

SPONSOR

For buyers of broadcast advertising

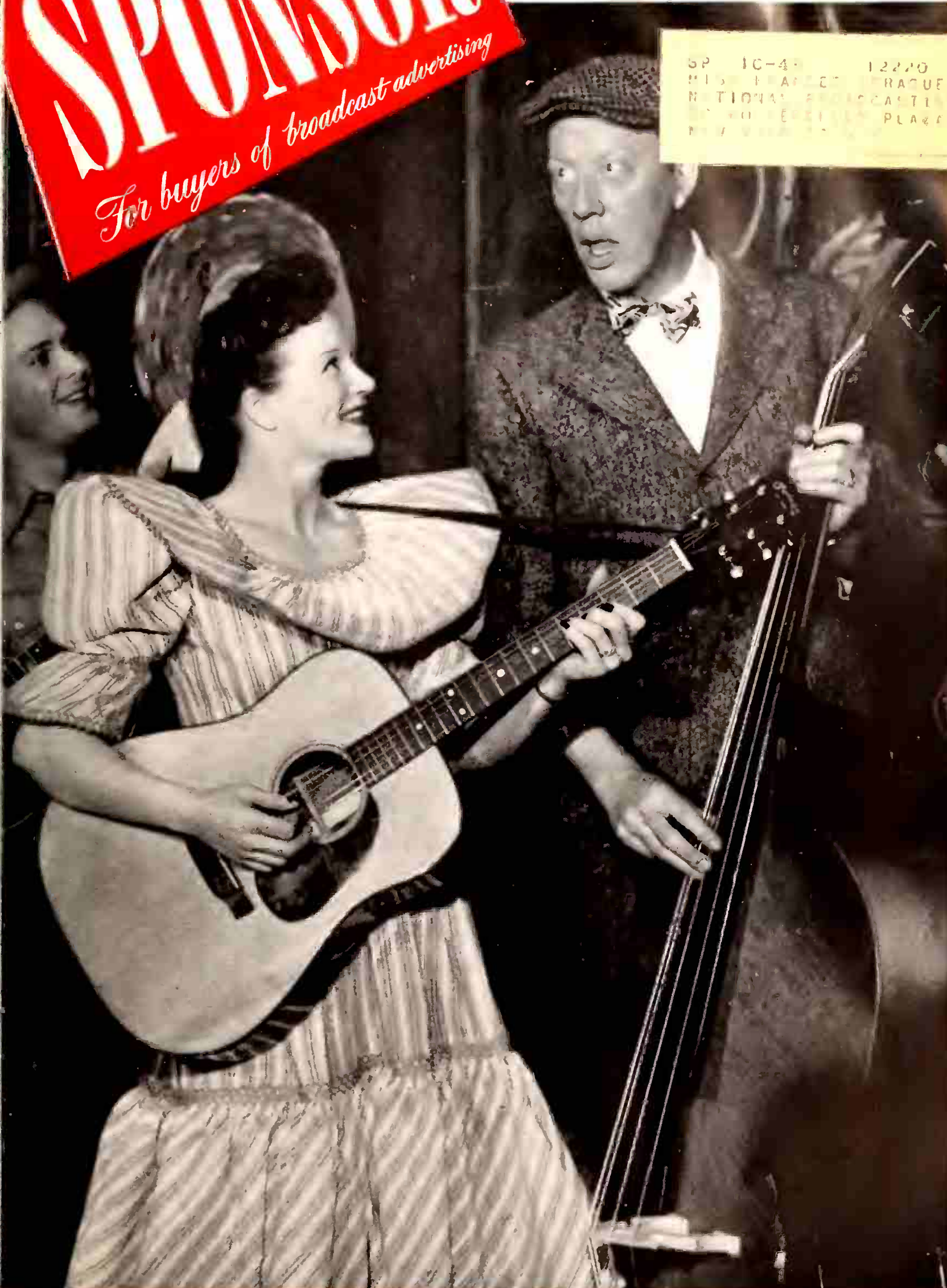
RECEIVED
MAR 15
GENERAL
2 CENTS 2

UNITED
BALTIMORE
MD.

Multiple sets in the home — p. 27

Continued from p. 1
Consumer's humanity pays off for sponsor—See p. 4

SP 10-45 12270
MIS. PERFECT TRACUE
NATIONAL BROADCASTING
3000 KENNEDY PLACE
NEW YORK 17, N.Y.



- Sponsor Report page 1
- Outlook page 8
- News & new page 13
- Sponsor W. Alton Jones page 16
- P.S. page 18
- U. S. steel page 24
- Planned spontaneity page 26
- Coffee on the air page 28
- Disk jockeys page 30
- TV dictionary page 34
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- Radio Results page 40
- Sponsor Speaks page 45
- Applause page 44



Facts and Facilities

on that bright new picture
in Louisville

General

Frequency: Channel 9—Power: 9.6 kw video
GE 12-bay high gain antenna, 529 feet above
average terrain

Studio Facilities

Two studios, 40' by 62' and 30' by 50'
Two cameras
Complete studio kitchen
Complete film camera chain
Two 16 mm film projectors
Standard 3 1/4" x 4" slide projector
Opaque projector

Programming

CBS network and local live programming
in the WHAS tradition

Movie Production Facilities

(silent)
Bell & Howell model 70H 16 mm movie camera
with allied equipment
Bell & Howell model 153 movie camera
with allied equipment
Facilities for cutting and editing 16 mm movie film

Remote Facilities

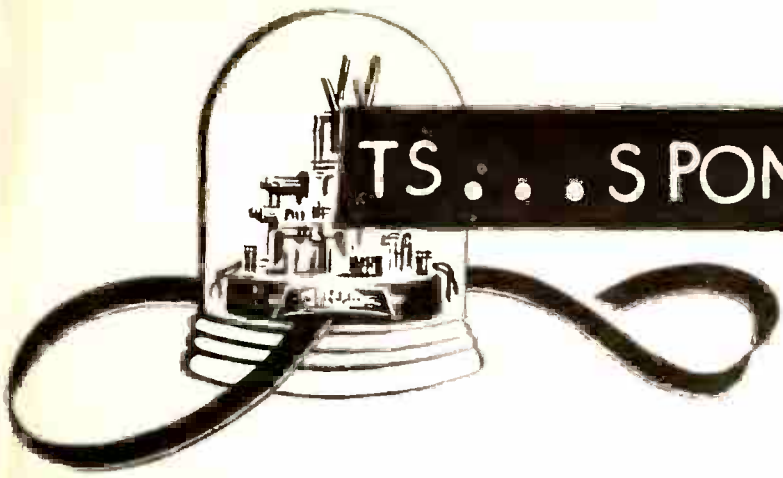
Mobile unit
Two cameras
Microwave equipment
Zoomar lens



Coming March 20: Television in the WHAS Tradition

REPRESENTED NATIONALLY BY EDWARD PETRY & CO. ● PRIMARY AFFILIATE CBS TELEVISION NETWORK

ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES



TS... SPONSOR REPORTS...

... SPONSOR REPORT

13 March 1950

Confusion ends with sale of national Hooperatings

Confusion era of national radio and TV ratings appears over now that Nielsen has acquired national Hooperatings. Lines now firmly drawn in broadcast measurement field with Nielsen national authority and Hooper confining activities to local level from which he has been deriving some two-thirds of his revenue. Diminishing radio network market reported to be basic reason for Hooper's exit. Hooper feels that future of audience measurement is in TV though his national TV ratings have also been sold to Nielsen. National Hooperating subscribers numbering about 100 will receive Nielsen service after brief transition period.

-SR-

Kaiser-Fraser launches vigorous spot drive

Latest Kaiser-Fraser cars were given good kickoff to New York buyers with high-powered spot campaign on seven AM stations and three TV outlets. In all, William Weintraub & Company, K-F agency, placed 118 radio and 29 TV announcements--a forerunner of similar campaigns in other cities when new models are displayed.

-SR-

Interest in spot continues at record pace

Spot enjoyed record month in January; trend continues. Borden Co.'s plan to use extensive spot campaign in 80 markets through Young & Rubican is new indicator of advantages spot offers certain kind of advertisers. In case of Borden, its County Fair network show, which will be allowed to expire April, achieved purpose sought nationally. That purpose was brand-name recognition. The flexibility of spot will enable it to combat competitive factors as they arise. Since Borden Co. is not a national advertiser in the sense that General Motors or General Foods are, company feels that spot will better serve its hard, down-to-earth sales needs.

-SR-

\$100,000 for Army recruiting drive

That's only the spot figure that has been allocated for use in 52 key cities to advance the Army reserve program. Close to 40 percent of the Army-Air Force recruiting budget is earmarked for radio and TV (about \$636,000). Broadcast Advertising Bureau and correspondence from station management have served to make Army aware of radio's advertising potential. (See SPONSOR 27 February, page 8.)

-SR-

Family income on rise

Eight million families had incomes over \$5,000 in 1948, according to Census Bureau income study. Ten million families had incomes under \$2,000. About half of latter families were headed by farmers or laborers. Buying power of farm families is understated, however, since report covers only cash income, Census release warned. Median income of U. S. families was \$3,200, an increase of \$150 over 1927. In the over \$5,000 bracket, more than a third of the families were headed by professional or semi-professional workers, proprietors, managers, or officials. Complete details are given in Census Bureau's "Current Population Report", No. 6.

Transit radio business booming

More national business signed on transit radio in past two months than during entire previous 14 months of its national sales activity. Manhattan Soap, through Duane Jones, has signed for six transit markets starting in mid-April. Other recent national accounts include General Foods for Birdseye frozen foods through Young & Rubicam; Bower & Black for Blue Jay through Henri, Hurst & McDonald and Seeck & Kade Inc. for Pertussin through Erwin, Wasey Inc. Latest additions to transit radio markets are Minneapolis and St. Paul.

-SR-

Report on TV network sponsor mortality

Of 37 national advertisers on television networks in 1948, 14 continue on the air today, according to Rorabaugh Reports on television advertising. Two of these are CBS-TV's Ford and Lipton accounts and following going strong on NBC-TV: Chevrolet, Colgate, Firestone, General Foods, Gillette, Texas Co., Kraft, Liggett & Myers, Philco, Procter & Gamble, RCA and R. J. Reynolds Co.

-SR-

General Foods steps up its ad campaign

General Foods has announced plans to expand its advertising in the major media including radio and TV; Minute Rice, Birdseye Frozen Orange Juice, the Swans Down Mixes, Maxwell House Tea and some of Post cereals expected to come in for extra-heavy advertising promotion.

-SR-

TV accounts decline in January, up in February

Number of TV accounts in two categories showed a decline in January over preceding month. This can be attributed to Christmas business which saw many TV outlets breaking new records. Network TV showed gain with 93 accounts against 89. Spot accounts declined from 427 in December to 399 in January while local retail accounts totaled 1,687 in January against 1,800 in December. Increased activity reported in February.

-SR-

Radio listening continues in TV homes

In their eagerness to find out what's happening to radio listening when television enters a market, agencies and advertisers have all but overlooked a very important fact. To wit, a good deal of radio listening goes on simultaneously with TV viewing. In a current report (The Television Audience of Today—No. 12) Advertest Research reveals that in 10.8 percent of radio-TV homes in the New York market both radio and television sets are in use between 9-9:30 p.m. Monday through Friday. Between 11-11:30 p.m. the drop is only slight, to 9.9 percent. Peak of simultaneous use of radio and TV sets comes earlier on Saturday and Sunday, with 16.3 percent and 15.6 percent for the first and second half hours. The survey was made the first week in February with a sample of 546 television homes distributed in New York's five boroughs and ten counties of Northern New Jersey. Radio listening in TV homes is coming back strong between hours of 4 and 7 pm when kiddies are monopolizing TV viewing of puppet shows and cowboy thrillers. Mama and Papa are resorting to radio to renew their acquaintance with such adult fare as soap operas, music, news.

(Please turn to page 42)

On
MARCH
25th



Celebrates its
25th
ANNIVERSARY

IN ROCHESTER we are properly marking this Anniversary by showing, in varied ways, our gratitude to our listeners . . . for this IS "the station listeners built"!

ON THIS PAGE we want to express to sponsors, their agencies and our other friends in broadcasting circles nationwide our sincere appreciation for all your favors during these twenty-five eventful years!

James O. Wing
General Manager,

For the Staff of WHEC, Rochester, N. Y.



FEATURES

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P. S. 18

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Sponsor Speaks 64

Applause 64

Cover shows two favorites on WLS Nat'l Barn Dance, Lulu Belle and Cousin Tilford. Their folksy broadcast sells. (Story page 26.)

How many radios in your home?

The trend toward radio in every room listening gives advertisers multiple impressions. This is one of radio's major developments in the past ten years 21

Steel melts the public

Over 50 percent of U. S. Steel's advertising budget goes toward winning friends, especially stockholders and employees. USS to spend \$1,267,000 on air in 1950 24

Keep your program natural

Planned spontaneity is a fine art with many a sponsor and station. Seemingly off-hand programs have been among the most successful 26

The seafaring coffee merchant

Radio sold more "26" Coffee for Isbrandtsen & Sons in 30 days than newspapers had in one year. Spunky steamship line knows how to sail into new sales territories 28

The d.j has a big responsibility

Unless every record is judged on its programing merit, the sponsor and listener are being shortchanged. SPONSOR reveals some disk jockeys are influenced by record companies 30

TV dictionary

Final part of most complete compilation of TV definitions gathered to date. SPONSOR has published the dictionary in booklet form as an added service 34

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IN FUTURE ISSUES

Radio is backslap-happy

Peabody award tops SPONSOR's ballot, but there's no redwood in the forest of radio awards 27 March

Department store radio

Department stores in many parts of the country are using radio . . . with great results. This refutes an old "tradition" 27 March

Music library service

Commercial use of transcribed music programs built from music libraries will reach an all-time high of over \$25,000,000 in 1950 27 March

Foreign language broadcasting

You can talk turkey to potential customers no matter what language they speak . . . as many an advertiser has discovered

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



WHEN you get right down to it, programming Know-How is what makes the difference between a *great* station and "just another station." And this difference is what makes great stations *outstanding advertising values!*

We of KWKH have had 24 years' experience in our Southern market. As a result, we've got a "native-son" approach to the Southern mind, heart and ear—a knack for programming that's unmatched in this area. The proof? Latest Shreveport Hoopers (Dec. '49-Jan. '50) credit KWKH with *top* ratings in *all* periods—

KWKH is 70.9% higher than the next station for Total Rated Periods—is actually 118.9% higher, weekday Mornings!

BMB and mail-pull figures prove that KWKH does an equally superior job in *rural* areas too. . . . Let us send you all the facts about KWKH's sales-influence in the prosperous New South!

50,000 Watts • CBS •

KWKH

SHREVEPORT

**Texas
LOUISIANA**

**Arkansas
Mississippi**

The Branham Company
Representatives

Henry Clay, General Manager

FIRST...

on WTAR-TV, Norfolk

Benrus	Lucky Strike
Bulova	Mohawk
Bristol-Myers	Pall Mall
Chesterfields	Procter & Gamble
Colgate	RENUZIT
Firestone	R C A
Ford Motor Co.	Sealtest
Kraft Foods	Texaco
Lever Bros.	

... These big advertisers have already signed up for valuable Television franchises in the Norfolk Metropolitan Market. They are going on the air with WTAR-TV on April 1st.

WTAR-TV is the first and only television service for this big, eager, and able-to-buy market of 150,000 families.* Inter-connected to supply full NBC service. With a new \$500,000 TV and Radio Center and a completely equipped RCA Mobile Unit, WTAR-TV can put your products in the selling picture. Act now, call your Petry man for quotation of the few choice franchises still available, to start April 1.

*Sales Management, Survey of Buying Power, May 10, 1949



NORFOLK, VIRGINIA

Inter-Connected NBC Affiliate

Nationally represented by
Edward Petry and Company, Inc.

510 Madison

LIGHTNING THAT TALKS ISSUE

Congratulations on the 30 January issue. Not only its size but its content also made it a thing of beauty.

JOHN PATTISON WILLIAMS
WING
Dayton, Ohio

I have just read your very fine LIGHTNING THAT TALKS issue cover to cover, and I know that I won't be happy until I have my own copy of SPONSOR every two weeks.

Please enter a subscription in my name to be sent to the office, and bill us for one year at \$8.00.

Must have those pictures by Jaro Hess!

ED LAGRAVE
Radio Director
Lessing Advertising
Des Moines, Iowa

Heartiest congratulations for your major contribution to the industry with the LIGHTNING THAT TALKS issue.

Please send me 20 additional copies for distribution to our key accounts.

ROBERT W. FERGUSON
Stations Manager
WTRF & WTRF-FM
Woodmont, Ohio

I want to congratulate you on your terrific Souvenir Issue of 30 January.

You are certainly giving LIGHTNING THAT TALKS a splendid send-off.

E. P. H. JAMES
Director of Promotion
Steuben Glass
New York

I thought the Souvenir edition a superb issue and one that should do the cause all kinds of good.

CHARLES HAMMOND
Vice-President
NBC
New York

Just wanted to add my note of congratulations to the many which you are without doubt receiving on your

For...
complete coverage



...look to WHTN

WHTN's .5 mv/m contour wraps up the rich Huntington market better than *any other station*, regardless of power. Cost is lower, too. Add to this an FM bonus on WHTN-FM, most powerful FM station in the Central Ohio Valley, and you've got a low-cost, high power medium for tapping the gold in these hills. Take a look at the Huntington Market ...\$300,000,000 in retail sales...then make up your mind to get your share by using WHTN and WHTN-FM.

THE POPULAR STATION



HUNTINGTON, W. VA.

For availabilities rates and other information, wire, write or phone

Pace-Wiles, Inc., Advertising
Huntington, West Virginia
National Representatives

very beautiful and effective LIGHTNING THAT TALKS edition.

JIM O'BRYON
Mutual Broadcasting System
New York

JARO HESS FANS

I subscribe to SPONSOR at two of my three stations; in fact I'm now a SPONSOR advertiser—but to date have not received a set of your Jaro Hess caricatures. Am I not entitled to a set?

DAVID M. SEGAL
KTFS
Texarkana, Texas

I did not receive the last two issues of SPONSOR—just received the 13 February issue. Was particularly interested in getting the LIGHTNING THAT TALKS issue which was scheduled for 30 January. Please send along that copy anyway.

I am enclosing a check for \$2.50 for set of Jaro Hess pictures. On page 46—13 February—it says \$4.00 but I didn't see that; I could only see the one on page 62 where it says \$2.50.

BILL WINSETT
Station Manager
WDXI
Jackson, Tennessee

I happened to see your Jaro Hess cartoons in Sid Strotz's office and was very amused by them.

Since our office receives three copies of your magazine. I wonder whether it would be possible for us to get a set of these cartoons.

CHARLES CHAPLIN
Brisacher, Wheeler & Staff
Los Angeles

We have noticed your offer of drawings which appeared on page 125 of your 30 January issue. We have been subscribers for some time but I cannot recall that we have ever received a set of these drawings.

We would like very much to receive such a set.

CHARLES E. ANDERSON
Knox Reeves Advertising
Minneapolis, Minnesota

• Jaro Hess drawings, suitable for framing, are available to new and renewal subscribers without charge. To others, the cost is \$4 for the set of five.

(Please turn to page 61)



**KRAFT FOOD
PRODUCTS**

are on CKAC
because CKAC
reaches
450,000
French radio
homes,
or 7
out of every 10
in Quebec

CBS Outlet in Montreal

Key Station of the
TRANS-QUEBEC radio group



CKAC

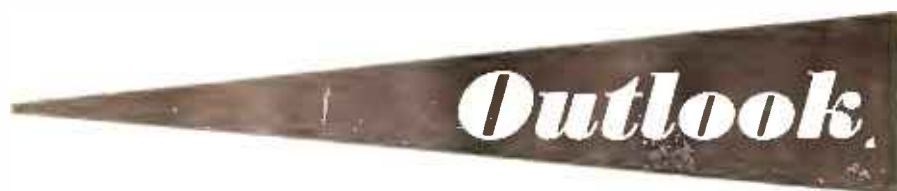
MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago

William Wright - Toronto



Radio audience increase indicated for late afternoon, early evening hours

Audience measurement surveys now being made will show listenership on the increase for radio's late afternoon, early evening shows. With Junior monopolizing the TV, mom and dad are turning to their radio sets for adult fare.

Negro market a replacement for foreign language audience

Big city stations can look for the Negro audience to replace the foreign language audience should need arise. Americanization of foreign born listeners; their gradual assimilation; lack of interest amongst second and third generation Americans to Old World folkways may mean a decline in foreign language listeners. Commercials and programs slanted to the Negro market ("The Forgotten 15,000,000," 24 October SPONSOR) could replace a declining foreign language group.

Papaya juice to vie with frozen juice concentrates

Frozen orange juice has boomed with the aid of spot radio; sales are high for Minute Maid, Hi-V, and Snow Crop. Now, frozen papaya juice is due to get into the act. Two Hawaii businessmen are turning out a thousand cases a day; the two men expect to flood the mainland with the nectar by this spring. Look for a radio campaign to start shortly.

Auto manufacturers may plug trucks instead of passenger cars

The big auto makers (Ford, General Motors, Chrysler Corporation, Hudson) have used spot radio effectively to spur 1950 car sales. Now they may give some of the air time over to hyping truck sales. Although Chevrolet, Ford and Dodge report their best January truck sales in history, the industry generally believes it will sell fewer trucks this year than last. Price cuts, automotive changes, and increased heavy model ads may be the solution.

Home builders may set record for 1950 construction

Ground was broken for 30,000 houses and apartment dwelling units this past January—30,000 more than in January, 1949—and 1950 looks like a record year. While trying to lower building material costs, construction men are using radio to appeal to the mass market. Among the users of spot radio was the Levittown development. Now, Mastic Acres Incorporated, another Long Island project, is turning to radio and TV spots with a \$200,000 budget. Home builders throughout the nation will follow suit.

NAB, foreign language stations to aid the census taker

More than 200 foreign language stations throughout the country will help the census taker on 1 April. Spots and five-minute features are being prepared for distribution to these stations by the NAB Foreign Language sub-committee to help the new citizen understand the first census in ten years. Community leaders will read foreign language scripts which ask listeners to welcome the census taker as a friend. Among the New York stations participating will be WOV, WBNX, WWRL, WLIB and WHOM.

Anti-histamine ad barrage may lag this spring

The antihistamine manufacturers are still spending millions of dollars in advertising; but they may decrease their ad tempo. One reason may be the investigations by the Food and Drug Administration and the American Medical Association; other reason is the advent of spring weather. First to drop out of radio is Anahist. Their two Mutual programs, *True or False* and *The Falcon* bowing out on 1 April and 26 March respectively.

1950 ad battle looms between transportation services

Airline business increased slightly while rail and bus transportation faltered a bit. Continuing the battle for passenger traffic, the railroads and airlines will maintain or increase ad budgets. New York Central System's ad outlay may be near \$800,000 with radio spots used extensively. Airlines, meanwhile, are becoming increasingly aware of value of spot radio.

Hollywood starting to recognize radio as ad medium

The movie moguls may be wising up to the fact that radio ads can bring people into theatres. Long identified with newspaper ad lineage, Hollywood is now turning to spot radio to bolster sagging attendance figures. Eagle Lion has plugged several pictures on the Yankee network: 20th Century Fox used radio for "12 O'Clock High" and RKO got on the radio bandwagon with a spot campaign for "Stromboli." Look for the practice to continue: popcorn alone can't combat the video menace.

Radio and TV set sales continue upward climb

The usual after-Christmas drop in demand which characterizes radio and TV set sales has not materialized. Radio sales are doing well and TV set sales have totalled more than 400,000 for four consecutive months including January.

Alaska fertile field for U. S. radio

American advertisers are invading Alaskan territory. Recent advertisers include Anheuser-Busch Inc. for Budweiser beer; Best Foods for Nucoa margarine; and Pillsbury Mills. Recent affiliation of KFAR, Fairbanks, and KENI, Anchorage, with NBC should point up to U. S. sponsors territory's value saleswise.

97% depend on WLS for live stock markets

Recent study shows penetrating power of WLS friendly service

Powerfully demonstrating how friendly, year-round service brings complete market dominance to one radio station, the study just completed by the Chicago Producers Commission Association brought answers from 1,086 leading Midwest live stock producers—with 97% mentioning WLS among the stations they depend on for live stock market reports.

77% Say WLS First

The question asked in the independent survey was: "What radio stations



Bill Morrissey, whose twice-daily broadcasts direct from the Union Stock Yards are "must" listening for live stock producers in four states.

do you depend upon for live stock market reports? Please list these stations in order of their importance to you."

28.8% gave only one station—WLS. Another 49.1% put WLS first among the stations listed, making a total of 28.8% plus 49.1% or 77.9% who rank WLS first!

Pioneering Pays

It was in 1924 that WLS first pioneered in live stock market reports by radio and that same year brought several letters from farmers who had increased their profits by following the new radio reports.

Continuing through two and a half decades, WLS has maintained and vastly improved its service, not only to live stock producers, but to grain farmers, dairymen, fruit growers, poultrymen—the whole business and agricultural backbone of the rich Chicago Midwest served by the WLS 50,000 watt, clear channel signal.

WLS for the Family

With daily service building the confidence and listening loyalty of Midwest farm and business men, the station's entertainment has been geared to hold the interest of all the family, so that WLS broadcasting attracts the solid family population that is the ba-

sis of Midwest growth and prosperity.

In 1949, 772,775 people saw WLS entertainers at state and county fairs, theaters and community events while the same entertainers and air personalities were drawing more than a million letters. Every Saturday night sees the Eighth Street Theater sold out for two performances of the WLS National Barn Dance.

This combining wholesome, family entertainment and the service Midwest agriculture and business need every day of the year, is unique with WLS—no other radio station duplicates this programming that goes right to the hearts of Midwest folks in city, town and farm.

For example, in the recent live stock producers survey, with WLS being ranked first by 77% of all those responding, the nearest other station was first choice with only 12.4%—less than one-sixth as many. WLS received almost as many mentions as *all* the other 78 radio stations combined—showing again the penetrating power of well-established, well-planned radio service.

To find out more about how WLS programming can reach this market for your product, see a John Blair man or write:

WLS, the Prairie Farmer Station, Chicago 7, Illinois. 50,000 watts, clear channel, ABC network.

**THERE'S A SPECIAL
COVERAGE PROBLEM ON
THE PACIFIC COAST, TOO!**



WE HAVE A SPECIAL PROBLEM out here on the West Coast because we're different—geographically and geologically. The Pacific Coast is a big area. It's broken up by mountains as high as 14,495 feet, and the marketing areas are far apart.

The great distances between markets, the mountains, the low ground conductivity—all make long-range broadcasting impractical. Yet Don Lee is the only network out here that does not rely on long-range broadcasting. Only Don Lee is especially designed for the Pacific Coast.

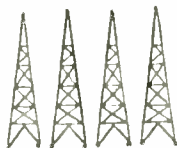
Only Don Lee offers a radio umbrella for each of 45 local markets—a local network outlet of the proper size to completely cover that market for the least possible amount of money.

Equally important, with Don Lee—and only with Don Lee—you can get radio coverage to meet specialized distribution requirements. You buy all *or part* of Don Lee's 45 stations to get coverage of all *or part* of 45 local marketing areas—with no waste.

LEWIS ALLEN WEISS, *Chairman of the Board* · WILLET H. BROWN, *President* · WARD D. INGRIM, *Vice-President in Charge of Sales*
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA · *Represented Nationally by JOHN BLAIR & COMPANY*

Of 45 Major Pacific Coast Cities

ONLY 10
have stations
of all 4
networks



3
have Don Lee
and 2 other
network stations

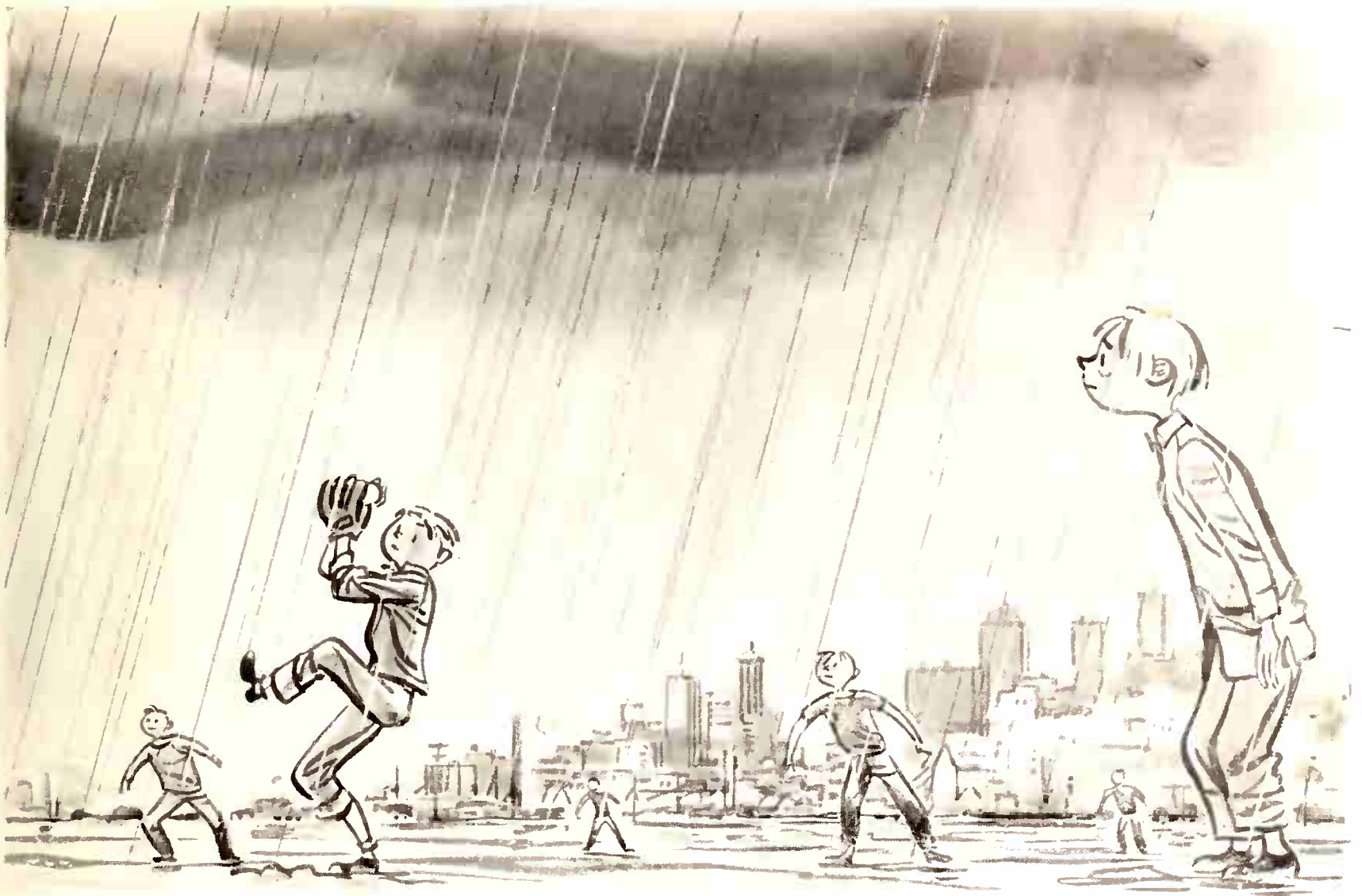


8
have Don Lee
and 1 other
network station



24
have Don Lee
and **NO** other
network station





On the Pacific Coast, about 14 million people spend 15½ billion dollars per year. Only Don Lee sells them where they live. And Don Lee sells them from their own local network stations with all the local selling influence enjoyed by such a station.

If you're selling Pacific Coast consumers (whether you're selling all or some), remember our specialized coverage. Use the *only* radio network especially designed for the Pacific Coast: DON LEE.

Don Lee Stations on Parade: KPRL—PASO ROBLES, CALIFORNIA

A glance at a topographic map of California will show you why KPRL is important to the rich agricultural area of northern San Luis Obispo County. The trading center of this area, Paso Robles, is completely surrounded by mountains and KPRL is the ONLY network station within easy tuning distance. Folks in the Paso Robles area depend on KPRL for network and localized radio service. You can depend on all 45 Don Lee stations to deliver your sales story to 99.8% of total Pacific Coast population!

The Nation's Greatest Regional Network





Willie Wish's sponsor . . .

Marott's Shoe Store, says this about that powerful puller in Indianapolis:

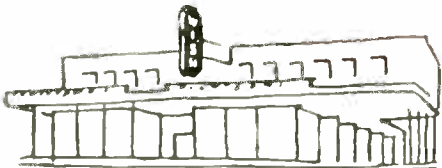
"We like being on the spot —"

For the past two years Marott's has sponsored 8 spots a week selling shoes to every member of the family.

This is one of many successful firms who have found that consistent use of spot announcements over WISH pays off.

Ask any Free and Peters "Colonel."

that powerful puller in Indianapolis . . .



wish

OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

13 March 1950

SPONSOR

New and renew

These reports appear in alternate issues

New on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
Brock Candy Co	Liller, Neal & Battle	CBS 40	Sunshine Sue; Sat 7-7:30 pm; April 1; 13 wks
Colgate-Palmolive-Peet	William Esty	CBS 23	Program unnamed; M-F 4-4:30 pm; April 3; 52 wks
General Mills	Knox-Reeves	CBS 173	Wheaties Welcomes Back Baseball; Sat 10-10:30 pm; April 15 only; one-time shot
Green Spot Inc	Phillip J. Meany Co	ABC 70	Surprise Package; Th 1-1:30 (Co. sponsors 3-3:15 CST spot); March 2; 18 week extension of Coast program
Hot Point	Maxon	CBS 173	Program unnamed; Sun 5-6 pm; April 9 only; one-time shot
Liggett & Myers	Cunningham & Walsh	CBS 172	Godfrey Digest; Sat 9:30-10 pm; Jan 28; 52 wks
Phillips Petroleum	Lambert & Feasley	CBS 61	Rex Allen Show; Fri 10-10:30 pm; March 17; 52 wks
Pillshury Mills	Leo Burnett	CBS 173	Arthur Godfrey; M, F alternate 10:15-30 am; April 10; 8 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	CBS 151	Sing It Again; Sat 10:45-11 pm; March 11; 52 wks

Renewals on Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start, duration
George A. Hormel & Co	EBD&O	ABC 224	Music With The Girls; Sun 6:30-7 pm; March 12; 52 wks
Johnson Wax	Needham, Louis & Brorby	NBC 165	Fibber McGee & Molly; Tu 9:30-10 pm; March 28; 9 wks
Lever Brothers	Ruthrauff & Ryan	CBS 88	Aunt Jenny; M-F 12:15-30 pm; March 20; 52 wks
Mail Pauch Tobacco	Charles Hoyt	MBS 150	Sports For All; Th 8:30-55 pm; March 23; 52 wks
Pillshury Mills	Leo Burnett	CBS 154	Grand Central Station; Sat 12:30-1 pm; Feb 25; 14 wks
Procter & Gamble	Benton & Bowles	CBS 146	Perry Mason; M-F 2:15-30 pm; April 3; 52 wks
Christian Science Monitor	H. B. Humphrey	ABC	The Christian Science Monitor Views The News; Tu 9:30-45 pm; 52 wks
William H. Wise & Co	Thwing & Altman	ABC 62	Get More Out of Life; Sun 10:15-30 pm; (was on a one-time basis Jan 22) extended 12 more weeks
Williamson Candy Co	Aubrey, Moore & Wallace	MBS 185	True Detective Mysteries; Sun 5:30-6 pm; March 5; 52 wks

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Kelly Anthony	KFI-TV, L.A., dir	Same, asst to gen mgr
Lance Ballou Jr	NBC, N.Y., adv and prom dept	Same, supervisor of sls planning div
Claude Barrere		Foreign Language Quality Network, N.Y., gen mgr
John E. Barrett	WKY, Evansville, sls mgr	Same, mgr of operations
Norman Boggs	WMCA, N.Y., gen mgr	Same, exec vp and member of board of dir
Vincent F. Callahan	WQQW, Washington, D. C., dir of prom and publ svc	Same, sls dir
Wendell Campbell	WCCO, Minneapolis, gen mgr	CBS Network Sales, Chicago, Western sls mgr
Douglas Day	Buchanan & Co., N. Y., exec vp	Du Mont, N.Y., dir of adv of tv receiver sls div and network and company owned stns (broadcasting division)
Jacqueline L. Dodge	NBC, N.Y.	WDTV, Pittsb., acct exec
Robert M. Dooley	KFAB, Omaha, natl sls	WOW, Omaha, natl sls mgr
Willis K. Freiart	WBAL, Balto., AM & TV prog mgr	Same, WBAL-TV sls mgr
James C. Hirsch	Free-lance in Chicago	WNBT, N.Y., acct exec
Robert Z. Morrison Jr	WFIL, Phila., charge of new sls development	NBC Spot Sales, N.Y., acct exec
Donald A. Norman	WNBC, WNBC-FM, WNBT, N.Y., asst mgr of stns	Same, sls dir
Bernard H. Pelzer Jr	Owen & Chappell, N.Y., acct exec	NBC Spot Sales, N.Y., acct exec
L. B. Rawlins	Westinghouse Radio Stations, Phila., mgr of industrial relations	KYW, Phila., mgr
Roger D. Rice	KING, Seattle, acct exec	Same, natl sls mgr
Francis F. Sanford	Fortune Magazine, N.Y., adv dept	WNBC, N.Y., acct exec
Neville Shanahan	WJTN, Jamestown, N.Y., sls	WKBW, Buffalo, sls
Al Tyler	WSUA, Bloomington, gen mgr	WKY, Evansville, sls mgr
Perry Walders	WQQW, Washington, D. C., comml mgr	WTTG-TV, Washington, D. C., sls exec
Gene Wilkey	WCCO, Minneapolis, asst gen mgr	Same, gen mgr
Chris J. Witting	Du Mont, N.Y.	Same, gen mgr of tv network

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

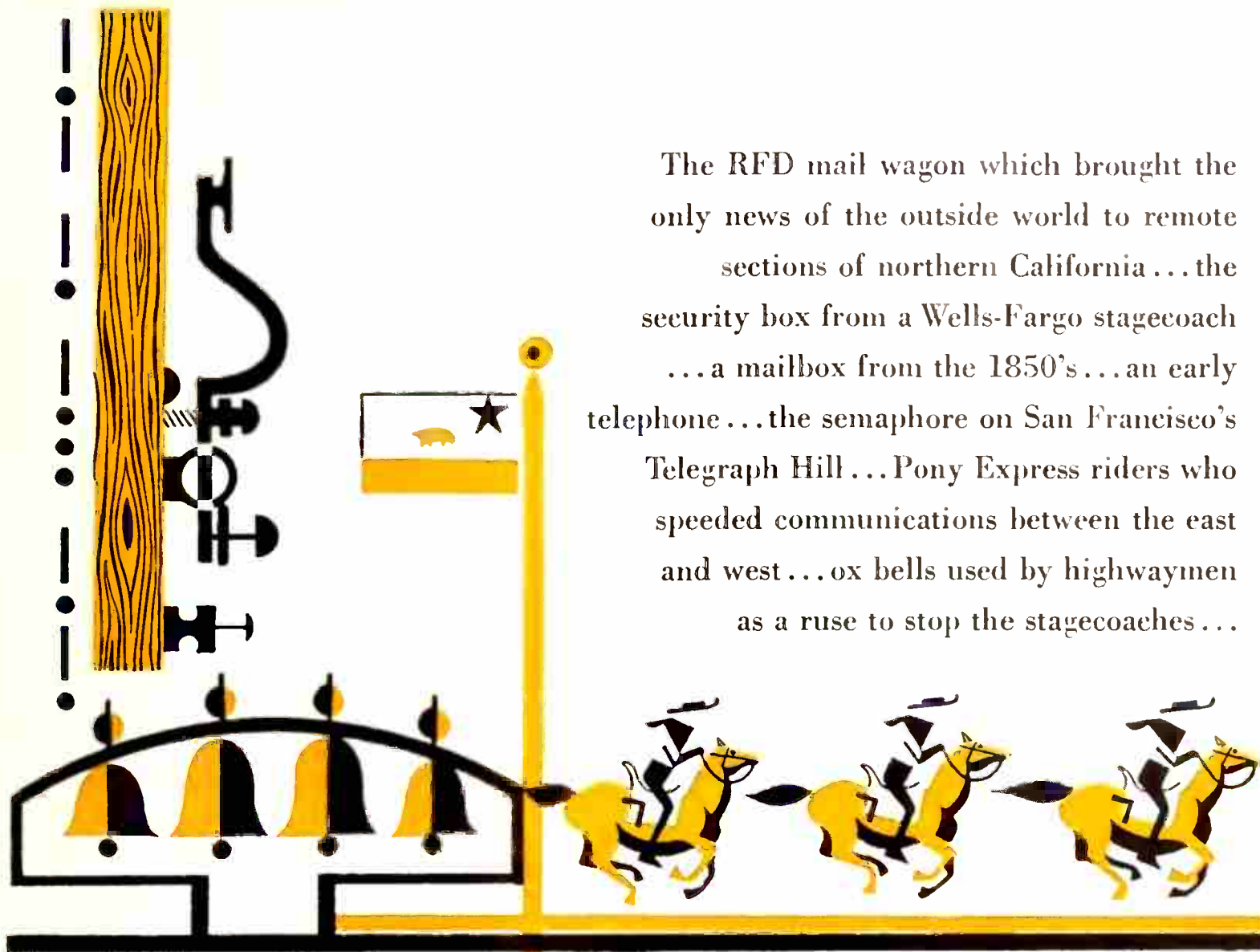
Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
George F. Atkinson	Glidden Co (Durkee Division), Louisville, mgr	Same, exec asst to pres
Helene Beitner	Marshall Field & Co, Chicago	St. Mary's Robes Inc, N.Y., vp
J. V. Doll	Tex Co, N.Y., natl sls div mgr	Maack-International, N.Y., vp
Harold E. Farris	Stubb's Electric Co, Portland, gen mgr	Avco Mfg Corp, Connorsville, Indiana, field sls mgr in charge of four new regional offices
William Faversham Jr	Brown-Forman Distillers Corp, Louisville, district mgr	Same, administrative assistant to vp
R. I. Gumber	Westinghouse Electric Corp, Pittsh., district sls prom mgr	Same, asst mgr of the industrial products advertising and sls promotion department
George H. Hands	Macfadden Publications, N.Y., space sls	The Diamond Match Co, Eastern representative of natl book match adv dept
Charles H. Kellstadt	Sears Roebuck & Co, N.Y., natl retail merchandise mgr	Same, vp

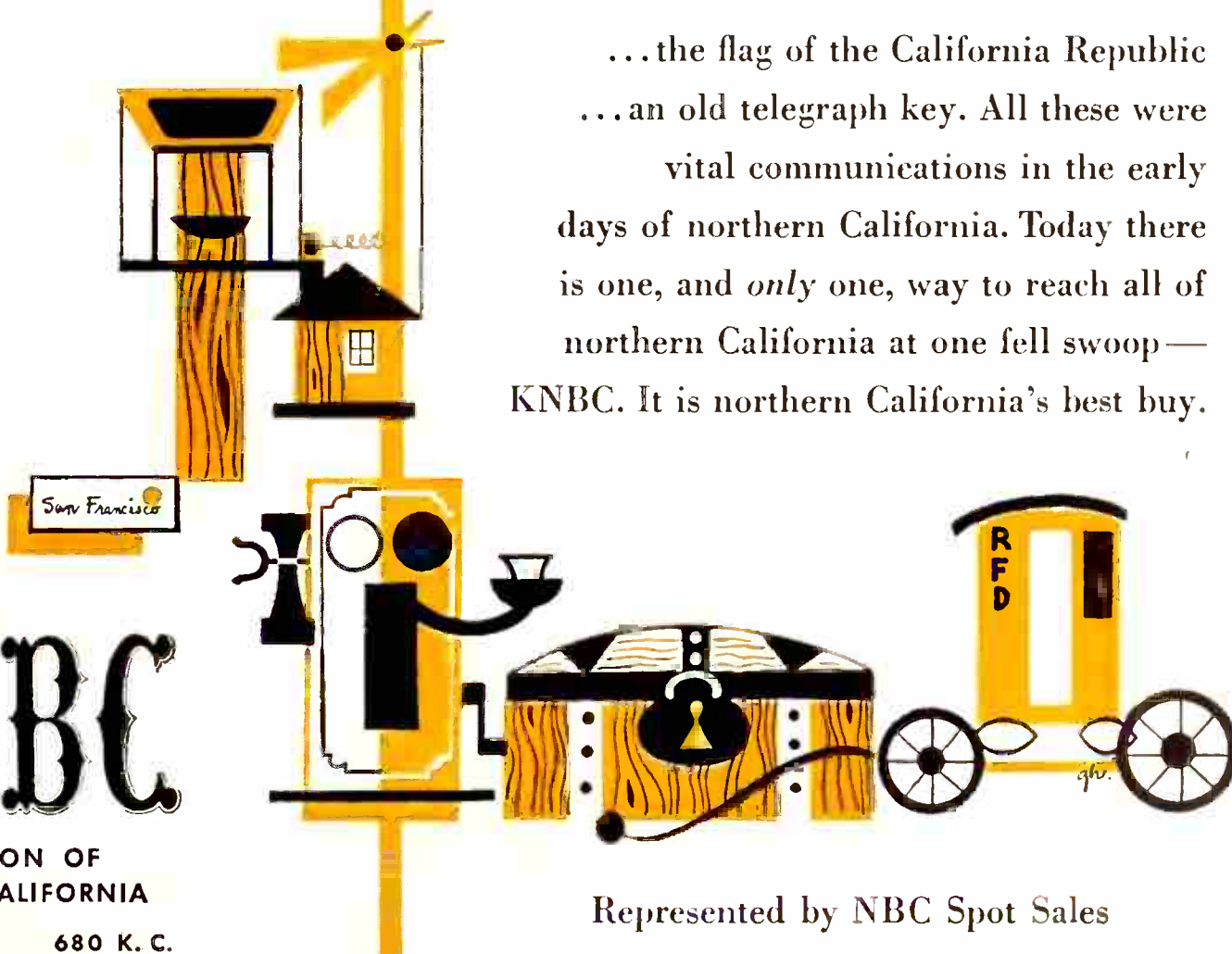
New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Alexette Glove Corp, Gloversville, N.Y.	Gloves	Lester Harrison, N. Y.
Autolene Lubricants Co, Denver	Air-entraining agent	Bill Bonsib, Denver
Beach Foundry Ltd, Ottawa	Gas ranges	Walsh, N. Y.
Helen E. Brook, Brooklyn	Chocolates	A. B. Landau Inc, N. Y.
Burmout Inc, Burlington, Vt.	Fire fighter units	Townsend, Burlington, Vt.
Coleman Lamp & Stove Co, Toronto	Stoves	Spitzer & Mills, Toronto
Contour Chairs Inc, N.Y.	Chairs	Casimir, N. Y.
The Crockery Den, Wilmington, Delaware	Dinner and glassware	Kates-Haas, Wilmington
Delsey Products Inc, N. Y.	Presto Whip	Ralph W. Sharpe & Associates, Detroit
Draper Woolen Mills, Canton, Mass.	Liners for men's outerwear	Sterling, N. Y.
Fisher Dairy & Cheese Co, Wapakoneta, Ohio	Cheese foods	Don Kemper Co, Dayton
Frankenhuth Brewing Co, Frankenmuth, Minnesota	Brewery	Ruthrauff & Ryan, Detroit
Guitare Inc, H'wood	Lipstick	The Bogerts, L.A.
Hickory Valley Farm, Stroudsburg, Pa.	Smoked meats	Gordon & Rudwick, N. Y.
hi-V Corp, N. Y.	Fruit concentrates	Franklin Bruck, N. Y.
Holzer-Cabot (division of National Pneumatic Co Inc, Boston)	Manufacturer of electric motors	Henry A. Loudon, Boston
Dorothy Hubbs Inc, N. Y.	Dresses	Chernow Co, N. Y.
I-brandtsen & Sons, Inc., N. Y.	Steamship line	Cowan & Dengler Inc, N. Y.
Howard D. Johnson Co, N. Y.	Restaurant chain	N. W. Ayer, Phila.
H. Kohnstamm & Co, N. Y.	Chemicals	Ben Sackheim, N. Y.
Linton's Friendly Restaurants, Phila.	Restaurant chain	W. Wallace Orr, N. Y.
McCormicks Ltd, London, Ontario	Biscuits	Walsh, Toronto
Maekie Lovejoy Mfg Co, Chicago	Closet accessories	George N. Kahn, N. Y.
Midwest Dried Milk Co, Dundee, Illinois	Food products for livestock	DeMunn & McGuinness, Chicago
Mynex Co Ltd of Canada, Chicago	Reducing tablets	O'Neil, Larson & McMahon, Chicago
Neisner Brothers Inc, Rochester, N. Y.	Variety stores	Charles L. Rummell & Co, Rochester
Northern Reddi-wip Co, Berkeley	Whipped cream	Ryder & Ingram Ltd, Oakland
Northrop & Co, Spring Valley, N. Y.	Sealing compound	Edwards, Hackensack, N. J.
Oculine Co, Beverly Hills	Eye pads	Ted H. Factor, L.A.
Oglvie Sisters, N. Y.	Hair preparations	Chernow Co, N. Y.
Owen-Illinois Glass Co, Toledo (American Coating Mills Division)	Manufacturer	Schoenfeld, Hubar & Green, Chicago
Packard Bell Co, L.A.	Radio and TV sets	Elwood J. Robinson & Co, L.A.
The Peasantcraft Shop, N. Y.	Handicrafts	A. B. Landau Inc, N. Y.
Pet Food Co, Portland, Oregon	Thanks dog food	William Kester & Co, L.A.
Pharm-Craft Corp, N. Y.	Heed & Sprite	Ruthrauff & Ryan, N. Y.
Plymouth Textiles, Brooklyn	Cotton remnants	Wilson, Halght & Welch Inc, N. Y.
Pomatex Co, N. Y.	Hair dressing	Bobley Co, N. Y.
I. Posner Inc, N. Y.	Cosmetics	H. W. Hauptman Co, N. Y.
Republic Television Corp, Brooklyn	Television	Robert Whitehill Inc, N. Y.
Roberts Industries, Durham, Conn.	Skiffs	Gordon & Rudwick, N. Y.
Roenore Co, N. Y.	Boys caps	Hirshon-Garfield Inc, N. Y.
Sanson Cordage Works, Boston	Rope manufacturer	Harold Cabot & Co, Boston
Sealamandre Silks Inc, N. Y.	Fabrics	Birmingham, Castleman & Pierce, N. Y.
Schlatterbeck & Foss Co, Portland, Maine	Extracts	Sutherland-Abbott, Boston
D. A. Schulte Inc, N. Y.	Chain retail stores	Lynn Baker Inc, N. Y.
Charles Scribner's Sons, N. Y.	Books	Cecil & Presbrey, N. Y.
Shotwell Mfg Co, Chicago	Marshmallows	Reinecke, Meyer & Finn, Chicago
Shuron Optical Co, Geneva, N. Y.	Lenses	Charles L. Rummell & Co, Rochester
Spedel Corp, Providence, R. I.	Watch bands	Sullivan, Stauffer, Colwell & Bayles Inc, N. Y.
Sta-Calm Co, N. Y.	Sedative	Ray Austrian & Associates, N. Y.
Sta-Nect Corp, L.A.	Hair trimmers	Glasser-Gailey, L.A.
Tabin-Picker & Co, Chi.	Dresses	Fletcher D. Richards, Chi.
Telec Television Inc, Long Island City, N. Y.	Television	Lew Kashuk & Son, N. Y.
Treasure Cave, Faribault, Minn.	"Treasure Cave" cheese	Melamed-Hobbs Inc, Minpls
True-Health Chemical Products Corp, Bradford, Pa.	Ammoniated Chewing Gum	Lloyd Mansfield, Buffalo
United Rice Milling Products, New Orleans	Manufacturer	Stone-Stevens Inc, New Orleans
Wamsutta Mills, New Bedford, Mass.	Sheets	McCann-Erickson, N. Y.

The RFD mail wagon which brought the only news of the outside world to remote sections of northern California... the security box from a Wells-Fargo stagecoach... a mailbox from the 1850's... an early telephone... the semaphore on San Francisco's Telegraph Hill... Pony Express riders who speeded communications between the east and west... ox bells used by highwaymen as a ruse to stop the stagecoaches...



...the flag of the California Republic... an old telegraph key. All these were vital communications in the early days of northern California. Today there is one, and *only* one, way to reach all of northern California at one fell swoop—KNBC. It is northern California's best buy.



KNBC

THE STATION OF
NORTHERN CALIFORNIA

50,000 WATTS 680 K. C.

13 MARCH 1950

Represented by NBC Spot Sales

STEINMAN STATIONS

Keep Your
Sales Curve
Climbing

WDEL
Wilmington, Del.

WDEL-TV
Wilmington, Del.

WKBO
Harrisburg, Pa.

WORK
York, Pa.

WRAW
Reading, Pa.

WEST
Easton, Pa.

WGAL
Lancaster, Pa.

WGAL-TV
Lancaster, Pa.

Clair R. McCollough, Gen. Mgr.

Represented by

ROBERT MEEKER

ASSOCIATES

New York Chicago
San Francisco Los Angeles



Mr. Sponsor

W. Alton Jones

President
Cities Service Company, New York

W. Alton Jones, president of Cities Service, has always enjoyed tackling a tough project. He got one in 1942. That year the government was sweating over the problem of piping Texas oil into industrial centers of the East. F.D.R. asked 11 executives of the country's top oil companies to pick a man for the job; their choice was Jones.

The executives chose wisely.

He completed the task in 350 days at enormous savings to the government. For his outstanding achievement he was awarded the nation's highest civilian honor: the Medal of Merit.

In 1920 Cities Service vice-president Frank Frueauff spotted Jones as a hot executive prospect. Frueauff asked him to become his assistant; Jones accepted. A short time later Frueauff died and Jones became vice-president.

The new veepee was eager to build Cities Service into a major organization. The bulk of the company's income was then derived from the distribution of gas, light and power. Jones considered this a small operation, wanted to expand. After studying the company-owned subsidiaries, he made his biggest decision: Cities Service was going into the petroleum business. He believed that this would fan the firm's business from a steady blaze into a roaring bonfire. He was right. By 1 January 1947, Cities Service had a record cash balance of \$169,000,000. In 1940 Jones was elected president of the company.

Broadcasting helped Cities Service up the ladder.

Cities Service has been using radio for 24 consecutive years. The firm sponsored its first program in 1927. Last year the company sponsored a simulcast of its current program *Band of America*. Of its estimated \$1,000,000 annual ad budget, in 1949 the firm spent more than \$600,000 for radio and \$41,125 for TV.

W F M J

Youngstown, Ohio

is now broadcasting on 1390 with

5,000 watts

(50,000 watts on 105.1 FM, duplicating AM programs)



Cover Youngstown, Ohio, the nation's fourth largest steel center and Ohio's third market, ranking next to Cleveland and Cincinnati because of the closely built up territory all around Youngstown, with . . .

W F M J

Basic ABC Station

News of the Associated Press, United Press and the Youngstown Vindicator

Headley-Reed Co., National Representatives

**Best Buy in
SOUTHERN
NEW ENGLAND
WTIC**

**BEST BUY ON
WTIC**

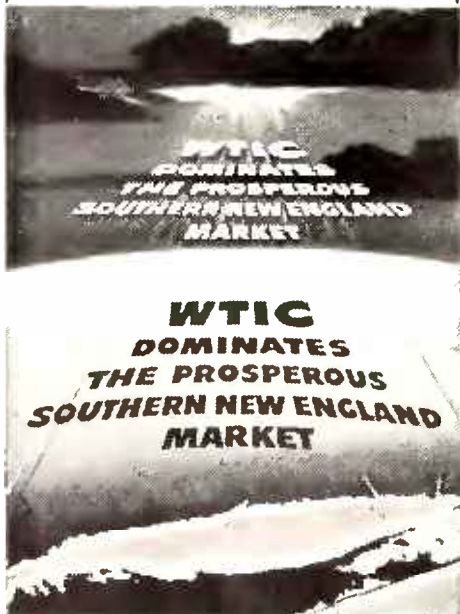
A long established
outstanding

**NEWSCAST
SUNDAYS
6:00 P. M.**

Call WEED & CO.
for details, today

PAUL W. MORENCY
Vice President -General Manager
WALTER JOHNSON
Assistant General Mgr.-Sales Mgr.

WTIC's 50,000 Watts
Represented nationally by
WEED & COMPANY



New developments on SPONSOR stories

p.s.

See: "Out Of The Beauty Parlor
Into The Home"
Issue: March 1948, p. 31
Subject: Homemade Hair Waves

"Which twin has the Toni?"
The repetition of this simple question over the air has paid off for Toni; and soon the company launches a new radio campaign. As SPONSOR reported in its story "Out of the beauty parlor into the home," Toni spent \$5,000,000 for advertising as far back as 1947 . . . \$3,500,000 of it in broadcasting.

Recently Toni set 26 March as the kick-off date for a new advertising drive. The nationwide campaign will promote Toni's new product for short haircuts, the Midget Spin Curlers. A new kit with six midget curlers has been designed and will retail for \$1.33.

Still relying heavily on radio, Toni plans to use its three CBS network shows—*Give and Take*, *This Is Nora Drake*, *Arthur Godfrey Show*—to help it introduce and publicize the new product.

p.s.

See: "Before You Junk Your Commercial"
Issue: 2 January 1950, p. 32
Subject: TV Critics Club

A new survey shows that TV commercials can increase repeat sales of a product.

Recently SPONSOR ran "Before You Junk Your Commercial," a story based on data taken from the first Look Hear study. Maxine Cooper (author of the television column Look Hear) conducted the study. came up with some impressive information on the buying habits TV commercials develop.

Results are now in for the Look Hear study number two. They indicate that a high percentage of those who have bought a product for the first time as a result of a TV commercial repeat their purchase. Of the original 2,000 names used in the first study, 300 were interviewed in the second study. The latter was conducted mid-January; and 66.6 percent of the questionnaires were returned.

A breakdown of the 62.5 percent of the respondents who regularly view the Sanka-sponsored *Goldbergs* is as follows:

Viewers who have purchased Sanka	83.7%
Non-viewers who have purchased Sanka	16.3%
Total viewers who buy Sanka	25.6%
Total non-viewers who buy Sanka	6.6%
Among those who bought Sanka for the first time as a result of TV commercials:	
Did repeat purchase	61.5%
Did not repeat purchase	38.5%

While 77.7 percent of the regular *Goldbergs* viewers repeated their purchase of Sanka, only 25 percent non-viewers repeated the purchase. If you take from the sample the names of all Sanka repeaters, among them are 87.5 percent who are *Goldbergs* fans.

Among respondents who had bought Old Gold cigarettes for the first time as a result of TV commercials, all repeat purchasers were women. Non-repeat purchasers were equally divided between men and women.

Did repeat purchase (all women)	27.3%
Did not repeat purchase (men and women)	72.7%

It's clear that in the cases cited the influence of TV on viewers' buying habits didn't end with the first purchase.

Broadcasters' Courtesy

to our Executive Representatives will be highly beneficial for you and deeply appreciated by us. We proudly introduce...



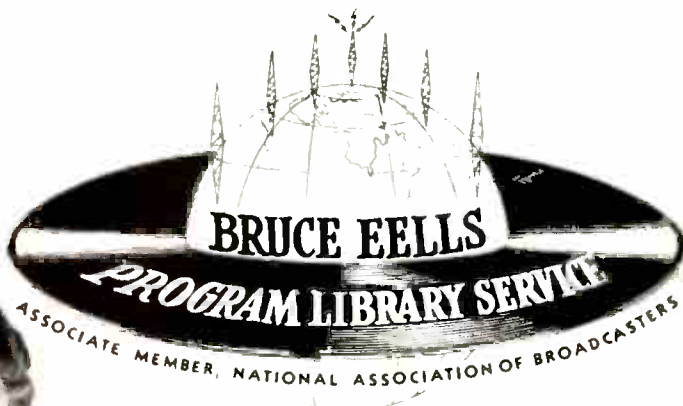
JIM EELLS. Hard-hitting counterpart of Bruce, Iowa-born Jim is highly experienced in all phases of radio station operation. Knows and satisfies station needs—lucratively.



BRUCE EELLS. No swivel-chair general, our top executive is happy only in the field. Says helps him survive Hollywood artificiality.



JEAN ARMAND. For many years management counsellor to station operators throughout the U. S. and Canada, Jean says the Program Library Service is the first big price and quality break operators have ever been furnished in transcriptions.



WADE CROSBY. Reared in top advertising agencies, versatile Wade has appeared in many Bob Hope pictures, starred in the famous "Frontier Town" western radio series, aspired to represent over-all Bruce Eells interests in the field.



PARKER STOUGH. Marshalltown-bred and WLW-trained. Parker enthusiastically quit an important mercantile post to carry the new Program Library information to broadcasters; dispell the natural "too good to be true" reaction of the cynical ones.

BRUCE EELLS PROGRAM LIBRARY SERVICE

PRODUCED BY BRUCE EELLS & ASSOCIATES, INC.

2217 MARAVILLA DRIVE HOLLYWOOD 28, CALIF.

First and only transcribed

Library Service of Adventure, Drama, Mystery, Romance, Comedy, Juvenile and Music Programs

WEED

and company



RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD



EVEN KIDS IN ULRICH FAMILY HAVE OWN RADIO. TO SEE SIX OTHER SETS THIS TYPICAL FAMILY OWNS, TURN PAGE

How many radios in your home?

Trend to radio in every room

**listening gives advertiser
multiple impressions**

over-all *Junior:* "Gee whiz, Mom, do we have to listen to that love mush? I bet Jack Armstrong wouldn't stand for anything that corny. Can I tune him in?"

Mom: "Junior, hush. Gloria Gush is coming on next, and I certainly don't intend to miss her. You'd think I didn't live here. Your father was glued to the baseball game all yesterday afternoon."

That was radio, prewar vintage.

The 1950 picture is different.

How different is a matter of great significance to advertisers.

Yesterday's picture was one of a single advertising message shared by a family. Today's picture is one of listening by individuals: of multiple advertising impressions within the several rooms of a single home.

Multiple-set listening is one of the major radio developments of the past decade. Its importance to sponsors and stations can hardly be overestimated when the possibilities are studied. Postwar momentum of the trend toward multiple sets in the home is creating a bigger, more potent broadcasting industry.

Ulrich home is typical of the times



LAUNDRY

DINING ROOM

WORKSHO

And hot on the trail of the multiple-set-development, are researchers, manufacturers and industry leaders. The awakening to its implication didn't come overnight, but the story of radio's long disregarded out-of-home listening seems likely to save multiple set ownership from a similar fate.

It is only recently that time salesmen have been able to impress advertisers on the extent of out-of-home listening on the basis of fact, not theory. Even now, despite the overdue research on listening in autos and public places, salesmen refer to it as a "bonus" audience. Newspapers and magazines have never been known to consider bus, train, and subway readers as "bonus circulation." They've got their readers counted and classified, and they sell them as a sum total.

That listening has become a personal matter means much more to the advertiser than the fact that set ownership has increased 15.5 percent in the past year. The full meaning of more sets in the home can only be realized, and utilized when the effect it has on degree and intensity of listening is analyzed.

Family listening means distractions. Compromise on program choice results in a less intense, less interested audience. The collective folk listen with one ear; the advertisers's message gets similar attention.

Now dad listens to sports in his den; mom washes dishes in the kitchen to the tune of her favorite orchestra. Junior has his set—and Jack Armstrong—all to himself. All of which makes for attentive dialers.

In a report prepared especially for SPONSOR, Albert E. Sindlinger, head of Radox, gives findings of a multiple-set sampling in Philadelphia. Radox monitors every set within the home, and more than 100 homes in the sample have been equipped with this check system for over 18 months.

According to Mr. Sindlinger, there are few homes in the Philadelphia area without secondary sets; most extra sets are located in the kitchen or bedroom. (Favorite locations are indicated in more detail by the E. C. Hooper and Iowa Radio Audience Survey figures in the box shown elsewhere in this article.)

"About 20 percent of our homes," says Mr. Sindlinger, "use the secondary set more than the living room radio. Most of the secondary listening takes place during the day. We have seen many examples of daytime listening where a kitchen radio was on for two or three hours, then a bedroom set will come on at a later hour, similarly tuned in. Bedroom listening later in the evening is primarily to music—except in children's rooms.

"We sometimes get multiple-set rat-

ings which are as high on secondary sets as on the primary sets for certain programs. In the evening, we find many homes listening to two different programs.

This last point underscores the element of personalized listening. Program preference and loyalty is so decided that the family gives up the desire for companionship to satisfy it.

Sidelight findings on what happens to radio listening with the advent of a TV set in the home are included in the report. According to Radox monitoring, listening reduces to a near vanishing point for six months after the installation of a television set in the home. After six months, secondary sets come back into the picture, the majority dialed to musical programs. Within one year, listening habits start forming a definite pattern on kitchen and bedroom sets.

Hugh Beville, Director of Research for NBC, commented on the current multiple-listening pattern at a Pulse luncheon several months ago.

"As radio has moved out of the parlor into the bedroom, the den, the kitchen, and other rooms throughout the house, techniques which were primarily developed to measure family listening based on a single home receiver in the living room have proved inadequate to meet the changing situation.



DROOM

DEN

LIVING ROOM

"Here is just one example. A special study by Hooper revealed that a rating for a juvenile program more than doubled when additional questions were asked to find out from the telephone respondent whether or not listening was taking place in other sets within the home."

It is true that some techniques have not been refined for maximum usefulness. Some have shown a tendency to stop short of the individuals surveyed. It is not denied by various researchers that dealing in percentages instead of persons weakens the punch of current studies.

But to balance this existent negative factor, there is a heartening positive one.

The Iowa Radio Audience Survey is an excellent example. Conducted for the past 12 years by Dr. F. L. Whan of Wichita University for WHO, Des Moines, it is based on personal interviews with over 9,000 Iowa families, scientifically selected from cities, towns, villages and farms throughout the State.

The 1949 survey, released in March, showed that 47.5 percent of all Iowa families have two or more radios; 51.9 percent, auto radios; 9.7 percent of trucks are similarly equipped. (Particularly interesting, as a reflection of the extent to which multiple sets have been—
(Please turn to page 44)

Homes with two or more sets, 1940-1949*

	1940	1949
Percent of all homes owning radios	90.8%	98.6%
Percent of homes owning:		
only one set	81.8%	54.3%
two sets	13.8%	33.3%
three or more sets	4.4%	12.4%
Total—all radio homes	100.0%	100.0%

*Based on the Iowa Radio Audience Survey (WHO)

Number of sets in home by place of residence, 1949*

Percent of homes with:	All Homes	Urban Homes	Village Homes	Farm Homes
one set	54.3%	47.5%	60.4%	58.8%
two or more sets	45.7%	52.5%	39.6%	41.2%
Total	100.0%	100.0%	100.0%	100.0%

*Based on the Iowa Radio Audience Survey

Rooms in which sets are located:

Location:	Percent, according to Hooper diary survey	Percent, according to Iowa survey
living room	79.3%	68.0%
kitchen	25.5%	36.2%
bedroom	20.7%	21.2%



Names, fine productions, make Theatre Guild tops



As *Theatre Guild on the Air* passes the midway point of its fifth season, there is no evidence that the show has sold as much as a thimble's weight of steel for its sponsor, the United States Steel Corp.

Yet U. S. Steel will shell out more than \$1,267,000 for the program during 1950. Add to that the \$5,000,000 that USS has spent on *Theatre Guild* since 1945. Consider the fact that not even the world's largest steel corporation can afford to throw good millions after bad. It follows that *Theatre Guild on the Air* is not supposed to sell steel. It's supposed to sell U. S. Steel—not the product but the company. The story of how well it is succeeding is one that advertisers in general, and institutional advertisers in particular, can profitably study.

Budget-wise, with more than a million and a quarter dollars earmarked each year for radio, U. S. Steel spends perhaps another million for advertising in magazines and other printed media, mainly on an institutional line. But it's radio that does the big job.

U. S. Steel went into radio primarily to "humanize" itself to the public—to change the popular concept of this giant corporation to something less intimidating than that of a shapeless but vaguely sinister mass. As the *Investment Dealers Digest* pointed out in a recent issue: "U. S. Steel not so

Steel melts the public

Over 50 percent of U. S. Steel's ad budget goes to winning friends, especially stockholders and employees

many years ago was the butt of political cartoonists, rabble-rousers, Congressmen. It was the embodiment of all that is considered reprehensible in business. Today Big Steel is regarded benevolently by a large portion of the public. This change is due almost entirely to highly intelligent public information activities. Recently we had occasion to comment on the commercials of U. S. Steel's radio program, *Theatre Guild on the Air*—brief, hon-

est, reserved, homespun—public relations at its finest. . . ."

J. Carlisle MacDonald, assistant to Irving S. Olds, USS board chairman, modestly concurs in these judgments. MacDonald is in overall charge of U. S. Steel's public relations program, of which *Theatre Guild on the Air* (representing more than half of the advertising budget) is the core. Another unsolicited testimonial that Olds and MacDonald found especially heart-



Theatre Guild's Lawrence Langner, USS Irving Olds, public relations chief J. C. MacDonald



OVER 250,000 HAVE SEEN THEATRE GUILD BROADCASTS; 10,000 (ABOVE) ATTENDED SHOW AT UNIVERSITY OF MINNESOTA

warming is this excerpt from a recent column in the *Pittsburgh Post-Gazette* by that newspaper's sports editor, H. J. Boyle: ". . . It is a pleasure to find the (radio) industry coming up with the sort of program the USS sponsors good plays, serious and comic, by capable performers. Even the commercials involved are not only in good taste, but they are interesting and informative, and because they are both of these, they are convincing.

". . . Certainly the USS which has its roots in Pittsburgh . . . is building up a good will by a subtle, indirect approach as shown by these friendly words from this Pittsburgh observer who was born and raised with steel workers . . . and who finds reasonableness, plausibility and sympathy arising from the program content and the way the whole thing is handled."

The *Pittsburgh Post-Gazette* sports editor concluded: "I am not at all cer-

tain that the program in question will cause Aunt Edna to specify that her next washtub must bear the imprimatur of the U. S. Steel Corporation. But catching Aunt Edna probably is a minor aim compared to the larger one of convincing the public at large, and particularly that part of the public which works for the corporation, that directorships and management have a respect for the good opinion of all and
(Please turn to page 49)

Theatre Guild leads in listeners

Program Listeners, cost per 1000 (Oct.-Dec. 1949)

U. S. Steel
Theatre Guild 7,998,724 listeners
at \$4.00 per 1000

Assn. of A. RR's.
Railroad Hour 6,695,880 listeners
at \$3.70 per 1000

Du Pont
Cavalcade of A. 5,943,226 listeners
at \$4.14 per 1000

Bell Telephone
Telephone Hour 5,672,465 listeners
at \$4.50 per 1000

Firestone
Voice of Firestone 5,435,331 listeners
at \$3.98 per 1000

Prudential Ins.
Family Hour 4,064,507
at \$5.28

Int'l Harvester
Harvest of Stars 3,267,639
at \$5.20

Source: Hooper and USS research

How Theatre Guild audience has grown

Year Listeners

1949-50 10,575,710

1948-49 9,333,200

1947-48 7,979,191

1946-47 5,551,224

1945-46 3,011,850

Source: Nielsen

Theatre Guild's sponsor identification

Program Sponsor identification

Theatre Guild 51.4

Average Evening Programs 40.3

Source: Hooper



Keep you

over-all The best *ad libs* in radio are usually in the script.

That's the story behind many of radio's top commercial successes. Shows like *Fibber McGee and Molly*, *The WLS National Barn Dance*, *WWVA Barn Dance*, *Grand Old Opry*, *We the People*, *You Bet Your Life* seem natural . . . sparkling; but the spontaneity is carefully planned.

Planned spontaneity yields big dividends—in pleasure to the listener and dollars to the sponsor. It's been one of the most important ingredients of programing since crystal-set days. And its importance has grown through the years. In fact, radio's great commercial success as an advertising medium is based on the warm and natural friendliness of its unseen voices.

Back in the early days, radio's spontaneity was an accident. As George C. Biggar, *National Barn Dance* director at WLS puts it: "In the 1920's we turned a bunch of dancers and fiddlers loose in the studio and let them have



We The People MC helps his guests deliver lines

◀ Groucho Marx, ad lib king, sets up gags in advance

program natural

**Planned spontaneity is a fine art
with many a sponsor and station**

at it.”

But that didn't work. Shows were often poorly balanced. Without a script to follow, the master of ceremonies often faltered. There were awkward pauses between numbers. Shows seemed amateurish rather than natural.

Then the reaction set in.

WLS and a host of other stations made complete scripts mandatory. Every call, every chuckle, every bit of byplay was written down. As a result the informality of shows like the *National Barn Dance* was lost.

But the next step took care of that. *National Barn Dance* and other top-flight programs developed the planned spontaneity formula. It combined the best aspects of “a bunch of dancers and fiddlers loose in the studio” and a completely written show.

Today, *The National Barn Dance* has the various elements of the show carefully scheduled in the script to give the overall effect of spontaneity. But

there's provision left for apparently casual interludes.

When Bill Bailey introduces a tune, Captain Stubby may step forward suddenly and shout, “Let's *all* join in and sing this one, folks.” The brief community sing, ‘wakes up’ the audience, gives them a feeling of participation. This feeling is communicated to the listeners at home.

Sponsors of the *National Barn Dance* have proved that when an audience feels itself part of the show, product and sponsor identification zoom.

* * *

The sponsor of *Grand Ole Opry*, Prince Albert Tobacco, knows how closely product and program should be wedded. Prince Albert has sponsored this folksy offering since 14 October, 1939. Along with a host of regional advertisers, Prince Albert has found that planned spontaneity keeps both the audience and the sponsor happy.

The Opry script is used for guidance and timing only. The show is

neighborly, unpretentious—never slick or glib. Folk songs, gags, and humorous situations lend down-to-earth appeal.

* * *

One of the foremost members of the lets-be-ourselves fraternity is Jack Benny. The seemingly off-hand humor of his program is painstakingly rehearsed: the integrated Lucky Strike commercials are carefully plotted.

Other advertisers were quick to realize that what Benny did for his sponsor could also be done for them. Thus, many members of Benny's cast—all masters at the art of being natural—now have programs of their own.

The Ronald Colmans are sponsored by the Schlitz Brewing Company on *Halls of Ivy*. Colgate Dental Cream and Palmolive Peet bankroll Dennis Day in *A Day in the Life of Dennis Day*. Phil Harris and Alice Faye sport the Rexall banner.

These advertisers knew that the sup-

(Please turn to page 56)



Comedy race on Truth or Consequences (see text) Nat'l Barn Dance makes spontaneity an art

Brush Creek Follies on KMBC attracts vast audience of fans as do barn dance shows on WRVA, WSM, WWVA



ANOTHER LOAD OF ISBRANDTSEN LINE COFFEE FOR RADIO TO SELL. LINE IMPORTS, SHIPS, ROASTS "26" BRAND COFFEE

The seafaring coffee merchant

Radio sold more "26" Coffee for Isbrandtsen

line in 30 days than newspapers had in a year

spof When "26" Coffee was introduced in 1943, there were already more than 65 other brands on the Eastern market. Many of the competing brands were cheaper; all were well-established.

The average grocer's shelves sagged under the weight of a dozen or more brands of coffee, each in several different grinds. It was, on the whole, the kind of competitive situation that turns brave merchandising men pale.

Being new to the coffee business, Isbrandtsen & Sons, Inc., makers of

"26", weren't aware of the hazards of the trade. The company merely turned to radio and almost overnight achieved two objectives that made old coffee campaigners look like neophytes: they got "26" Coffee down from the shelf and into a position of prominence in the retail store; they induced grocers themselves to declare publicly that "26" was the best coffee they'd ever tasted, the brand they used in their own homes. In one test market radio sold more coffee in 30 days than newspapers had in a year.

Isbrandtsen managed this twin killing by means of a unique "Grocer Participation Plan," which will be described in detail.

Radio did such a phenomenal job for Isbrandtsen's "26" Coffee that today virtually all of the firm's \$100,000 advertising budget is invested in that medium, with a small residue devoted to "reminder" advertising in newspapers. The current "26" spot schedule, which became effective 1 March, covers 14 AM stations and one television station in New York, Connecticut, and

Massachusetts. The schedule, with the number of weekly announcements, follows:

- Bridgeport, Conn. WNAB
10 one-minute announcements
- Hempstead, N. Y., WHLI
five one-minute announcements
- New Haven, Conn., WELI
15 one-minute announcements
- Springfield, Mass., WSPR
10 one-minute announcements
- Waterbury, Conn., WATR
10 one-minute announcements
- Worcester, Mass., WNEB
15 one-minute announcements
- Stamford, Conn., WSTC
10 one-minute announcements
- New London, Conn., WNLC
15 one-minute announcements
- Buffalo, N. Y., WWOL
three one-minute announcements
- Buffalo, N. Y., WWOL
two participations
- Rochester, N. Y., WHEC
five chainbreaks
- Syracuse, N. Y., WOLF
12 one-minute announcements
- Syracuse, N. Y., WFBL
two 35-word chainbreaks
- Troy, N. Y., WTRY
15 one-minute announcements
- Utica, N. Y., WIBX
five 50-word announcements

Stations used in past "26" Coffee campaigns include WNEC, Pittsfield, Mass.; WCSS, Amsterdam, N. Y.; WELM, Elmira, N. Y.; WGAT, Utica, N. Y.; WGNY, Newburgh, N. Y.; WKNY, Kingston, N. Y.; WMNB, North Adams, Mass.; WBNF, Binghamton, N. Y.; WNHC, New Haven, Conn.; WSYR, Syracuse, N. Y.; WTHT, Hartford, Conn.; WTIC, Hartford; WVET, Rochester; WWOL, Buffalo.

The company prefers announcements to participations, finding them "cheaper in the long run," and generally more flexible and easily adapted to fluctuating market conditions. Isbrandtsen regards one year as the minimum campaign period for any single market; the company has never made a practice of cutting a campaign short after the initial 13-week cycle.

The spots themselves sell hard around the angles of brand identification and superior quality. Typical copy themes are "The best coffee you can buy is your best buy," and "The coffee with a number for a name."

The numerical name, incidentally, is derived from the address of the parent

Put your store *on the air*
without any cost to you!

See NICHOLS Distributing Co. about it

Is your store
known as GOOD
coffee headquarters ... ?

If not, see NICHOLS Distributing Co.

**EXTRA!
EXTRA!
EXTRA!!!**

WELI

**960
On Your Dial**

**BIG PROFITS FOR YOU
WITH "26" COFFEE**

Call **PODELL, Inc.**
N. H. 7-2628

Take Advantage of **WELI Ads**
Stock Up -- Display -- Cash In

Barrage of postcards kicks off pitch to grocers to get them on air with testimonials for "26"

corporation, the shipping firm of Isbrandtsen & Co. of 26 Broadway, New York. Isbrandtsen is the largest independent freighter line in the United States, with more than 58 vessels carrying its flag all over the world. The company became page one news some months ago when one of its vessels, the *Flying Arrow*, was shelled by a Chinese Nationalist gunboat while attempting to enter the blockaded port of Shanghai.

Four other Isbrandtsen ships plying

Far Eastern waters have since figured in similar incidents. The Isbrandtsen management in each case has protested to the U. S. State Department with characteristic vigor. To underline its points, the line also bought full-page newspaper advertisements setting forth the legal aspects of the incidents in exhaustive detail for the information of the public.

Burning the ears of the Secretary of State in the public prints isn't the
(Please turn to page 62)

The D. J. has a heavy responsibility

**Unless every record is judged
on its merit, the sponsor and
listener are being shortchanged**



ARE SOME DISK JOCKEYS PRISONERS OF THE RECORD COMPANIES? ANSWER IS YES

over-all Disk jockeys are often great local personalities and salesmen. Advertisers and stations both profit from that. But both can lose heavily in the long run if the success of the disk jockey leads the station management to abdicate control and supervision of the content of the record sessions. There's plenty of evidence that this often happens.

It's natural for station managers and program people to assume that periods filled mainly with the d.j.'s talk and recordings of his choosing call for little attention. The very ease and simplicity with which the d.j. programs his time seems to defy any need for supervision.

But during the last two years enough d.j. sessions have gotten far enough out of hand for several reasons to worry a lot of station managers. They know that whatever hurts their program structure hurts their advertisers too. And many d.j.'s just aren't program-

ing in the best interests of the listener or the advertiser.

This article will cite abuses of programming privileges among d.j.'s. It will also suggest how disk jockey programs can be improved for the benefit of sponsors and everyone else concerned.

It's no secret in the trade that popu-

lar d.j.'s in many markets are paid to push their labels by record companies, or perhaps in even more cases by local distributors. The extremity to which this "pushing" is carried varies with the d.j. He may get as little as \$10 a week. Some popular and prosperous d.j.'s are known to bank a sum considerably in excess of their salaries.

D.j.'s are popular salesmen, but need programming supervision by station brass





AS SHOWN BY THIS GAG PICTURE AND TEXT. MOST D.J.'S PLAY FAIR WITH PUBLIC

It is clear that no record spinner with an obligation to push the wax of a certain firm at the expense of rival labels is in a position to think first of program effectiveness. Yet if, on the basis of what has been said here, you were to think of the most popular d.j.'s in the top markets and guess who is playing the game of the record people

ahead of strict programing for listening pleasure, the chances are you'd be wrong. Some of the biggest name record spinners in the country happen to be the most independent.

There is a much more widespread influence than direct subsidies that interferes with strict programing for listening. After all, there isn't enough

Most d.j.'s like "hep" personality below pick records honestly from huge stock



money in the record industry to subsidize all the most important d.j.'s in all the most important markets. But gifts, dinners, and other forms of flattery are another matter.

This flanking movement on the d.j. by field representatives of record firms, song publishers, etc., may actually influence many a record jockey to an extent of which he is quite unaware. It's so easy to play a "good guy's" disk without bothering to compare it with other music.

Some d.j.'s take the matter of flattery and attention very seriously. If they consider they have been slighted in some way, they will refuse to play the music from the source of their affront (real or fancied). Such statements have, in fact, been made publicly and aren't as rare as you might think.

Only determination by the station management to reassert its basic responsibility for programing can prevent such abuses.

So simple a thing as a regular check of the program log can keep a station or program manager informed about the music being played, warn him if things are getting out of line.

A program set-up in which d.j.'s are allowed to operate without supervision of program content inevitably leads to growth of the "big-shot" complex in a certain number of cases. This is just as true on small stations as on larger ones. Many a band leader could duplicate in essence the story told recently by a well-known musician.

He had been making a series of one-night stands, hadn't slept in two days, and was dragging with weariness. But he wasn't too numb to miss taking the popular local d.j. to dinner. The record spinner was a youngster who had come up fast and was eager to make the most of his local fame. He asked the band leader to appear in person on the next day's show. "At what time?" he asked, hoping the kid had an afternoon show. When the kid said "6:00 a.m." the band leader tried to beg off. The d.j. looked him straight in the eyes and said, "If you don't I'll never play another record of yours." And he meant it.

This is not to say that the majority of d.j.'s aren't as modest as the next professional, or that they don't operate as intelligently as they can, and

(Please turn to page 48)

Pick of the



field!

Pick Radio Sales to show you how to go places in television, and you'll get the pick of the field. Because each Radio Sales TV Account Executive is firmly grounded in television. He knows (from first-hand experience and down-to-earth research) all there is to know about the six TV stations

Radio Sales represents—the cream of the crop in New York (WCBS-TV), Philadelphia (WCAU-TV), Los Angeles (KTTV), Charlotte (WBTV), Salt Lake City (KSL-TV), Birmingham (WAFM-TV).. Together serving 1,744,000 homes...43.8% of the nation's TV total.

If you're getting ready to take-off in television—or even if you've already logged a lot of TV air-hours—use Radio Sales and you'll go far. At jet-propelled speed!

RADIO SALES

*Radio and Television Stations
Representative... CBS*


Representing WCBS-TV, New York; WCAU-TV, Philadelphia; KTTV, Los Angeles; WBTV, Charlotte; KSL-TV, Salt Lake City; WAFM-TV, Birmingham;
radio stations: WCBS, WBBM, KNX, WCAU, WCCO, WEEI, KMOX, KCBS, WBT, WRVA, WTOP, KSL, WAPI and the Columbia Pacific Network.



Author True (left) on word hunt at TV set

TV dictionary for sponsors

Reprint booklet containing all definitions now available

 This is the third and last installment of the TV dictionary compiled by Herbert True, radio and television director of the Carter Advertising Agency, Inc., Kansas City. As an additional service to readers SPONSOR has published the complete TV dictionary in booklet form. Single copies are available to subscribers without cost on request; for bulk copy prices, please write to TV Department, SPONSOR, 510 Madison Avenue, New York 22. The dictionary booklets are in handy pocket-size.

M

MIX—To combine by recording or re-recording various sounds to blend them together.

MOBILE UNIT—Field television equipment as mounted in trucks, and/or trailers, and generally used for sports, special events and other shows not in studio.

MONITOR—A control kinescope used by personnel (producer, switcher, technical director) to check and view camera pickups or on-the-air pictures.

MONITOR (verb)—To check show and actions as they appear on a kinescope.

MONTAGE—Series of pictures or images to create a unified effect or impression.

MOVIOLA—Special machine for viewing film in small size.

MURAL—A photographic enlargement of a scene used to give the impression that the scene actually exists in the studio.

MS—Medium shot. A relative term halfway between a CU and a LS.

35 mm.—Standard motion picture size film. Runs 90 ft. to the minute, 30 ft. to chain break.

16 mm.—Small size film currently being used for most film commercials in the smaller TV stations. This is about one-third as expensive to use as 35 mm., and as reproduced on TV, video-wise, is comparable to 35 mm.; however 16 mm. suffers greatly audio-wise on TV.

N

NARRATOR—An off-camera or background voice.

NARROW ANGLE LENS—Picks up small portion of set or action.

NOODLE—To play a few bars of background music usually behind titles: known as noodling.

O

OFF-SCREEN NARRATION—Any narration that is not lip sync.

ON THE AIR—Program in process.

ON THE NOSE—Slang denoting perfection in timing, focus, etc.

OPEN END—A TV film, program or commercial that leaves space or time at the end for personal or specific local identification.

OPTICAL LENS—Lens focusing the image of the scene to be televised on the light-sensitive plate of camera tube.

OPTICAL PRINTER—A gadget used to get a positive film that varies in speed and size from the action originally recorded on the negative. Also used in making wipes and other effects.

OPTICAL VIEW FINDER—Device on a TV camera used by the cameraman to accurately frame and focus the scene to be televised.

ORTHICON—Extra light-sensitive RCA camera tube currently being used in field cameras for most outdoor pickups.

OUT SYNC—When the TV image on a receiver screen is seen to roll vertically or horizontally. It is usually the result of the receiver circuits being out of synchronization with the transmitted signal.

P

PAN—To follow action to right and left or up and down. A gradual swinging of the camera in any direction. To swing camera across a scene.

PANORAMA SHOT—"Pan left or pan right."

PARABOLA—A special direction microphone mounting, usually circular in shape used to pick up crowd noise, band music, etc.

PICTURE—The image telecast.

P.L.—Private line.

PLATTER—A recording usually used as the audio portion of a film commercial.

POINTILLAGE—Refers to a painting technique whereby a plane surface is built up.

POSITIVE—A projection print from negative film. The true picture.

POT—TV slang for a fader or the instrument used to lower or raise the sound level.

PRACTICABLE—Real. Actually to be used in opposition to something fake, or that is installed for purely aesthetic purposes.

PRE-SCORING—The recording of sound prior to the shooting of the picture.

PRINT—A positive copy of a film from the original film negative.

PROCESS SHOT—Film combining real photography with projected backgrounds, or model set or drawing.

PRODUCTION—Another generic term, usually refers to the TV show and all details involved.

PROJECTION TYPE RECEIVER—A TV receiver using optical projection from a kinescope tube on to a large screen.

PROPERTIES—All physical materials used in a scene, i.e. furnishings, decorations, or articles utilized by actors in portraying their respective roles.

R

RECORDING—Means of recording visual and/or audio action and sound on film or phonograph discs.

REEL—Spools on which film is wound. One 35 mm. reel is 1,000 feet. One 16 mm. reel is 400 feet.

RELAY STATION—A radio frequency transmitter usually located some distance from the main transmitter from which TV signal is transmitted to a more distant point.

RELEASE PRINT—Final print of commercial, film, or kinescope to be delivered to TV station, client, or agency.

RELEASE STUDIO—Expression used by director or producer to talent and studio personnel indicating end of rehearsal or broadcast.

RESOLUTION or DEFINITION—Degree of reproduction of the detail of an image, scene, sets and/or background after transmission through complete TV system to receiver or monitor.

REVERSAL—Film process that results in a positive print without the use of a negative. Usually restricted to home movie 16 mm. production; however, upon occasion reversal prints are used in 35 mm.

REWIND—To rewind a projected film in order that it is ready for reshowing.

RIG—Machine used to hold, move or control object televised.

RING MIKE—Microphone installed over boxing, wrestling or such events to pick up audio or sound portion of TV picture.

ROLL IT—Cue to projectionist for him to start film projector.

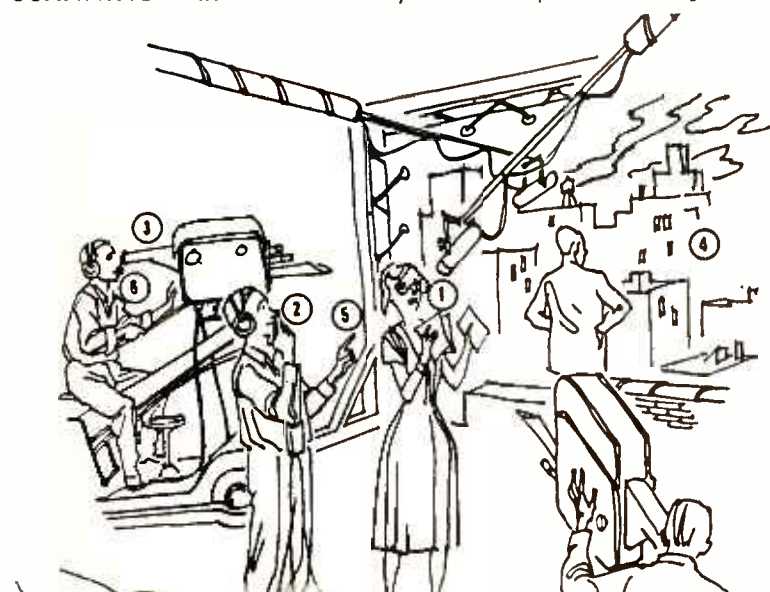
ROLL UP—Trick effect used to change from one scene to another wherein first picture begins to roll from the bottom, revealing second picture.

RUNNING SHOT—Picture in which the camera is dollied along with the action.

RUSHES—First prints from a film usually developed overnight so the producer or client can examine film production of previous day.

S

SCANNING—The electronic analysis of the optical TV image into



1. Off-screen narration 2. On the nose 3. Optical view finder
4. Slide 5. Take it away 6. Talk back

a series of parallel horizontal lines traced from left to right in sequence from top to bottom.

SCENE—A single sequence in a TV production which may consist of one or more shots.

SCENARIO—A complete written guide of a TV show describing story and action. Usually applies to a TV film rather than live show.

SCOOPS—Large klieg lights used in TV studios.

SCORE—The music for a TV commercial or show.

SCRATCH PRINT—A rush or quick print that is used for editing.

SCRIPT—A complete written guide for a TV commercial, film, or live show. Synonym for continuity. Term is generally used in preference to scenario.

SET—A TV scene used or constructed in the studio where action takes place and is shot. A film camera.

SCRIPT GIRL—TV director's assistant handling script preparation, clearance, editing, etc.; and frequently timekeeper and prompter in dry runs and camera rehearsals.

SET-UP—The installation of set, props, backgrounds, etc., in studio, plus the necessary televising equipment, i.e., cameras, lights, mikes, etc.

SHADING TECHNICIAN or ENGINEER—The individual who regulates the brightness and detail of a TV image or picture before it is transmitted.

SHADOWING—To simulate by trick effect a natural shadow what cannot effectively be created through the use of TV lighting alone.

SHOOTING OFF - OVER—To take in areas in a given camera shot that are not wanted or that are beyond the horizontal or vertical limits of the established set.

SHOT—A single continuous run of the TV camera.

SIGNAL—Any transmission of the TV picture and sound.

SIMULCAST—A combination AM radio and TV show; in other words, to broadcast a TV show at the same time that it is being televised.

SINGLE SYSTEM—Sound and picture recorded on the same film at the same time. Also frequently known as lip sync.

SLIDE—A title or picture on a single frame of 35 mm. film that is projected into the camera.

SLOW MOTION—The slow movement of objects which are produced by photographing on film more frames per second than are projected per second.

SNAP—A descriptive term defining right proportion of contrast and sharpness in a TV picture.

S.O.F.—Sound on film.

SOUND TRACK—That portion of 16 or 35 mm. film that is devoted to the recording of sound.

SPECIAL EFFECTS—Miniatures, diaramas, and various electrical and mechanical devices used to simulate impressive backgrounds, massive titles, etc. Any trick device used to achieve scenic or dramatic effects impossible of actual or full-scale production in the TV studio.

SPECIAL EVENTS—TV programs of great news interest, usually not regularly scheduled, e.g., sporting events, meetings, parades.

SPLICE—To join together two pieces of film with film cement.

SPLIT FRAME—A composite print of two separate actions on the same frame; in other words, two different pictures combined into one picture.

SPOTS—Spotlighting used on TV sets or stage.

STAGING PLAN—A scaled print or plan of the studio, set or stage upon which are recorded the location of walls, furniture, property, talent, etc.

STAND BY—Announcer, film, etc., held in reserve for emergency use.

STAND BY (verb)—Cue to talent, cast or crew that TV program is about to go on the air.

STILL—A still photograph or other illustrative material that may be used in a TV broadcast.

STOCK SHOT—A scene not taken especially for the production but from film files or film library, i.e., Eiffel Tower, Statue of Liberty, frequently inserted for atmosphere.

STOP—The degree of opening of the lens of a TV camera.

STOP MOTION—Film taken by exposing one frame instead of many frames at a time. Object or objects are usually moved by hand a fraction of an inch for each exposure according to a predetermined pattern.

STORY BOARD—A set of drawings used to show sequence of a production. Idea being to have one drawing for every change of action or scene, usually including both pictures and script.

STRETCH—Instruction given to cast or crew to stall for time.

STRIKE—To take down set or scene and to remove it from the stage.

SUPER-IMPOSE or SUPERIMPOSITION—The overlapping of an image produced by one camera with the image from another camera. Both pictures being visible, but appearing finally as one picture.

SWITCH—A change from one camera, lens or camera angle to another.

SYNCHRONIZATION—To maintain synchronic perfection between the scanning motions of the electron beams and the camera tube and in the cathode ray tube in the receiver or monitor.

SYNOPSIS—TV commercial, program or story written in action sequences but without full technical data, directions of the continuity, or script.

SYNTHETIC DISTORTION—To impart by various techniques a seeming irregularity to lines and services that are actually smooth and rectangular.

T

TAKE—A single shot picture and/or sound. Sometimes specifically a satisfactory or usable shot. Other variations or takes are made with same camera set up and actors going through identical business.

TAKE (verb)—Switching directly from one picture or camera to another picture or camera, as "take one, take two."

TAKE IT AWAY—Directions to talent, announcer, etc. "You're on the air."

TALK BACK—Phone circuit or cans from director to announcer or other crew.

TECHNICAL DIRECTOR—The director of all technical facilities and operations, lighting, cameras, sound, switching, in a studio production.

TELECAST—A television broadcast.

TELEPHOTO LENS—A very narrow angle lens which produces large size images at extreme distances, frequently used at sporting events, etc.

TELEVIEWER—A member of the television audience.

TELEWISE—To transmit a picture electronically by using television equipment.

TELEVISION—The transmission and reproduction of a view, scene, image or person by an apparatus that converts light rays into electrical impulses in such a manner that those same objects may then be transmitted and re-converted by a receiver into visible light rays forming a picture.

TEST PATTERN—A specially made design of numerous lines and/or circles transmitted for the purpose of correctly setting the focus and tuning of an image on a television screen.

TEXTURE—An impression of depth and irregularity that is given to a plane surface by using paints or other decorative materials.

THREE SHOT—TV shot of three performers, etc.

TILT—Slow camera movement, up or down.

TITLE MUSIC—Background music behind opening and/or closing titles and introductions.

TITLES—Any title used on a TV program. Can be motion picture film, card, slides, etc.

TRACK—The film or section of a film used for the sound recording.

TRANSPARENCY—A technique whereby illustrative or written material is placed on a transparent surface through which background material may be seen as the transparency is photographed by the TV camera.

TREATMENT—An intermediate step between synopsis and script where the complete TV story, commercial or production is completed.

TRIPOD—A three-legged TV camera mount.

TRUCKING—A movie term meaning a traveling shot in which the camera moves position during the exposure. Similar to dollying in TV terms.

V

VIEWER—A machine used to examine TV film for editing or cutting.

VIEWING LENS—The lens on a TV camera used by the cameraman to view field of action.

VIDEO—From Latin meaning to see. Pertain to the television broadcast of images. Usually used as a noun to denote sight broadcasting as opposed to sound broadcasting.

VIDEO SIGNAL or PICTURE SIGNAL—That portion of the product of the television camera that is the electrical counterpart of the scene televised.

VOICE OVER—Narration type recording as opposed to lip sync or live sound.

VOX POP—A spontaneous radio or TV interview.

W

WALL TREATMENT—A technique used to simulate numerous surfaces on the walls of a set such as wallpaper, bricks, stucco.

WIDE ANGLE LENS—A lens of very wide angle of projection which is used to pick up a large portion of the set, talent, audience, etc., at a short distance.

WILD—A film or picture which is taken to fit pre-recorded narration or sound.

WIPE—A transition from one scene or image to another in which a new scene gradually replaces the old one in some gradually increasing geometric pattern, i.e., circle (circle in, circle out), square (expanding square), fan, roll, etc.

WIPE OVER—Optical film or printing effect by which one scene or image moves into another geometrically.

WOOF—TV slang signifying "on the nose" or "okay."

WOMP—A quick flare-up of light or brightness in a TV picture.

WORKPRINT—A print (frequently a rush) used in editing and cutting to determine the final composition of the finished film.

The MAURER 16 MM

designed to keep production costs DOWN!



Raphael G. Wolf Studios, Hollywood producers of top-notch motion pictures and TV shorts, shooting a scene for a commercial with the Maurer 16 mm., for a major refrigerator and range manufacturer.

*The New Maurer
Multiple-Sound Track
Details on Request*

THE many *exclusive* features of the precision-built Maurer 16 mm. camera make it ideal for low-budget films for TV and general release.

The flexibility and simplicity of operation give it unmatched adaptability to all types of production . . . under all conditions.

This is truly perfection and dependability in camera manufacture. Consistent performance and quality results have been proven over the years in its increased use by the industry's leading technicians.

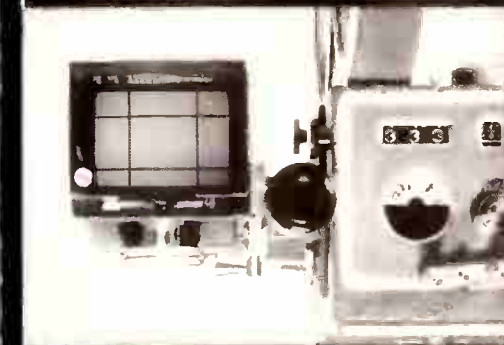
This is *the professional 16 mm. camera* for your diversified motion picture requirements.

The 16 mm. Camera Designed Specifically for Professional Use!

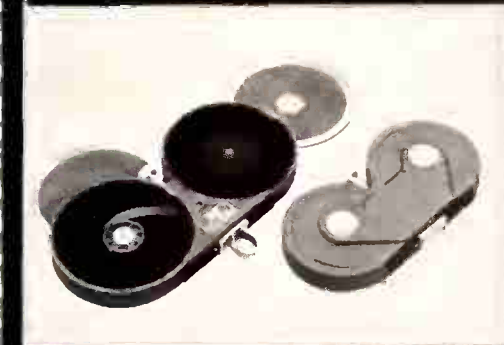
For details on these and other exclusive Maurer features, write:



The unique Maurer 235° variable shutter allows you to produce many versatile effects and make rapid and accurate changes of exposure while shooting. Automatic fades and smooth lap dissolves are easily and accurately accomplished . . . in the camera.



The accurate parallax-corrected Maurer view finder gets what you see on the film and gives you the clearest and largest image of all erect-image view finders. Clear and bright to the edges, it provides quick masking far fields of the usual focal length lenses, one knob moving all four framing wires and the indicator.



The gear-driven film magazines allow for rapid loading—saving you time and money. Automatic feed and take up operate efficiently in either the forward or backward drive—with no belts to change—or pulleys to reverse. The 1200 foot film magazines give you 33 minutes of consecutive shooting!

J. A. Maurer, Inc.

37-01 31st Street, Long Island City 1, N.Y.

CABLE ADDRESS: JAMA RER

**16mm
maurer**



Mr. Sponsor asks...

Are give-away programs declining in popularity?

Edwin J. Anderson | President
Goebel Brewing Company, Detroit

The picked panel answers Mr. Anderson

The Hooper figures show that quiz and audience participation shows have declined in popularity during the past two years as have some other show types. However, this question requires a "Yes, but—" reply.

It has been popular to classify almost any program on which people compete for prizes as a give-away. If our question covers all audience participation and quiz shows, as I understand it does, the term "give-away" is, in my opinion, a misnomer.

There are some programs on which very little effort is required to win a prize. However, if you ever watched contestants on *Break the Bank*, for which our agency is responsible, you know they aren't "getting something for nothing," as the term give-away implies. Early questions for lower amounts, are relatively easy. But if you're going to get into the money, you have to know your subject, and work for your reward.

The bad publicity given to "give-away" shows by the FCC, and picked up by many columnists, had harmful effects. Many people have the feeling that to admit they enjoy a good quiz show reflects on their taste or mental stature. But these programs as a class



Mr. MacCracken

still do enjoy mass popularity. Measured on a cost per 1,000 listeners basis, they are likely to show relatively low costs, for they are inherently comparatively inexpensive to produce.

Radio program types show a tendency to follow a rough cycle pattern. One quiz becomes a fad. Immediately, a number of others of the same general pattern appear. Millions of radio listeners enjoy these shows. But they don't want an exclusive diet of such fare. As the number of shows of the type increased, people had more opportunities to enjoy this kind of entertainment. Consequently, the listening to certain individual shows did decline.

I doubt that many new such programs will appear during the next year or two. However, I believe that we will always have a certain number on both radio and television, not merely because they can be produced at low cost, but for a much more important reason: They represent a basic type of entertainment.

Answering questions, in one form or another, is a type of game that has been popular for centuries. And "playing a game" is what these programs offer. Hearing people win hundreds or thousands of dollars in cash or merchandise isn't the whole attraction for listeners. It's the fun of listening to see if you can answer the questions, the challenge of pitting yourself against the contestant on the show.

Plus, of course, the enjoyment you get from the master of ceremonies and other elements on any given show.

One final point. There are few, if any, types of programs on that exude such a feeling of friendliness and good fellowship; that send out the contagious feeling of people having a good

time. There always will be many, many lonely people who will enjoy the opportunity of being able, merely by turning on their radio or television set, to bring a gay, happy, friendly party into their homes; a party in which they can participate.

To summarize: "Yes, somewhat." But don't sell these shows short. They will fill a popular need; they will always have a place in the entertainment pattern.

CHESTER MACCRACKEN
Vice-president—radio & TV
Doherty, Clifford & Shenfield
New York



Mr. Manilla

Everything happens in cycles. I'd say that the radio give-away cycle which started with Horace Heidt and the *Pot of Gold*, achieved its golden age with *Stop the Music*. And I believe the cycle of the give-away program on television is now on the decline.

The novelty of the *Pot of Gold* was not only great enough to establish the give-away trend, but it was even strong enough to sustain a large number of imitators—for a long time.

When *Stop the Music* came along, the novelty of the give-away was not enough to make it a high rating show. Not even the addition of the interrupted melody or the obscure-tune gimmick would have been enough. But *Stop the Music* is in itself a fast-paced, exciting show. It's good entertainment, and that, I believe, is the heart of the matter. Most give-aways are not

entertaining. Most give-aways are not

tainment; they're just give-away shows.

The end of the give-away cycle is the give-away devoid of novelty and devoid of entertainment. Oh, the unadulterated give-away will continue on a local option basis. But for the networks—the old order give-away giveth way to the new. The new what I don't know; but the give-away's successor will have novelty value and/or novelty plus entertainment.

Parenthetically, I don't argue as to whether the give-away was a good device or bad one for a sponsor. To be crassly pragmatic, it's a rare sponsor who objects to the program content of his own high rating show.

JAMES N. MANILLA
TV Director
Cunningham & Walsh
New York



Mr. Monroe

No, give-aways are not declining in popularity. Programs fluctuate, like every type of entertainment, but there is no discernible lessening in the inherent attraction.

And as long as

there is the human equation, there won't be.

People want something for nothing. Blunt, but true. It can't be whitewashed or disguised. There is the possibility of getting something for nothing on give-aways with the investment of nothing but time. And time isn't important to the average listener. Even if the radio listener doesn't win—and the chances are remote that he ever will—he gets a vicarious and dramatic thrill when someone else does. A kick that very few entertainments can equal.

The only drawback to present day give-aways is that most are cut from the same stencil. As soon as one show becomes popular, it is aped, except for a few minor details in presentation. But despite the sameness, they are thriving and will continue to do so. The augury is bright now, and will be more roseate when give-aways are given the fillip of originality or novelty.

BOB MONROE
Owner of Robert Monroe
Productions
New York

THE STORY OF A REAL BUY YOU CAN REALLY BUY!

This is no mouth-watering story about some other advertiser's impressive rating on a show you can't buy. It's factual information about 15-minute programs you can actually buy on Chicago's increasingly productive Voice of Labor—WCFL. It's an opportunity to buy tuned-in radio homes to the tune of ONLY 82 cents per thousand!

It's WELCOME TO HOLLYWOOD
(formerly Breakfast in Hollywood)
with Jack McElroy
Monday through Friday, 1:00 to 1:30 p.m.

with a ready-made Chicago Pulse of 2.2

And remember that WCFL, despite its amazingly economical rates, delivers 50,000 Watts, at 1000 KC, in the Center of the Dial.

WCFL's Pulse is Beating Faster—in fact there's been a 30% rating increase since WCFL inaugurated 50,000-watt operation. And there's growing strength in response from throughout WCFL's primary area, which has 2,724,406 radio homes. Ask your Bolling Company representative for the WCFL story.

Or, if it's spots your interested in, WCFL offers one-minute availabilities reaching tuned-in radios at a cost of only 48 cents per thousand.

WCFL

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

An ABC Affiliate

Radio results

SPONSOR inaugurates a new department. It will tell the result story of local radio

With this issue SPONSOR inaugurates its Radio Results department designed to tell the result story of local radio. A glance at the reports on this page will show what you can expect to find in this space every other issue: cut-to-the-bone capsules that tell how radio has sold for sponsors all over the country.

SPONSOR hopes the new department will foster renewed awareness of radio's great selling strength on a local level.

Suitable material should be addressed to Radio Results, SPONSOR, 510 Madison Avenue, New York 22.

COUNTY FAIR

SPONSOR: Multnomah Fair AGENCY: Direct

CAPSULE CASE HISTORY: *2,000 general admission tickets to the fair were made available to listeners at 50c saving per ticket. Only provisions were to write for them and use them before 2 p.m. All 2,000 tickets were sold on the first announcement, and 1,440 more tickets were made available. These were also sold. Of the 3,440 tickets given out, 3,176 were checked in at the gates. Once again radio had pulled the customers in.*

KPOJ, Portland, Oregon PROGRAM: Spot

AUTOMOBILES

SPONSOR: Parsons Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *This company found itself with a high inventory of used cars on its hands. Broadcast advertising was given the opportunity to move these cars and move them it did. An intensive spot and participation campaign was used for a three-week period. One hundred high priced units were sold with a new volume record established. Client is now completely sold on radio since radio sold for him.*

WCSS, Amsterdam, N. Y. PROGRAM: Spots and Participations

CORN CRIBS

SPONSOR: Carlson Crib AGENCY: Meneough, Martin & Seymour

CAPSULE CASE HISTORY: *The sponsor started a campaign just before and during the corn harvest. Listeners were urged to request a visit from their nearest Carlson Crib dealer. The weekly Sunday Visit program, supplemented for a short period by daily spots at 6:05 a.m. brought 148 responses. While increasing their sales, sponsor also encouraged interest in more and better storage. The moral: sow via radio and ye shall reap.*

WMT, Cedar Rapids PROGRAM: Sunday Visit

FOOD

SPONSOR: Brumfield's Market AGENCY: Direct

CAPSULE CASE HISTORY: *The owner-manager of this large meat market sold sausage at 25c a pound and told people about it via a Friday night high school football game. By noon Saturday, three tons of sausage had been sold. When the store closed that evening there was left only a beef and a half and three hams. That isn't all. The demand for sausage continued during the next few days, so six more tons were prepared—and sold! A very meaty radio result for Mr. Brumfield.*

WPLH, Huntington, West Va. PROGRAM: Football Game

DEPARTMENT STORE

SPONSOR: Greenberg's AGENCY: Direct

CAPSULE CASE HISTORY: *The store manager did not think radio would pull but decided on a trial of the medium. Some 300 sweaters, ranging from \$2.98 to \$3.98, were set aside to be sold for \$1.00. Only one 50-word chain break was used at 7:45 a.m. An hour-and-a-half after the store opening (10:30 a.m.) the original 300 sweaters offered for sale plus an additional hundred were sold. Sold, too, on radio was the previously skeptical store manager.*

WSTC, Stamford, Conn. PROGRAM: Spot

BANK

SPONSOR: Local Federal Savings AGENCY: Direct

CAPSULE CASE HISTORY: *This bank has been an air advertiser for 13 years. Since 1945, it has sponsored a 5 p.m. newscast. The bank president's quote speaks for itself: "We have made hundreds of home loans and received thousands of dollars in savings as a direct result of these newscasts. Their effectiveness seems to increase each year." Radio's ability to "sell" there's something dubious potential advertisers can bank on.*

WKY, Oklahoma City PROGRAM: Newscast



What shape are you in
in St. Louis?

M. L. P. D. are the four letters we've borrowed from the alphabet to tell KXOK's outstanding story of results. They stand for *More Listeners Per Dollar!* Check the Hoopers . . . check the time costs . . . check the extra reach of KXOK's clear signal at 630 on the dial . . . and it all adds up to KXOK's top-rung position as the No. 1 Buy. KXOK is the answer to putting your sales (and your advertising budget) in better shape in the St. Louis Area Market.

KXOK

St. Louis' ABC Station • 12th & Delmar, CH. 3700
630 KC • 5000 WATTS • FULL TIME

Owned and operated by the St. Louis Star-Times • Represented by John Blair and Co.

This is the Spot

Where— 133,000* rural and small town homes are added to a city market where retail sales are UP 12%.**

*BMB
**Dept. of Commerce

Where— This one station has more day time coverage than any other 5,000 watt station in the entire Southeast!

Where a large and growing list of the nation's leading advertisers use WGAC regularly to reach this vast market!

Yes---!
Advertisers
Make New
Sales Records
With
WGAC
AUGUSTA, GA.
580 Kc. - ABC - 5,000 Watts
Avery-Knodel

RTS...SPONSOR REPORTS...

(Continued from page 2)

Revised edition of broadcasting history

"The First Quarter Century of American Broadcasting," published in 1946, is now being revised, according to Arthur B. Church, KMBC president. E. P. J. Shurick, who compiled the original volume, has also edited revised edition. Mr. Shurick joined CBS on 1 March as market research counsel.

BMB study big help to spot buyers

Timebuyers at agencies who have seen portions of 1949 BMB study generally feel new audience composition figures will be highly useful in solving coverage problems. This particularly true in planning spot campaigns. But it also applies to such network problems as where (and whether) to add to station lineup. About 20 new subscribers came into fold during February. BMB expects that figure to be multiplied many times during March and ensuing months as agencies have chance to study full report.

Multiple-set ownership is upping listening

The Iowa Radio Audience Survey shows that multiple-set families listen more than one-set families. Findings show number of extra listening hours is in almost direct proportion to number of sets in home. In homes having four or more sets, average of multiple-sets tuned in simultaneously totals more than one hour. This hour should be taken into consideration by advertisers.

Candid camera commercials click

Check on believability of Philip Morris TV sales talks by Schwerin Research Corp. reveals that Alan Funt's candid camera commercials are two and a half times more effective than any other PM commercial in conveying credibility of ad claims.

Non-set owners swell TV coverage

TV audiences may represent as high as 25 percent more coverage than sponsors count on when buying video. Trend to increased viewing by non-owners of TV sets is indicated by studies of New York market by Advertest Research and Gilbert Television Research, and by American Research Bureau in Washington, D. C. According to an ARB diary survey just completed in 1,000 Washington homes, nearly 13 percent of non-TV set owning families view television regularly each week for an average of 3.4 hours per person per week.

Daytime listeners prefer WGAR. Hooperatings (Dec. '49-Jan. '50) show that from 8 A.M. to 7 P.M. weekdays, WGAR has the first five top rated shows... and 12 of the top 15! WGAR programs are first in 28 out of the 44 quarter-hour periods!

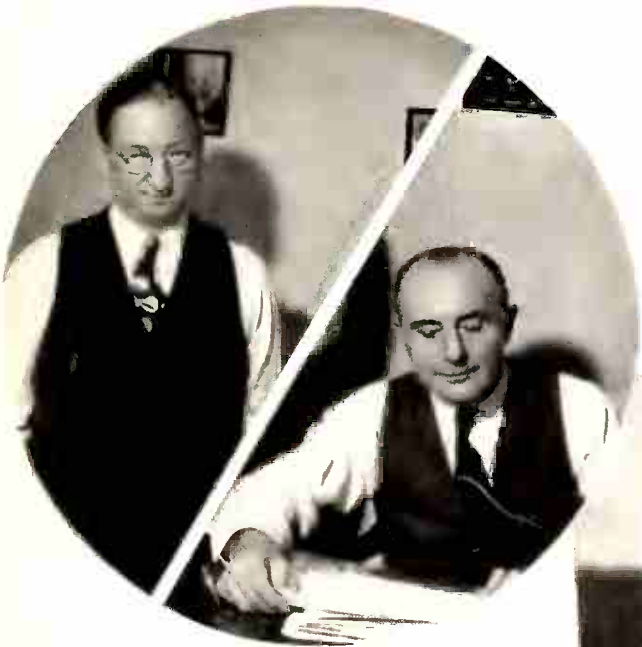


Popularity goes hand in hand with promotion. WGAR paid for lineage on station and program promotion appears regularly throughout the year in 15 leading northern Ohio newspapers. One copy of each of these newspapers with a WGAR ad, stacked together, would tower 18 feet! WGAR believes in advertising!

in Northern Ohio..

WGAR

the SPOT for SPOT RADIO



Right: Mr. William E. Hunger, President and Treasurer of the Union Oil Company of Ohio, member of Cleveland Petroleum Club, Ohio Petroleum Marketers Association, Cleveland Rotary Club and Cleveland Chamber of Commerce. *Left:* Mr. L. L. Altman, Vice President and Secretary of the Union Oil Company, member of Cleveland Petroleum Club, Ohio Petroleum Marketers Association and National Paint, Lacquer and Varnish Association. Union Oil is a WGAR advertiser.



Don Hyde with "This Is Cleveland" is one example of a WGAR program available for sponsorship. "This Is Cleveland" features Clevelanders in the news and life in the city from an unusual angle. It includes such on-the-spot tape-recorded events as a jury-fix and the confessions of a dope addict.

RADIO... America's Greatest Advertising Medium... WGAR... CBS... 50,000 watts... Represented Nationally by Edward Petry & Company

HOW MANY RADIOS?

(Continued from page 23)

come part of the homefront, is the fact that 12.5 percent of all barns have radios.)

Does multiple set ownership increase the amount of listening done in the home?

To learn the answers, the Iowa survey placed particular emphasis on this phase of the subject. Findings showed that the number of extra listening hours is in almost direct proportion to the extra number of sets. In homes having four or more, for example, an average of 67.7 percent of the families

use two sets simultaneously, daytime, as against 26.4 percent with only two sets.

The average Iowa multiple-set home daily uses sets simultaneously more than *four* quarter-hours. In 71 percent of the cases, different programs are tuned in. Comments Dr. Whan. "This additional hour of listening . . . represents 'extra listening' not usually measured by radio audience research limited to analysis of use of the 'family set.' It represents a sizable audience which should not be ignored in the future. . . ."

Facts and figures of the Iowa survey, reproduced in charts accompany-

ing this article are precise and pointed.

WHO makes specific use of this data. The station consistently points out in its advertising to the trade that it is no longer correct to speak of "radio homes . . . sets make today's audience." And it backs up that statement with figures which show that during the past year, in its area alone, multiple-set ownership has increased to the extent that radio advertising costs 52 percent less per thousand radio home sets than in 1944.

Further, WHO makes its findings available to other stations and interested parties as a public service for the benefit of the entire industry. This, too, is a healthful development, and one which is spreading. (Several station and network surveys on multiple-set ownership are currently under active consideration. Discussion of them would be premature, but SPONSOR will follow their progress as part of a continuing study.)

An A. C. Nielson study conducted in 1948 also concerned itself with a comparison of listening between single-set and two-set homes. The survey chronicled listening from 18 January through 24 in all Nielson Radio Index

SOUTH BEND IS A MARKET — NOT JUST A CITY — AND WSBT COVERS IT ALL

South Bend is one of the biggest, richest, and most responsive markets in America. Its heart is *two* adjoining cities — South Bend and Mishawaka — with a combined population of 157,000. The entire South Bend market contains more than half-a-million people. In 1948, retail sales were over half-a-billion dollars!

WSBT — and only WSBT — gives you thorough coverage of this great market. Plus this, the rest of WSBT's primary area gives you an additional million people whose retail purchases in 1948 amounted to \$911 million..

You need the South Bend market. You get it — all of it — only with WSBT.



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

SELL THE COTTON BELT WITH THE "COTTON BELT GROUP"

Over 1,250,000 people in the primary area at less cost



COTTON • OIL • LUMBER
AGRICULTURE

"The South's Billion \$ Market"

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

When is a dot not a dot?

Look carefully at the pictures on this page, to see how television creates an image

No. 2 in a series outlining high points in television history

Photos from the historical collection of RCA

● As parlor magicians say: "The hand is quicker than the eye!" But modernize the statement so that it becomes: *Television magic is quicker than the eye*—and that's why you see a photographic image in motion . . . where actually there is only a series of moving dots!

To explain this to laymen, ask them to examine a newspaper picture through a magnifying glass.

Surprisingly, few people know that newspaper pictures are masses of tiny dots "mixed" by the eye to make an image. Even fewer know that the same principle creates a television picture . . . and, when picture after picture comes in rapid succession, the eye sees motion.

Devising a successful way to "scan" an image—to break it into dots which could be transmitted as electrical impulses—was one of television's first basic problems. Most of the methods dreamed up were *mechanical*, since electronics was then a baby science. You may remember some of the crude results transmitted mechanically.

Television as we now know it, brilliant images on home receivers, begins with the invention of the *iconoscope* tube by Dr. V. K. Zworykin of RCA Laboratories. First all-electronic "eye" of the television camera, this amazing tube scans an image—"sees" it even in very dim light—translates it into thousands of electrical impulses which are telecast, received,



Felix the Cat was the "stand-in" when this 60-line image was made *mechanically* in tests at NBC's first experimental television station.



Improved definition is obvious to anyone in this *all-electronic* 120-line image of Felix—transmitted in the early days of NBC television.



By increasing the number of scanning lines to 441 lines in each picture frame, RCA scientists gave us a sharper, clearer television image.



And here you see the deep blacks, clear whites, and subtle halftones as transmitted by NBC with our present 525-line scanning system.

and re-created as sharp, clear pictures in black-and-white—on the phosphorescent screens of today's home television receivers.

And, just as the first flickering "30-line" pictures—produced mechanically—eventually became our present sharp 525-line images, so the iconoscope itself was improved until it became today's super-sensitive RCA image orthicon television camera. All-electronic, the image orthicon peers deep into shadows, needs only the light of a candle to see and transmit dramatic action.

But every single television development made by scientists at RCA Laboratories depends, in the end, on a basic physiological fact: When the human eye sees a series of swift-moving dots on a television screen, it automatically "mixes" them into a moving photographic image!



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



WINSTON-SALEM, N.C.

Produces One-Fourth of
the Manufactured
Goods of the State

National Rep: The Walker Co.



"Maurice, 'Hot Rod' Hulbert, another of many good reasons why WDIA's specialized Negro programming* is 'the sensation of the nation'. Hulbert's 'Tan Town Jubilee', 8-9 AM Mon.-Sat., took 43% share of audience per Hooper, Oct.-Nov. 1949. Participations now available in this same sepia star's great show, 'Sweet Talkin' Time, 11-12 AM Mon.-Sat. Find out how WDIA does a real job for such advertisers as Calumet Baking Powder.

*Metropolitan Memphis Retail Sales 78.9% Negro.

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

homes.

Prior to 10 a.m., radio usage is lower among multiple set homes. This, Nielson believes, possibly reflects the later-rising tendency in the more selective economic group. By 10 o'clock, 26.5 percent of single set homes were turned on; 27.3 percent of multiple sets. From then until 11 p.m., multiple listening occurred with progressive hourly increases with the exception of 1 p.m. and 4 p.m. Multiple-set listening was heaviest at 8 p.m., with a dual audience of 55 percent as compared with 46.3 percent for the single receivers.

Nielson attributes the increased evening listening to three factors: 1) bigger families interested in a variety of programs broadcast at the same time; 2) more of the family at home; and 3) accessibility to radio when not in the living room (accounting, also, for peak listening in the kitchen during the daytime, bedroom listening late in the evening).

On a biannual basis, C. E. Hooper does a diary survey of some 4,800 families. In the winter of 1948, the average home, according to the Hooper survey, possessed 1.34 sets; in the spring of 1949, the average had risen to 1.85 percent.

Radio set manufacturers must be given a generous measure of credit for the increase in multiple-set ownership. By improving quality and reducing costs, they have taken extra sets out of the luxury class. Junior's request for his own set for Christmas no longer causes budget-minded parents to shudder.

Aiding and abetting the manufacturers efforts towards greater multiple-set ownership is the broadcasting industry itself. The hard-hitting teamwork of NAB and RMA, led by Westinghouse Radio Station's W. B. McGill, is responsible for an annual radio week. The slogan, "A Radio in Every Room—A Radio for Everyone, Everywhere," gets realistic support from a barrage of programs and announcements on hundreds of stations throughout the country. Last year, 30 October through 5 November, more than 500 newspapers participated with ads furnished by NAB and RMA.

The RMA furnishes mats and informative material on a year-round basis, and wide-awake dealers are taking advantage of it for local sales drives. The payoff of such cooperative

efforts is shown in the new high in set production chalked up in 1949, and reported by RMA: 5,000,000 sets manufactured by RMA member companies; 3,000,000 by non-members. Christmas sales records were generally cracked in 1949. Today buyers are not emphasizing primary sets.

Plans are now underway in Cleveland, spearheaded by WGAR's general manager, John Patt, for a big promotion of "A Radio in Every Room." Cleveland broadcasters have offered to cooperate with the Electrical League for a campaign based on this theme. The date, tentatively set for the last two weeks in April, hinges on whether enough merchandise is available, and if major set manufacturers will divert a large shipment of sets to the local distributors.

Carl George, president of the Ohio Association of Broadcasters, will alert other stations throughout the State to tie in with the campaign. All eight Cleveland AM stations plan support.

Strong believers in "A Radio in Every Room—A Radio Everywhere, for Everyone" are Sam and Lillian Ulrich (five of their 10 radio sets are pictured on pages 22-23). No matter where an Ulrich may happen to be in their Jamaica, Long Island, home, a radio is never far away.

When asked how he happened to accumulate 10 sets, Mr. Ulrich said this:

"Some years ago I bought one or two sets, and have been buying them off and on ever since—one in one year, another in some other year. I might have been attracted to a new model by its appearance, or its tone, or perhaps to its new features. Whatever the reason, I bought . . . including one television set. I never disposed of a set once it was in my home: just put it in another room when the new set arrived."

Today every room in the Ulrich home has its own radio, plus one portable for the children. The Ulrich family has gone further than most, but everywhere the trend towards many radios in a home is growing rapidly.

With advertisers alerted to the importance of multiple sets in the average home, the future looks decidedly brighter for radio. Multiple-set ownership, like out-of-home listening, is a *Big Plus* not previously counted. Radio's future is linked with its ability to accurately count its audience—all of it.

64 \$500⁰⁰ SALES...in ONE WEEK!



and
**204 MORE
LIVE PROSPECTS!**

An Amazing Vote of Confidence in WOW!

Here's The Story...

WOW'S "Third Annual Farm Study Trip" was announced on January 11 on the "Farm Service Reporter" Program, (6:30 to 7 a.m. weekdays).*

Farm Director Mal Hansen simply said that the tour would be to the "New South"; would last 15 days, and would cost about \$500.00 per person.

On that information ALONE, *within one week* 64 farmers responded—WITH CASH! 204 others in the same period wrote for information and application blanks.

**Co-sponsored by:*

Garst & Thomas, Coon Rapids, Iowa, Pioneer Hybrid Corn; Handled by the Compton Agency; and the Walnut Grove Products Company of Atlantic, Iowa; Ross Wallace Agency.

So large and instant a response PROVES that the great WOW-LAND farm market is solidly behind WOW—and WOW's farm listeners are today the **WORLD'S FINEST CUSTOMERS** for any goods or services.

For availabilities call the nearest John Blair Office or telephone Johnny Gillin at Webster 3400, Omaha.



John J. Gillin, Jr., President & General Manager
John Blair & Company, Representatives

THE D.J.'S RESPONSIBILITY

(Continued from page 31)

without subsidies from specially interested parties. But there is ample evidence that many d.j.'s through lack of proper supervision are allowed wittingly or unwittingly to short-change the listener. That in the long run short-changes the sponsor.

One of the unwitting ways in which lack of program control prevents the best d.j. programming in the sponsor's interest has to do with the concept of building a musical program. The program manager of a leading station



once went to his d.j. with 13 weeks of programs outlined in advance. He wanted to let the sales manager know specifically what he was trying to sell a prospect.

The d.j. protested vigorously that he had no regular format for his show, that he would fall flat on his face if he attempted to follow the format worked out by the program manager. The latter showed the d.j. how he had analyzed the jockey's own log for several months. Without realizing it, the d.j. had followed a very definite (and very good) pattern, which the program manager had merely duplicated.

Most record programs aren't built with a conscious purpose, and too few such programs stumble into as successful a format as did the one cited above. Some program managers have built very bad shows (music and otherwise) and many d.j.'s have built consistently good music sessions. The basic reason why a representative of station management should know what's going on in his record shows is to check abuses, intended or unintended, like those already cited.

But there is another very positive reason: it enables planning for better shows than is usually possible for the average d.j. who has inherited the current tradition. This tradition is more notable for what it does not include than for its positive elements. It is a truism that no program can please everybody. It is then highly important that a music show, no less than any other show, have a clearly and carefully defined format.

This will allow slanting to a predetermined group known to like a specific format and content. Any canny

WIBW is heard  most...
 ..where  herds mean most



Out here in Kansas, herds of dairy and beef cattle mean big profits. The farmers who raise these herds prefer WIBW to any other station.

Dr. F. L. Whan's statewide interviews analyzing the Kansas Radio Audience for 1949, show WIBW the outstanding favorite in farm homes. WIBW led its nearest competitor by a 3 to 1 margin.

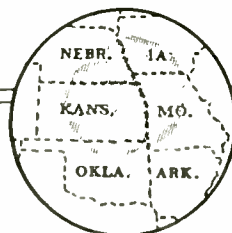
It's so easy to make your product first choice among these prosperous Kansas families. Just use the station that's their first choice—WIBW.

WIBW

SERVING AND SELLING

"THE MAGIC CIRCLE"

WIBW • TOPEKA, KANSAS • WIBW-FM



C
B
S

Rep: CAPPER PUBLICATIONS, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



**YOU WON'T
GET FIR
IN
PINE KNOT
(Ky.)!**

No kiddin', Pine Knot (Ky.) may be oozin' with resin, but it just can't offer much business, for gosh all hemlock.

That's why WAVE keeps spruced up for the Louisville Retail Trading Zone, exclusively. And everything's "oak" between us and our advertisers, because we deliver a concentrated audience that has an \$1139 greater Effective Buying Income per family than folks out in the tall-timber parts of the State.

So pine not for for Pine Knot; instead go with the grain in Kentucky — with WAVE!

LOUISVILLE'S
WAVE

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



program man knows how to go about finding out what his listeners like. Here is the place the commercial manager should be brought into the picture. He knows the kind of people his clients or prospects want to reach.

It is a mistake to believe that people who like operatic and symphonic music like nothing else, or that devotees of pop tunes never listen to anything heavier.

There are tricks to building music programs just as to putting together a comedy show. One of the tricks concerns the relation and proportion of talk to music. Several stations have been experimenting in recent months with a format which concentrates on building the musical mood rather than breaking it up with irrelevant chatter.

They report that this technique seems to make the commercial stand out much more impressively. Coincidental ratings have soared. The stations referred to had previously allowed their very successful d.j.'s to play music as they fancied it, with the typical in between chatter. The idea for experimentation came after the station managers and commercial managers decided to take a hand in program strategy.

Musical appetites change — both in communities as a whole, and within groups in the community. By himself, the average d.j. is not prone to follow these changes quickly. This is another reason why management must fulfill its program responsibility by keeping informed on changing listening habits. Astute program people know that requests alone are no true measure of music desired even by a single segment of listeners. Although this makes for easy programming, it by no means guarantees the best listening.

If the d.j. conscientiously selects music based upon the best information he can get about the listeners he wants to reach, he'll do right by his sponsors. And have many more of them. ★ ★ ★

STEEL MELTS THE PUBLIC

(Continued from page 25)

a desire to win good will."

The Pittsburgh sports editor put his finger on the nub of it. U. S. Steel is interested less in Aunt Edna's bathtub than in Aunt Edna herself—how she feels about the corporation. More than a half-million persons have a direct stake in U. S. Steel—280,000 em-

"THE BIG 3"

Top-Selling Disc Jockeys in the Detroit Market!



**EDDIE CHASE'S
MAKE BELIEVE
BALLROOM**



**HAL O'HALLORAN'S
DAWN PATROL**



**THE TOBY DAVID
MORNING SHOW**

★

★

• Based on actual results for their sponsors, these men are hitting new highs in popularity. From early morning to late at night, selling products or service via CKLW is an easy, thrifty proposition!

50,000 WATTS, MIDDLE OF THE DIAL AT 800 KC.

CKLW

Guardian Building • Detroit 26

MUTUAL
SYSTEM

Adam J. Young, Jr., Inc.
National Rep.

ployees and more than 225,000 stockholders.

USS alone produces one-third of the nation's steel supply. (The corporation's gross income in '49 was \$2,302,-443,094.) To any organization of this size and scope, public opinion is infinitely more than a handy phrase. In a labor crisis, for example, it can be all-important. It might conceivably also color the attitude of the Federal Government, which shows signs of increasing restiveness about Big Business in general.

Irving Olds capsules U. S. Steel's slant on radio this way: "USS has devoted a portion of each full-hour

Broadcast to brief, interesting commentaries on its operations and the accomplishments of its more than 280,000 men and women employees. These weekly messages have been accorded high praise in many quarters for the variety of their themes and the sincere, straightforward manner in which they are presented. Through them, USS feels that it has been able to create a better general understanding of its affairs and policies. Furthermore, the messages have served to bring about a greater appreciation of the part played by USS and other American industries in the nation's economy."

Along with its higher aspirations for its own and the nation's economy, USS is of course concerned with selling steel. But the closest approach to direct selling on *Theatre Guild* is an effort at creating a brand consciousness about USS products.

This takes the form of an occasional line or two like these in a commercial: "When you buy anything made of steel for your home, look for the USS label. Remember—that symbol, USS, is your assurance that the steel is good." The effectiveness of such comparative underselling was shown in a sponsor identification survey made for U. S. Steel in November by C. E. Hooper. A total of 51.4 percent of the group sampled were able to identify *Theatre Guild* with U. S. Steel—substantially above the figure of 40.3 percent for the average evening program.

A number of the radio commercials have highlighted the activities of individual U. S. Steel subsidiaries, such as Cyclone Fence Div., American Bridge Co., and others. Taken as a whole, the *Theatre Guild* commercials themselves and the way they are handled are well worth close analysis.



radio stations everywhere...



BUT ONLY ONE...



You can't catch a mermaid with grubworms. And you can't land your full share of profits in the booming Central South market unless WSM carries your advertising.

With radio stations everywhere WSM remains unique in its ability to reach—to sell an area. Two of the reasons: 50,000 watt 1-A Clear Channel power . . . production facilities and a staff of 200 entertainers programming local originations to hold an audience of highly specialized radio tastes.

Successful advertisers know—you land the Central South's most desirable sales-fish by using WSM.

**CLEAR CHANNEL
50,000 WATTS**

HARRY STONE
General Manager
IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO
National Representative



**HEALING
POWER**

If your client's product suffers from the dreaded malady "Slow Movement" KATL's new 5000 watt coverage will insure complete recovery at reasonable cost. Write, wire, or phone Independent Metropolitan Sales or:

Houston's Oldest Independent



HOUSTON, TEXAS

Since the program's debut in 1945, all U. S. Steel commercials have been read by George Hicks, "U. S. Steel's radio reporter." Hicks is a veteran broadcaster whose distinguished radio reports for ABC from overseas during the war won him a lasting reputation and a Pulitzer prize.

On D-Day in Normandy, Hicks described an enemy aerial attack on the ship from which he was broadcasting with such utter detachment that he might have been telephoning a friend to confirm a lunch date. The same complete lack of awe characterizes his delivery of the Theatre Guild commercials. In a quiet, almost apologetic voice, he "throws them away" in masterly style. Hicks actually gets stacks of fan letters each week from listeners expressing their gratitude for commercials that soothe rather than flail.

USS shrewdly capitalizes on Hicks' strong personal following by angling the commercials from a first-person viewpoint. Thus Hicks murmured diffidently on a recent broadcast: "Tonight we want you to meet the owners of the U. S. Steel Corporation—the people whose invested savings provide the essential tools of production and make possible the employment of

hundreds of thousands—including myself. We're sorry we won't be able to introduce each of these owners to you by name because there are exactly 225,884 of them—98,979 women, 94,214 men and the balance institutional stockholders, such as banks, insurance companies, schools, colleges and hospitals. But I can tell you this much about these more than 225,000 owners of U. S. Steel. They represent a good cross-section of America they may be found in every part of the country. . . . Among these stockholders may be your next-door neighbor,

your grocer, your doctor or your insurance company . . . millions of Americans have a direct or important indirect interest in the affairs and the progress of U. S. Steel."

This concern with Americans in the mass was a major factor influencing the corporation's entry into radio. Even before that time U. S. Steel was no newcomer to institutional advertising. But its top executives felt a need for something warmer and more penetrating than magazine advertising, which represented the bulk of U. S. Steel's institutional promotion until

Top Hooperatings

Share - of - Audience

Dec.-Jan. 1950

MORNING 38.9
AFTERNOON 35.0
EVENING 26.3

First By Far!

WBL

SYRACUSE, N. Y.

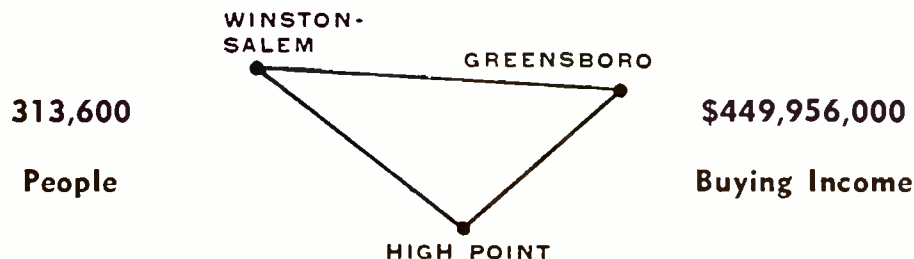
Represented by
FREE & PETERS, INC.

WINSTON-SALEM'S



STATION

**Saturates North Carolina's
GOLDEN TRIANGLE**



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

Affiliated with

N B C



Represented by

Headley-Reed Co.

1930

TWENTIETH ANNIVERSARY YEAR

1950

You can't buy TIMEBUYER quotes like these:

Foote, Cone & Belding

"SPONSOR is the brightest newcomer to the field of advertising publications in many a long day."

FAIRFAX M. CONE, *Chairman of Bd.*

Biow

"SPONSOR really keeps us posted on what's going on in radio and television advertising."

ETHEL WIEDER, *Timebuyer.*

Erwin, Wasey

"The SPONSOR method of presentation was long overdue. I feel that SPONSOR greatly deserves the important part it plays on the agency scene."

RAY SIMMS, *Chief Timebuyer.*

Beaumont & Hohman, Inc.

"We hear nothing but complimentary remarks about SPONSOR within the agency trade. It is definitely on my 'must-read' list regularly."

CLARKE TRUDEAU, *Media Director.*

Benton & Bowles

"SPONSOR has been on my list of home *must* reading for a long time. I find it interesting as well as informative."

GEORGE KERN, *Head Timebuyer.*

N. W. Ayer

"Everyone connected with Radio and Television advertising should read SPONSOR. We at N. W. Ayer read it regularly because it keeps us posted on the latest radio and television activities."

PAUL KIZENBERGER, *Timebuyer.*

Ruthrauff & Ryan

"SPONSOR presents the type of factual information helpful to the agency and client in dealing with radio and television problems. It receives thorough readership in our firm."

ROSS METZGER, *VP & Radio Director.*

Kenyon & Eckhardt, Inc.

"SPONSOR is well-named for it is the only book that really gets down to cases with the problems directly concerning sponsors. We find it a valuable source of ideas and facts."

PHILIP KENNEY, *Radio Timebuyer.*

B. B. D. & O.

"Because SPONSOR fills a need covered by no other trade paper, all of our timebuyers get SPONSOR at home where they can read it in peace and quiet."

FRANK SILVERNAIL, *Chief Radio Timebuyer.*

Kudner

"I read SPONSOR regularly to keep up to date with the happenings in the radio and television field. I consider it an excellent medium for people who are interested in this phase of the advertising business."

DAN J. PYKETT, *Media Director.*

William Esty Co.

"SPONSOR talks our language and gives us invaluable and current information. Our office file of back copies of SPONSOR has proven invaluable."

KENDALL FOSTER, *Director Television Dept.*

Sherman & Marquette

"SPONSOR is given careful reading each issue by most of our key personnel. Moreover, it contains much information which is of permanent reference value."

LOU TILDEN, *Radio Director.*

Doherty, Clifford & Shenfield

"SPONSOR seldom fails to provide some newer, fresher, approach to an industry story or problem."

HELEN WILBUR, *Radio Timebuyer.*

Houig-Cooper

"SPONSOR contains more meaty case histories of advertising in action than any other trade publication in the field."

LOUIS HONIG, *Vice President.*

Maxon

"SPONSOR is a regular in our Maxon radio and television departments. It's solid reading from cover to cover."

ED WILHELM, *Timebuyer.*

Schwimmer & Scott

"SPONSOR to me is the best in the field. As a matter of fact, I have almost all the copies in my files from the day it started publication. For radio and TV news, it can't be beat! I find myself constantly referring to back issues for information of all kinds—most particularly for TV growth and acceptance."

EVELYN R. VANDERPLOEG, *Head Timebuyer.*

Sullivan, Stauffer, Colwell & Bayles

"For up-to-date complete information we consider SPONSOR a must on our reading list of radio publications."

FRANK MINEHAN, *Vice President & Media Director*

Compton

"SPONSOR's the answer to a need in trade papers. Everyone here reads it that should."

HENRY CLOCHESY, *Head Radio Timebuyer.*

J. Walter Thompson

"SPONSOR is a must on the recommended reading list. Its total audience at J. Walter Thompson far exceeds the number of subscriptions."

LINNEA NELSON, *Head Timebuyer.*

McCann-Erickson

"Reading SPONSOR is a must with me. It has to be, with so many of my associates and clients always quoting it. Besides, it's good reading."

BILL DEKKER, *Dir. Radio Serv. & Station Relations.*

SPONSOR

The Magazine That Broadcast Buyers Read and Use



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 . . . 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-inter-connected), local and film programs reach over 7,500 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

1945.

The decision on the type of radio show grew out of conferences between Carlisle MacDonald and other USS officials and the corporation's agency, Batten, Barton, Durstine and Osborne. It was decided that there was a vacant niche in radio for a top-drawer dramatic program—as distinguished from the daytime serials and the Hollywood air opuses heavily freighted with big names and little else.

The program's association with the Theatre Guild, it was felt, would strike a high prestige note at the outset. The Guild, under Lawrence Langner and Theresa Helburn, has long been synonymous with the best offerings of the American theatre. An agreement was reached whereby the Guild would appoint a special staff to handle all matters of production and direction for Theatre Guild on the Air, under the general supervision of Langner and Miss Helburn.

The show is budgeted at \$12,500 weekly for talent, and \$20,255 weekly for time, on a 39-week basis. The first radio play, "Wings Over Europe," went on the air over ABC on Sept. 9, 1945, from 10 to 11 p.m. Productions of "Jacobowsky and the Colonel," "John Ferguson" and "The Guardsmen" were given on succeeding Sunday nights.

It was thought at first that the show could build a solid rating by presenting expert adaptations of proven plays of the legitimate theatre, without undue emphasis of big marquee names. The competition of other network shows with entertainers of star caliber proved too tough, however. After the first season *Theatre Guild on the Air* blossomed out with stars as glittering as anybody's—Charles Laughton, Judith Anderson, Burgess Meredith, Maurice Evans, Bert Lahr, James Cagney, the Lunts and Betty Field, among many others.

In May, 1946, *Theatre Guild* gave way to a summer replacement for *USS Hour of Mystery*. Macdonald felt that the show's rating had not fattened enough to be hurt appreciably by a hiatus. Still he deemed it wise to maintain contact with the listening audience during the summer months, and decided that a low-budget replacement was the answer.

When *Theatre Guild* returned to the air for its second season in September, 1946, a survey by A. C. Nielsen for USS showed that the program had

3 MINUTES on the house



PHONE ANY HOUSEWIFE IN SAN ANTONIO AT OUR EXPENSE

ASK HER ABOUT KITE!

No kidding! Just send her name, number, and the charges to Jock Koste of Indie Soles (or to KITE). We'll pay for the first 3 minutes from any recognized time buyer!

Here's real proof of preference by the gals who spend 85% of every retail dollar . . . and backed by Hoopers that deliver more listeners per dollar . . . every time!

Get the up-to-date San Antonio story first-hand, and for free, by picking up your telephone!

"the wife's favorite station"

1000 WATTS
930 on ANY dial
SAN ANTONIO



Represented by
INDEPENDENT METROPOLITAN SALES
New York - Chicago

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN

STATIONS

IN

RICHMOND

WMBG-AM

WCOD-FM

WTVR-TV

First Stations of Virginia

picked up nearly two million additional listeners—5,551,224 against 3,011,850 during its first year. (At the beginning of the current season Neilsen estimated the show's audience at 10,575,710. See chart.)

At the start of the 1947 season *Theatre Guild* moved from its original time period of 10 to 11 p.m. into the 9.30-10.30 p.m. slot on ABC. U. S. Steel was happy about the move on two counts—the obvious advantages of the earlier scheduling, and the proximity to Walter Winchell, whose 9 o'clock news show exerts a strong listener pull felt by all his network neighbors.

It was around this time that both NBC and CBS began ardent courtships designed to lure USS and its lush billings away from ABC. USS emphasizes that it was very happy with the latter network, but admits there was a desire for a bigger audience. NBC and CBS bore down heavily on that point. NBC, which offered the 8.30-9.30 slot on Sunday night, got the nod. USS felt the time was just about ideal, and was also anxious to continue the show's Sunday night tradition.

As a further clincher, NBC played a trump card—a 13-week summer series of broadcasts by the NBC Symphony, featuring guest conductors. USS decided that the potent audience pull of such a program would more than offset the normal summer listening slump.

The last three weeks' commercials of the NBC Symphony series reminded listeners that *Theatre Guild* would be back on the air at a new time and on a new network, come September. Since the start of this season the shows have originated from NBC's Belasco Theatre studio, in the heart of the Broadway theatre district.

USS has given its radio show strong promotional support ever since its inception and the networks have followed through on their end. Each fall *Theatre Guild's* return to the air is heralded by large newspaper ads in cities across the country. Smaller ads on the radio page or elsewhere are scheduled each Sunday. NBC meanwhile schedules dozens of transcribed and live "coming attraction" spots starting each Thursday and increasing in frequency until shortly before the show begins on Sunday night. The transcriptions are customarily cut by the stars themselves during rehearsals.

Additionally, for productions it con-

WIP
Produces!

Example
23

Cox and Tanz—Advertising, writes us
“...our client, after sponsoring only four 12:30 (noon) news periods on WIP, brought its cost-per-inquiry down from over \$7.00* to less than \$1.25!”
*In another medium—name on request.

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

When you can get RCA
"Know-How"... why
take anything less?

All types
of
PHONOGRAPH
AND
TRANSCRIPTION
Records

**RECORDING
PROCESSING
PRESSING**

You get the kind of service you want and the *quality* you need at RCA! Records and transcriptions of every description... slide film and promotion recording facilities. Careful handling and prompt delivery. Contact an RCA Victor Custom Record Sales Studio, Dept. 3-C.

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
RCA record
sales**

Radio Corporation of America
RCA Victor Division



siders—especially "hot" U. S. Steel prints thousands of posters for distribution to all of its plants and factories and to all NBC affiliates. More than 7,000 posters went out in advance of "Goodbye Again," a recent *Theatre Guild* production starring Ezio Pinza, Madeleine Carroll, and Linda Darnell. U. S. Steel's district offices in many cities work closely with the NBC affiliates on local promotions.

Sometime this spring the entire company of *Theatre Guild on the Air* will decamp for Gary, Ind., site of a USS plant. Travelling a show of such size is expensive, but USS feels that it pays off in added prestige and in a closer relationship with its huge "family" of employes and stockholders and the public at large. The company estimates that more than 250,000 persons have attended *Theatre Guild* broadcasts in various cities. One such broadcast from an auditorium on the campus of the University of Minnesota drew an audience of 10,000.

Not the least of the program's assets are the members of its permanent staff, including narrator Roger Pryor (who is also TV director of Foote, Cone & Belding); director Homer Fickett; an-

nouncer Norman Brokenshire; and musical director Harold Levey. Both Pryor and Brokenshire are veteran broadcasters and highly accomplished showmen.

The company has not yet used television, and there seems little likelihood that it will in the immediate future. Concerned as it is with the mass audience, U. S. Steel's feeling is that there aren't enough TV viewers around in enough markets yet. But the company is already studying television.

If and when U. S. Steel goes into television, there's no reason to suppose that the company will deviate from the line so clearly traced through its rather brief but distinguished radio history: Easy does it. When good-will is the goal, there are better ways of capturing the listener than sandbagging him. ★ ★ ★

ART OF BEING NATURAL

(Continued from page 27)

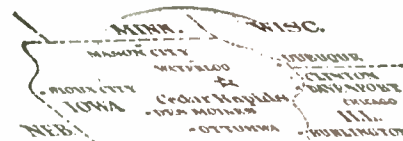
porting stars on the Benny show could be converted into salesmen on their own shows if the same methods of casualness, good taste, and planned

"Peaches," said the Musical Clock...



- In 1948 three carloads of Colorado peaches consigned to *ME TOO Supermarkets* were delayed en route to Cedar Rapids; the fruit arrived ripe. It had to be sold in one day.
- It was—by noon.
- Announcements on a single WMT program—the Morning Musical Clock—did it.
- The story of *ME TOO*, a regular WMT advertiser since the first store opened in 1937, is told in *Lightning That Talks*, the All-Radio documentary film which depicts radio's impact on the U.S.A. The peach sale is no fluke; *ME TOO*'s daily radio specials sell from 1,000 to 5,000 units. Last May 8,400 sales resulted from a three-for-a-dime soap offer; last November Jell-O at 5c brought 5,700 sales. No attempt is ever made to trade on the established worth of *ME TOO* specials by trying to slip over a mediocre buy. Each special is an outstanding value. The *ME TOO* marketing philosophy is simple: buying and selling food at the right prices—plus smart radio.

In Eastern Iowa smart radio means WMT.
Ask the Katz man for full details.



WMT
CEDAR RAPIDS

5000 Watts 600 K.C. Day & Night
BASIC COLUMBIA NETWORK



spontaneity were followed. In each case the pupil has been a credit to the teacher. * * *

The Chrysler Corporation is another sponsor of a program which depends on naturalness for its success—Groucho Marx in *You Bet Your Life* on CBS.

This DeSoto-Plymouth show has won a vast audience and immeasurable goodwill for the sponsor. In 1949 one of the Peabody awards went to Marx for "outstanding entertainment and drama."

Groucho has a library of gags in his head. But he doesn't depend on this alone. In advance of the program, he chooses contestants likely to prove suitable foils for his wit. (In all fairness, it should be added that he is among the select few radio performers who can be authentically funny with an actual *ad lib.*)

In a typical Marx show, three couples are selected from the studio audience. The romantic angle may be stressed with the first pair. The second stanza might be a friendly tilt with a couple whose occupations are only vaguely similar. In the third spot, a housewife faces the mike with a trades-

20 Years is 20 Years

No matter how you look at it, 20 years of radio experience, plus television, means a lot in station management circles.

. . . especially when it includes just about every chore from local announcing and network programming to station general manager.

I couldn't buy this experience, but you can—for \$10,000 a year.

My background and ideas may be what you're looking for. May I visit with you and compare notes?

SPONSOR

Address Box 9

WGY is the **BIG** audience coverage station of the Great Northeast

16 to 1 in *YOUR* favor, for with WGY an advertiser can actually cover *sixteen* metropolitan markets with *ONE* station!

WGY and *only* WGY can deliver audiences in so many individual markets!

WHERE? . . . IN NEW YORK

Albany	Hudson	Rome
Amsterdam	Johnstown	Saratoga Springs
Glens Falls	Norwich	Schenectady
Gloversville	Oneonta	Troy
	Utica	

IN MASSACHUSETTS

North Adams Pittsfield

IN VERMONT

Rutland

- - - And all the territory in between

HOW? COVERAGE—50,000 power-full watts serving 16 cities with a metropolitan population of 1 million, 247 thousand. This 16 city area alone can claim retail sales of 1 billion, 162 million, 225 thousand dollars. A Hooper Survey *just completed* proves that WGY reaches *55% more* evening radio listeners in the 16 markets than the next best station.

WHY? WGY is the only clear channel station serving the area...50,000 watts power on a low frequency!

WGY has been a listening habit since 1922!

WGY is the *ONLY* NBC station in the area. Other network audiences are divided among: 3 stations for CBS, 5 stations for ABC, 6 stations for MBS.

WGY is owned and operated by the General Electric Company, thus assuring finest station operation in the area.

WHEN? . . . RIGHT NOW if your product is distributed in upstate New York and Western New England. Your message on WGY will assure you of domination of the listening audience in the area, because WGY provides:

More Markets than any other upstate New York station.

Larger Audiences than any other station in the area.

Wider Coverage than any other station in the area.

Lower Cost than any combination of stations in the area to reach the 16 markets.

Represented Nationally by NBC Spot Sales

For the complete story on WGY, its programs and availabilities, call your nearest NBC Spot Salesman



man.

To insure the appearance of a lady deep-sea diver or a sky writer, a staff assistant makes a number of phone calls at random to those in the know in such fields and asks them to send over some likely candidates for the show.

Such diverse occupations give Groucho an opportunity to *ad lib* and twit the contestants before they start the quiz portion of the program which is, actually, secondary to the Marx antics.

All the kidding is in good taste.

Those in the audience are made to feel that they're part of the show. Even though the contestant may be a target of the Marx wit, he knows it's being done good-naturedly. He is being treated as "one of the boys," so to speak.

It all adds up to entertainment, fun for all, and good will for sponsor, product, and program.

* * *

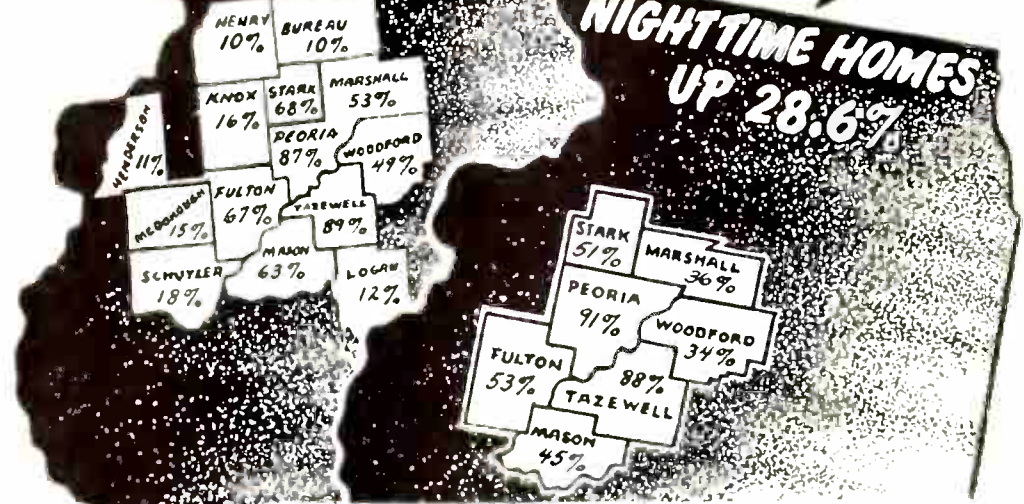
Gulf Oil and General Foods noted these important ingredients when they undertook the sponsorship of *We The People*.

Now a Gulf Oil simulcast, it has for 13 years featured just plain people. Since June, 1943, it has become a simultaneous digger into the past and a teller of the news as it occurs.

Gulf Oil sponsored the program on CBS from April 26, 1942, to October 25, 1949, continued its sponsorship when the show moved to NBC. General Foods was the sponsor from 1936 to 1942.

Currently in the public eye is Noah Rondeau, a hermit from up-state New York who is also distinguished as the only man who has ever been permitted to *ad lib* on *We The People*. Noah hides out in a Catskill cave during the summer months and hibernates during the snowy season in the woods near Saratoga. He has made three appearances on *We The People* and has *ad libbed* quite successfully each time. He'll be back for a fourth try soon. Other less individualistic guests on *We The People* are required to memorize versions which have been written

Again . . . BMB Shows WMBD with Largest Daytime and Nighttime Audience in Peoria Area



COUNTY	CITY	Radio Homes	DAYTIME		NIGHTTIME	
			Homes	%	Homes	%
FULTON	CANTON	14960	10140	67	8060	53
		(4380)	(3020)	(69)	(2960)	(68)
MARSHALL		4150	2210	53	1500	36
MASON		4770	3010	63	2170	45
PEORIA	PEORIA	50950	44410	87	46450	91
		(36820)	(32940)	(89)	(34100)	(93)
STARK		2720	1860	68	1390	51
TAZEWELL	PEKIN	18780	16850	89	16690	88
		(6750)	(6050)	(90)	(6230)	(92)
WOODFORD		5570	2750	49	1910	34
BUREAU		11810	1200	10		
HENDERSON		2580	280	11		
HENRY	PEWANEE	12870	1350	10		
		(6010)	(1150)	(19)		
KNOX		16780	2710	16		
LOGAN		2040	1080	12		
MCDONOUGH		2160	1450	15		
SCHUYLER		3480	650	18		
STATION TOTAL			89950		78170	



WMBD PEORIA

CBS Affiliate • 3000 Watts
Free & Peters, Inc., Nat'l. Reps.

Daytime 1946—70,480
Daytime 1949—89,950 . . . UP 27.6%!
Nighttime 1946—60,800
Nighttime 1949—78,170 . . . UP 28.6%!


"Twits Sex Hilariously" —WALTER WINCHELL

ARTHUR MARGETSON
in the New Comedy Hit
CLUTTERBUCK
BILTMORE THEA., 47St., W. of B'way
Mats.: WED. & SAT., 2:40

"High on your must list" —WALTER WINCHELL

Touch and Go
BROADWAY THEATRE
Broadway at 53rd St., N. Y.
"HILARIOUSLY FUNNY MUSICAL REVUE."
—HAWKINS, W. TELEGRAM

Leadership



— IN AM
— IN TV
— IN PROGRAMMING
— IN POPULARITY
— IN UTAH

KDYL
UTAH'S NBC STATION
AM-FM-TELEVISION

Salt Lake City, Utah
National Representative: John Blair & Co.

Quad-Cities
Rock Island, Moline, E. Moline, Ill.
Davenport, Ia.

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.



W4BF AM FM TV
5000 Watts Basic ABC
National Representatives... Avery Knodel, Inc.

for them. M.C. Dan Seymour is an expert at prompting guests who forget lines. He keeps the show moving, helps make speeches seem natural.

* * *

On the sport scene, WMGM's spontaneous Marty Glickman gives the audience and the sponsor a break.

Listeners to Glickman's basketball reporting get a vivid play-by-play account of the game with the commercials painlessly but profitably (for the sponsor) inserted so as not to impede the court action.

Listeners are happy because the action isn't interrupted by an ill-timed blurb. Sponsors are pleased because they know that when Marty delivers his sales talk, the listener will be receptive since it is tactfully delivered.

When a team scores, Marty notes that the shot is good — good like Nedicks. Or a player may score and the word hit is used. A player "hits" —and "Adler Shoes are a hit, too."

One commercial that was particularly successful last year was the phrasing of a successful shot at the basket as being good as gold—an Old Gold.

Many of the commercials at a college game bring in the college style angle. "These college boys at tonight's game are style leaders and many of them wear Adler Shoes, style leaders in their field."

Buddy Lee gets into the basketball game via this introduction: "He scores like a Buddy Lee suit—the suit that gives you style and class."

* * *

KMBC-KFRM (Kansas City, Missouri) and WRVA (Richmond, Virginia) have also found ways to please the audience and the sponsor at the same time.

The *Brush Creek Follies*, one of the Midwest's biggest stage shows, is now in its 14th year. Twice this fall attendance records have been broken at the combination radio-stage appearance of the Saturday night Follies with attendance averaging more than 2,000 per performance.

Each act on the two-hour program prepares an outline in advance of the show. The master of ceremonies also has his own outline. But, from beginning to end, the show's spontaneous with no script except for the commercials.

* * *

WRVA's *Calling All Cooks* has a quiz-type program where contestants

Baltimore Television means WMAR-TV

As Maryland's pioneer television station, WMAR-TV consistently covers an area from Washington, D. C. to Wilmington, Delaware, and from Pennsylvania to the Potomac River.

WMAR-TV is the television station of the *Sunpapers* of Baltimore. It is on Channel Two, and carries the programs of the CBS network to televiewers in the entire Chesapeake basin area.

WMAR-TV's coverage of political campaigns, sports and special events — civic, patriotic, and cultural—is unequalled in this rich, productive area.

Represented by

THE KATZ AGENCY
INCORPORATED

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



WSYR
570 kc.

WSYR
94.5 mc.

WSYR
Channel 5

WSYR-TV

means
Bright, Clear,
Consistent
PICTURES

From its antenna atop Sentinel Heights, 1,200 feet above Syracuse and vicinity, WSYR-TV's full radiating power of 23,500 watts on Channel 5 assures Central New Yorkers clear, steady reception of the outstanding TV shows—on NBC—exclusive.

the Only **COMPLETE**
Broadcast Institution
in
Central New York

WSYR ACUSE
AM • FM • TV

NBC Affiliate in Central New York
Headley-Reed, National Representatives

Mr. Advertiser: 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
- 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.
Phone CRestview 67238—BRadshaw 21447

NEW YORK JUST ISN'T WORTH IT

Illness Is Very Expensive, Too

An advertising agency outside of Gotham can undoubtedly use, perhaps as account executive, a man*, who during his 43 years, has directed buying of network and spot time and programs, managed a newspaper representative office and sold time and space.

He has also written magazine and newspaper articles, radio scripts and commercials and promotion material. Valuable time has been lost but there are many, many productive years ahead.

SPONSOR, BOX 11

Horton Mallinson

give the commercials on an *ad lib* basis. Each contestant chooses a product being advertised on the show. This makes the commercial sound more convincing since it comes from a member of the audience.

WRVA's program service manager, Sam Carey, says: "We have not yet had a bad one." At the conclusion of these unprepared comments, the announcer goes into his prepared commercial.

This method helps to get away from the run-of-the-mill interviewing that slows down most shows and, at the same time, it is more valuable as a completely spontaneous testimonial for the chosen product.

* * *

The Duz program, *Truth or Consequences* reverses the spontaneity procedure by letting the studio and home audience in on the gags but springing the surprise on the contestants.

The Duz people are well pleased with their spontaneity approach. They've sponsored the Ralph Edwards show since August 17, 1940, when the program came to NBC from CBS.

Stunts on the zany Duz program are planned and thought out by Ralph Edwards and a staff of five men.

Although the audience is told what's up, the contestants never know what will happen next, and it is this unknowing spontaneity on their part which adds to the zest of the program.

Two recent unsuspecting contestants have been pledged to race each other via pogo stick and airplane.

* * *

An old-timer, *It Pays To Be Ignorant*, showed that it helps to be spontaneous as well provided your spontaneity is planned. From 1944 to 1948, intermittently, Philip Morris bankrolled the program.

While gags and half-witticisms were bandied back and forth with apparent casualness, the major portion of the program was actually scripted. From February, 1948, to February, 1949, the program was aired on a cooperative basis with Tom Howard, George Shelton, Lulu McConnell, and Harry McNaughton continuing on their way via planned buffoonery.

These and scores of other successful programs have proven it doesn't pay to be ignorant about an important part of radio programming—planned spontaneity. It's a time-proven formula that can be profitable for agencies and sponsors.

510 Madison

(Continued from page 7)

199 TV RESULTS

Will you please be good enough to send us two copies of your pamphlet giving the television sales results on 83 programs?

We are particularly interested in learning more about the sales results achieved through televised commercials on the Pacific Coast.

We should also like to be informed as to the date when televised commercials were first launched on the West Coast, and in other parts of the country.

SARA YORK SCROGIN
Office of Belgium Ambassador

We would like to receive your booklet "99 Case Histories" on television successes. If there's any charge, please bill me. This organization is a regular subscriber to SPONSOR and we find it most informative and interesting.

DAVID P. THOMAS
*Radio Department
Kal, Ehrlich & Merrick
Washington, D. C.*

• "199 TV Results" will be published early in March. In the meantime, a small supply of "99 TV Results (3rd printing)" is still available.

AFTER MIDNIGHT

How long is all night?

"After Midnight" as the title of your fine article says?

If so, let's be correct and amend your statement that WWDC has the "all-night field to itself in the Capital."

WTOP takes a 50,000 watt slice (and has the 1500 k.c. band up and down the East Coast) from 12:30 to 2:00 a.m., six nights a week.

The man is Gene Klavan—the late-night humorist who is proving that a humorist can catch the ear of the Eastern half of the U. S. at this hour.

CODY PFANSTIEHL
*Director of Promotion
WTOP
Washington, D. C.*

TV DICTIONARY

This is just a note to express my appreciation to you for publishing my

TV Dictionary in three parts, the first beginning in your 13 February issue of SPONSOR.

In tribute to SPONSOR's extensive coverage and very appreciative audience, you will be glad to hear that I have already received numerous compliments by mail, phone and wire on the first issue.

HERBERT TRUE
*Radio & TV Director
Carter Advertising Agency
Kansas City, Missouri*

I was delighted to see the television dictionary printed in recent issues of SPONSOR. I wonder if you are planning to have it printed in a booklet. We have had a number of calls for such material here and it would seem to be a good promotion idea.

AGNES LAW
*Chief Librarian
CBS Reference Department
New York*

• SPONSOR is currently publishing the complete TV Dictionary in booklet form. Single copies available to subscribers on request; write for full bulk rates.

OLDSMOBILE ON AIR

No mention of Oldsmobile spot radio, net television and spot television in your chart on page 25, and article on page 24, 13 February issue.

How come?

CARL GEORGI JR.
*Vice-President
D. P. Brother & Co.
Detroit, Michigan*

I feel it my duty to mention that I saw an Oldsmobile ad on KSTP-TV from Minneapolis recently.

LOWELL T. CHRISTISON
*Continuity Director
WRFW
Eau Claire, Wisconsin*

• SPONSOR's face is red. We knew about Oldsmobile's use of radio and TV, but inadvertently omitted this information in the process of completing our story.

Excuse, please

Our attention is called to SPONSOR's infringement of copyrighted BAB dealer co-op material in a recent issue. We regret our failure to check BAB before publication in this instance and shall make every effort to comply with NAB requirements on future assignments.

k-nuz SUCCESS STORY!

NO. 2



Mr. & Mrs. W. C. Hines

In April, 1947, after working fifteen years for a large chain Auto Supply, Mr. and Mrs. W. C. Hines founded HINES HOME AND AUTO SUPPLY. Mr. and Mrs. Hines wanted to tell their story to more people and tell it quickly, so they chose KNUZ as their advertising medium. The results were amazing in the words of Mr. Hines: "KNUZ and our half-hour, 7:00 to 7:30 Saturday night segment of 'Houston Hoedown' with Biff Collie, are directly responsible for telling our story, just the way we want it told, to Mr. and Mrs. Houston. The results are best measured by the fact that today HINES HOME AND AUTO SUPPLY, North Houston's largest most complete home and auto store, employs ten salespeople. Without KNUZ and our Hoedown program with Biff Collie, our company could never stand in the limelight, as it does today."

(Complete story of Mr. and Mrs. Hines on request or contact Mr. Hines, 9008 Humble Road, Houston, Telephone MU 1berry 5583.)

CALL, WIRE OR WRITE

FORJOE: NAT. REP.

DAVE MORRIS, MGR.

CE-8801

k-nuz

(KAY-NEWS)

9th Floor Scovel Bldg.

HOUSTON, TEXAS



THE PULSE OF ST. LOUIS

Available March, 1950,
the first Pulse radio re-
port for the St. Louis
metropolitan area.

This radio report will be
issued bimonthly here-
after, and becomes num-
ber ten in the list of Pulse
radio reports. The others
are Boston, New York,
Northern New Jersey,
Philadelphia, Washing-
ton, D. C., Chicago, Cin-
cinnati, Los Angeles and
San Francisco.

*For radio and television
facts*

ASK THE PULSE

THE PULSE Incorporated
ONE TEN FULTON STREET
NEW YORK 7, N. Y.

"26" COFFEE

(Continued from page 29)

conventional approach, perhaps, but again it illustrates the directness of the company's thinking.

It was direct thinking that put Isbrandtsen into the coffee business. Isbrandtsen vessels had been carrying green coffee as part of their cargoes for many years, and delivering it to coffee importers in the U. S. All they had to do was to set up a roasting and packing plant of their own and they were in business—with a decided advantage over competitors because of the huge saving on shipping charges.

A total of \$55,000 was earmarked for advertising "26" Coffee the first year, with \$20,000 devoted to radio. With the aid of its advertising agency, Cowan & Dengler, New York, the Isbrandtsen company set into operation the "Grocer Participation Plan." The plan is simple in its essence and yet works so effectively that it is well worth describing in detail.

The local station starts the ball rolling by sending to grocers on a prepared mailing list a form letter prepared by the agency for "26." Here, for example, is the one sent out by WNBC, Binghamton, N. Y., on Sept. 19:

Dear Mr. Grocer:

Do you enjoy coffee, America's national beverage? Do you appreciate good coffee? Whether your answer is "yes" or "no," here's how you can advertise YOUR store as GOOD coffee headquarters at no cost to you.

Starting Monday, Sept. 26, continuing on for two and three times a day

12 times a week—radio station WNBC will advertise that delicious Isbrandtsen "26" Coffee over the air with hard-hitting radio announcements that are loaded with a new and unique selling message about "26" Coffee and about leading grocers in the Triple Cities and surrounding areas. Here's where you cash in: the "26" Coffee people are going to advertise over Station WNBC the names and addresses of grocers who handle "26" Coffee. That means you, Mr. Dealer, and your store, will be mentioned by name and address on the air over WNBC. You

will be advised by postcard in advance of YOUR BROADCAST so you and all your customers can hear your radio announcement.

That, very briefly, Mr. Dealer, is what "26" Coffee is going to do to help grocers in the Triple Cities and beyond who cooperate with this distinctly different "26" Coffee advertising campaign. When the "26" Coffee salesman stops in to see you, he'll outline exactly how you can have announcements for YOUR own store on the air over WNBC. Please give him your attention when he calls on you. He has a very profitable deal for you.

Cordially yours,

E. RAY McCLOSKEY,
Promotion manager
WNBC, Binghamton, N. Y.

The initial test of this plan, according to the Isbrandtsen company, "sold more coffee by radio in 30 days than had been sold in the test markets by newspapers in 12 months."

The letter reprinted above is followed by a series of four or more teaser postcards (such as the ones shown) which nibble away at the idea—"Why not advertise your store as good coffee headquarters—free? Ask the United Wholesale Grocery Co. salesman (followed by the jobber's address and phone number).

After a grocer has agreed to stock "26" Coffee in conjunction with the radio merchandising plan, the local "26" jobber sends him a postcard notification of the day and time his store will be featured in a "26" Coffee commercial on the local station, and adds this reminder: "Be sure to have a prominent counter or window display (of "26" Coffee) and cash in on this effective advertising. Don't forget to tune in and hear the announcement that (the jobber) has arranged for your benefit."

Then comes the clincher: participating grocers are asked to sign a waiver authorizing the use of their name in a first-person commercial featuring their store.

These spots are done on the air with two voices of contrasting levels, one



the regular announcer and the other an announcer impersonating a grocer. Here is a sample:

Announcer: "Knowing when to advise a customer is a might important thing. Some customers like it, and some don't. The genial proprietor of (name of grocery) at (address) puts it this way:"

Grocer: "If you walk into my store you'll see seven brands of coffee. Six of them are for customers who haven't asked for my advice. The seventh brand is '26' Coffee, and that's the one I sell to customers who ask me which brand is best. I don't give advice where it isn't wanted, but if you haven't tried Isbrandtsen's '26' Coffee, you've missed the best coffee money can buy."

To make doubly sure that the grocer participation plan works smoothly, the Isbrandtsen agency sends participating stations a seven-point check list pinning down the operation step-by-step. It reads as follows:

"This station is launching an announcement campaign for "26" Coffee. The plan to be used embodies some special twists which have been unusually successful when applied by other media but which are compara-

tively new to radio. . . . For your convenience these operations are listed.

1. Provide Porter F. Leach, care of Cowan & Dengler, 527 Fifth Ave., the advertising agency in New York, with a retail grocers' list applicable to your coverage area.

2. Prepare and send our announcement letter and a government penny postcard to retail grocery prospect list announcing the "26" Coffee radio advertising plan (postcard plate furnished by client).

3. Contact the "26" Coffee jobber (his name and address) at regular intervals to be sure that he keeps forwarding lists as fast as his salesmen make new placements.

4. Each Friday, assign an imprint (grocer's permission to use his name) to each announcement to be broadcast during the following week. (Suggest mimeographing imprint forms to be filled in and tipped on to the copy page by rubber cement.)

5. Furnish local "26" Coffee jobber each Friday with a typewritten list of the announcement times and the imprints which will be used at each of the times for the following week, suggesting that he post the list at the loading platform or where his driver salesmen can note information regarding imprints of their own retail grocery customers and carry a copy with them.

6. Phone local grocers, and address mail notification postcards to out-of-town individual grocers three days in advance with notification that his announcements will be broadcast at a specified time. . . ."

The Isbrandtsen company intends to use the same plan for its new products—"26" Tea, which has just been introduced, and "26" Chocolate Syrup, to be introduced this spring. Radio, of course, will carry the ball for both, as it has done so spectacularly for "26" Coffee. As for television, Isbrandtsen is already using participations on WBEN, Buffalo for "26" Coffee, and probably will do the same in New Haven.

From a distribution standpoint, the company's coverage thus far does not extend beyond the East and New England. But with radio as a springboard, the "26" label before long may reach more distant market areas. For in the coffee business as on the high seas—as Hans Isbrandtsen has pointed out rather sharply to Dean Acheson—the name "Isbrandtsen" stands for energy, initiative, and resourcefulness. ★ ★ ★

Experienced Station Executive Available

A hard-hitting, conscientious worker with experience as manager and program director desires happy association with station or agency. Came up hard way as announcer, writer, promotion manager, salesman, etc. Idea man, successful record, highest character, best references. Financial requirements reasonable—suggest interview to allow him to show you how he can be a valuable asset. Box 20, SPONSOR.

ACME
IN SOUND
REPRODUCTION
★
THE NEW
LANG-WORTH
TRANSCRIPTION
★
LANG-WORTH
FEATURE PROGRAMS, Inc.
113 WEST 57th STREET,
NEW YORK 19, N. Y.
*Network Calibre Programs
at Local Station Cost*

BMI
SIMPLE ARITHMETIC
IN
MUSIC LICENSING
BMI LICENSEES

Networks	23
AM	2,074
FM	400
TV	91
Short-Wave	4
Canada	150

**TOTAL BMI
LICENSEES . . 2,742***

You are assured of
complete coverage
when you program
BMI-licensed music
**As of March 3, 1950*

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



Medium with a plus

Radio, the medium that was supposedly teetering on the ropes several months ago, is now back in the ad media picture with a wallop.

Matter of fact, it's back with a double wallop.

For radio, unaware of its strength for many a year, finds in out-of-home listening and multiple-sets-in-the-home a two-fisted barrage that is winning the respect of hard-headed advertisers.

Radio is only now starting to assess what it has. It finds that out-of-home listening boosts its audience substantially, sometimes as high as 25 percent beyond the regulation tallies. Multiple sets in the home, and resultant individual ad impressions, suggest that before long the standard unit of radio measurement will shift from the *home* to the *individual*. There are innumerable more sets, and listeners, than homes.

Printed media learned to count long ago. In recent years their ability to

count their readers reached a fine art. More important, they sold advertisers on accepting a count that included every last copy in every last location . . . and in many cases on a projected reader basis. Printed media rates have been based on a count of every last issue.

Radio rates are based on *homes*. When the full count is in, advertisers will see that, despite the inroads of television in many markets, radio is a bargain medium.

Because of its previous inability to count, radio today presents a bonafide argument for securing more of the advertiser's dollar than ever before.

The healthier rating picture

For a half million dollars, more or less, C. E. Hooper has sold his U. S. Hooperatings, Program Hooperatings, Pacific Program Hooperatings, and TV Network Hooperatings to A. C. Nielsen.

Today the national radio and TV program rating picture is clearer. For the first time in many years the national advertiser and his advertising agency will be able to make decisions on the basis of a single yardstick rather than on two that don't measure the same way or give the same answers.

The economics of present-day radio induced Hooper to sell his national interests and concentrate on his local ones. He found a willing buyer in Art Nielsen, who had made no secret of his intense desire to dominate the national scene. The diminishing network radio market couldn't continue to support both.

But there was another reason why Hooper cheerfully abdicated the network scene. For the past year his pub-

lic utterances have left no doubt that TV is his oyster. He would have preferred to have continued his TV Network Hooperatings, but Nielsen would have none of that. Hooper will become increasingly active in the TV markets, although for some time to come his radio City Hooperatings will constitute his basic income.

With 2,000 audimeters located in 1,500 homes spotted strategically throughout the United States (except the Mountain Time Zone), Nielsen feels he is in an advantageous position to render a scientifically accurate rating. He has no plans to increase his sample, but he is speeding up delivery with a new-type "Mailable Audimeter." Two-week service of the New York TV sample has been achieved through use of the new instruments.

Nielsen will not desert the local field, which he is only serving sparsely; but Hooper will not again enter the national one. So the changing times eliminates one of broadcast advertising's most annoying problems. Henceforth national sponsors should find it easier to evaluate and use the air media.

Only fools predict

Our "stick-our-neck-out" department makes this prediction.

By the end of March the much reviled (before being shown) industry film, LIGHTNING THAT TALKS, will be fervently sought for gala, club, and station showings throughout the U. S.

By the end of March stations taken in by the antifilm propaganda (and who thereby cancelled their priorities) will be scrambling for dates again.

By the end of March you'll know how accurately SPONSOR prognosticates.

Applause

Tools for the trade

This is our thanks to an industry which, out of necessity but also out of initiative, provides SPONSOR with the ingredients for an NAB issue right down the "dollars-and-cents" alley.

SPONSOR's 1950 NAB issue will be devoted to a summary of all the tools provided by sellers of broadcast advertising to help advertisers and agencies evaluate and profitably use the air media.

Until this year SPONSOR never felt that such a compilation would have sufficient meaning to warrant publication.

The 1950 picture is different.

Today the BAB, BMB, national representatives, transcription companies, rating services, library services, news services, research organizations, networks, and trade magazines (plus many more) are offering aids to the radio and TV advertiser in quantity and quality.

The keen awareness of broadcast advertising that it must fight for its dollars has brought this about.

Thus, SPONSOR's NAB issue has significance tuned to the concept around which SPONSOR is published: to help the broadcast advertiser get the most for his money; to encourage him to more fully and effectively use broadcast advertising.

SPONSOR's NAB issue will be dated 10 April.

THE KANSAS CITY TRADE AREA

Does Not Run in Circles!



Accepted studies show Kansas City's Primary Trade area to be rectangular, as illustrated. Kansas City is the natural capital for all trade and commerce in this vast territory.

The KMBC-KFRM Team has been *custom-built* to serve this area—*without waste circulation!*

The KMBC-KFRM Team is your best buy in the Heart of America because it provides complete, effective and economical coverage. Contact KMBC-KFRM or any Free & Peters' "Colonel" for complete details.



Ask for a Copy of The Kansas City Trade Area Study

The True Area is an East-West Rectangle and ...

**Only
The KMBC-KFRM Team
Covers it Effectively
and Economically**



Contours are 0.5 mv/m Daytime



The KMBC-KFRM Team

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

It's your move!

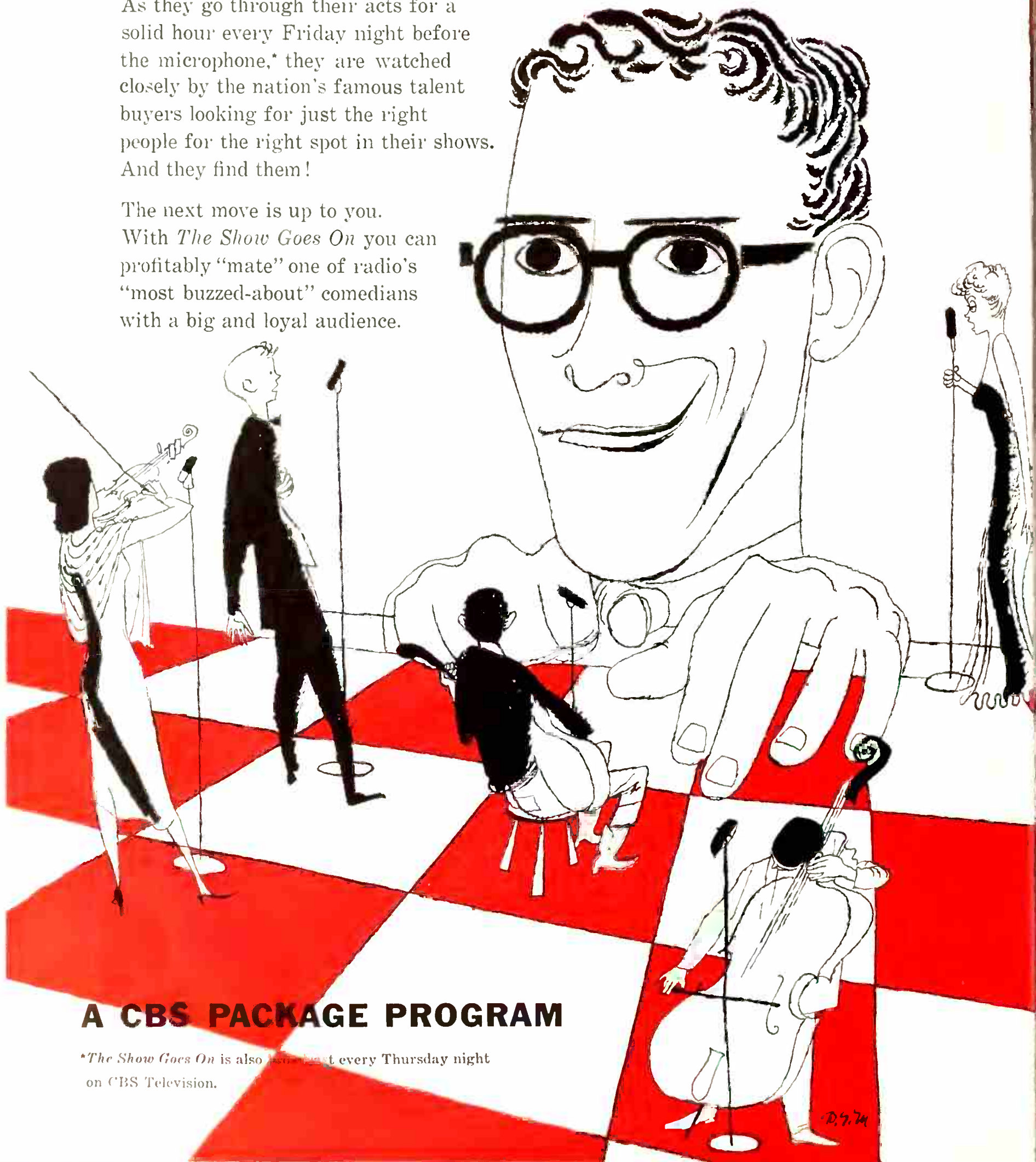
RECEIVED

MAR 15 1950

Radio's bright comic, Robert Q. Lewis, made a brilliant move by assembling a rich parade of promising talent: clowns and torch singers, rhythm groups and acrobats, future Hamlets and Pagliaccis.

As they go through their acts for a solid hour every Friday night before the microphone,* they are watched closely by the nation's famous talent buyers looking for just the right people for the right spot in their shows. And they find them!

The next move is up to you. With *The Show Goes On* you can profitably "mate" one of radio's "most buzzed-about" comedians with a big and loyal audience.



A CBS PACKAGE PROGRAM

**The Show Goes On* is also broadcast every Thursday night on CBS Television.