miles.

Gradus insisted on naturalness. So everywhere he went he selected and trained non-professional actors suitably linked to the locale. Everywhere he went he taught babies, teenagers, housewives, octogenarians to perform creditably in their real-life roles.

If, after seeing LIGHTNING THAT

TALKS, you consider it something special, you may want to remember that there was something special behind it.

Gradus was a man with a mission.

### How to sell an advertiser

LIGHTNING THAT TALKS represents a serious attempt by broadcasters to bring advertisers — national, regional, and local — face to face with key facts about their medium.

Such a presentation is long past due. For years advertisers have been hampered by a lack of understanding of the advertising importance, impact, and versatility of radio. Nobody gave it to them, except in dribs and drabs.

For lack of such a presentation millions were lost to broadcasters.

The shoe-merchant who was burnt by radio advertising after using three announcements back in 1932 never came back. The newspaper boys told him why he shouldn't. The radio boys never convinced him he should.

The large automotive manufacturer who invests huge sums in every form of advertising, except radio, might quickly have changed his mind if he had been given the wherewithal to recognize that the persuasiveness of radio—its intense human appeal—works just as well for autos as it does for soaps and cigarettes. This industrialist is too busy to give much time to consideration of specific advertising problems. But little by little he picks up an appreciation of media. Radio was one that didn't get through to him.

The department store with the radio taboo certainly would take a longer look if its owners knew the basic direct-selling jobs that Schuneman's in St. Paul, ZCMI in Salt Lake City, Polsky's in Akron, and other progressive stores assign to radio—and with what effect.

LIGHTNING THAT TALKS will guarantee an initial interest . . . and at

least the beginning of appreciation of radio by thousands of advertisers who had none before.

But SPONSOR hopes that what this unique documentary develops will be only a start. Now comes the real work.

It's up to broadcasters to follow with individual showings of the film, perhaps in its briefer versions; by personal solicitation; by well-planned presentations pinpointing radio's place in the advertiser's scheme of things.

We recommend that this Souvenir Issue of SPONSOR, prepared as a facts and figures supplement to the film, be used to the fullest.

The forces that bring about as important a presentation as LIGHTNING THAT TALKS augur well for the future sales aggressiveness of radio. Radio is a great medium . . . and it will be greater for remembering that there's no substitute for constructive selling.

### How to see the film

The word is spreading that radio has something in LIGHTNING THAT TALKS. During the past week or two inquiries have been received at SPONSOR from advertisers and agency executives who want to see the film and wonder how that can be arranged.

On page 42 of this issue is a story describing the industry's plans for showing the film to sponsors, prospective sponsors, and advertising agency personnel. As SPONSOR went to press the dates of area showings were not sufficiently defined to be published. These will be released by the BAB.

Stations in your own area will be glad to provide further information on showings. SPONSOR will be happy to answer questions and to dig up any data available on dates of showings in specific areas. The BAB office, 270 Park Avenue, New York City, is acting as clearing house for showing dates.

## Applause

### Awareness of radio: 1950

Long before the first showing of LIGHTNING THAT TALKS, national and local advertisers and agency executives were asking when and where they might see the film.

Many such queries came to SPONSOR.

To us this wave of interest repre-

sents several things.

It indicates a keen awareness of radio: 1950 variety. It reveals the commercial vitality of the most extensive advertising medium available.

It expresses the urgent need for radio presentation material that will help advertisers appreciate the importance of the medium.

It represents a basic interest in all advertising, and a deep desire on the part of advertisers to place the several mediums in their proper perspectives.

LIGHTNING THAT TALKS will contribute substantially to a better understanding of radio.

SPONSOR is pleased to note the widespread receptivity to its message.



**ROPED!  
TIED!  
READY FOR BRANDING!**

That's the breezy Arizona way of telling you that more than

**HALF A MILLION ARIZONANS**

who, annually, spend more than

**HALF A BILLION DOLLARS**

in KOOL's retail trading area provide a ready-made, loyal audience

**for YOUR SALES MESSAGE**

— made doubly responsive by KOOL's active showmanship and local promotion

+ the consistently top-Hooperated

**COLUMBIA NETWORK PROGRAMMING**



Key Station of the  
Radio Network of Arizona.

**KOOL, Phoenix  
KCKY, Coolidge  
KOPO, Tucson**

100% coverage of Arizona's  
richest area comprising 75%  
of the State's population.

**Your COLUMBIA Station**

IN ARIZONA

**5,000 WATTS DAY and NIGHT 960 KCs**

Phone, wire or write for availabilities today

NATIONAL REPRESENTATIVES

George P. Hollingberry Co.

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



# Makes You Stronger!

The right kind of food builds you up.  
And so does Radio Sales research.

Take the case of the food sponsor who wanted to be stronger in Intermountain America. A Radio Sales Account Executive — backed by the most resourceful research department in spot radio — showed him how he could get 3 times as many listeners at less than one-third the cost-per-thousand. By switching to KSL in Salt Lake City. So he did.

You, too, can make your advertising so powerful it'll pick up extra-heavy profits . . . in 13 of your most important markets. Just call . . .

## **RADIO SALES** *Radio and Television Stations Representative...CBS*

Representing WCRB, WFEL, WTOP, WCAI, WRVA, WAT, WAPI,  
KMOX, WBBM, WCCO, K L, KNX, KCB, WEP, TV, WCAU, TV, WRVY,  
WAFM-TV, KSL-TV, KTTV and the Columbia Pacific Network