

SPONSOR

*For buyers of
broadcast advertising*



HENRY MORGAN: Fun for the sponsor?

**BAB-O AD-\$\$\$ • COMMERCIAL PUBLIC SERVICE
THE DR. MILES' RURAL LESSON • TV DIARY**

November 1946

\$5 per year

TWO THOUSAND YOUNG NEIGHBORS CAME TO OUR SHOW...



Tomorrow's Friendly Audience...

INTENTLY FOLLOWING every word, 2,000 boys and girls sat in on a WLS broadcast July 9—a program familiar in their homes from babyhood. It was WLS Dinner Bell Time, America's pioneer farm service program.

BUT THIS PARTICULAR DINNER BELL belonged to them. They were the 2,000 4-H Club members from every Indiana county, attending the annual 4-H Round-up on the Purdue University Campus.

SEVENTEEN OF THEIR COUNTIES were represented on the stage in Purdue's huge Music Hall, as WLS and Prairie Farmer awarded the gold, silver and bronze plaques honoring these seventeen counties for outstanding achievement in 4-H work—calf-raising, cooking, clothing design, and all the other facets of practical farm living

touched by the far-reaching 4-H program.

In the audience were dozens who had contributed to the winning of these annual WLS awards—and hundreds more quietly stating their determination to be honored next year.

And in this broadcast, with its 2,000 studio visitors, is the explanation of how WLS has become "one of the family in Midwest America," a part of the lives of the people in Indiana and Michigan, Illinois and Wisconsin.

This and complete weather service, market reports, news, down-to-earth entertainment exemplify the quiet, neighborly way WLS serves these people; today's and tomorrow's friendly, receptive audience for your program on WLS.



Some of the Indiana 4-H Club boys and girls with the plaques awarded July 9 at Purdue. (above) Part of the audience for WLS Dinner Bell Time.

A Clear Channel Station



The PRAIRIE FARMER STATION
 CHICAGO 7
 President
 Executive Manager
 Manager

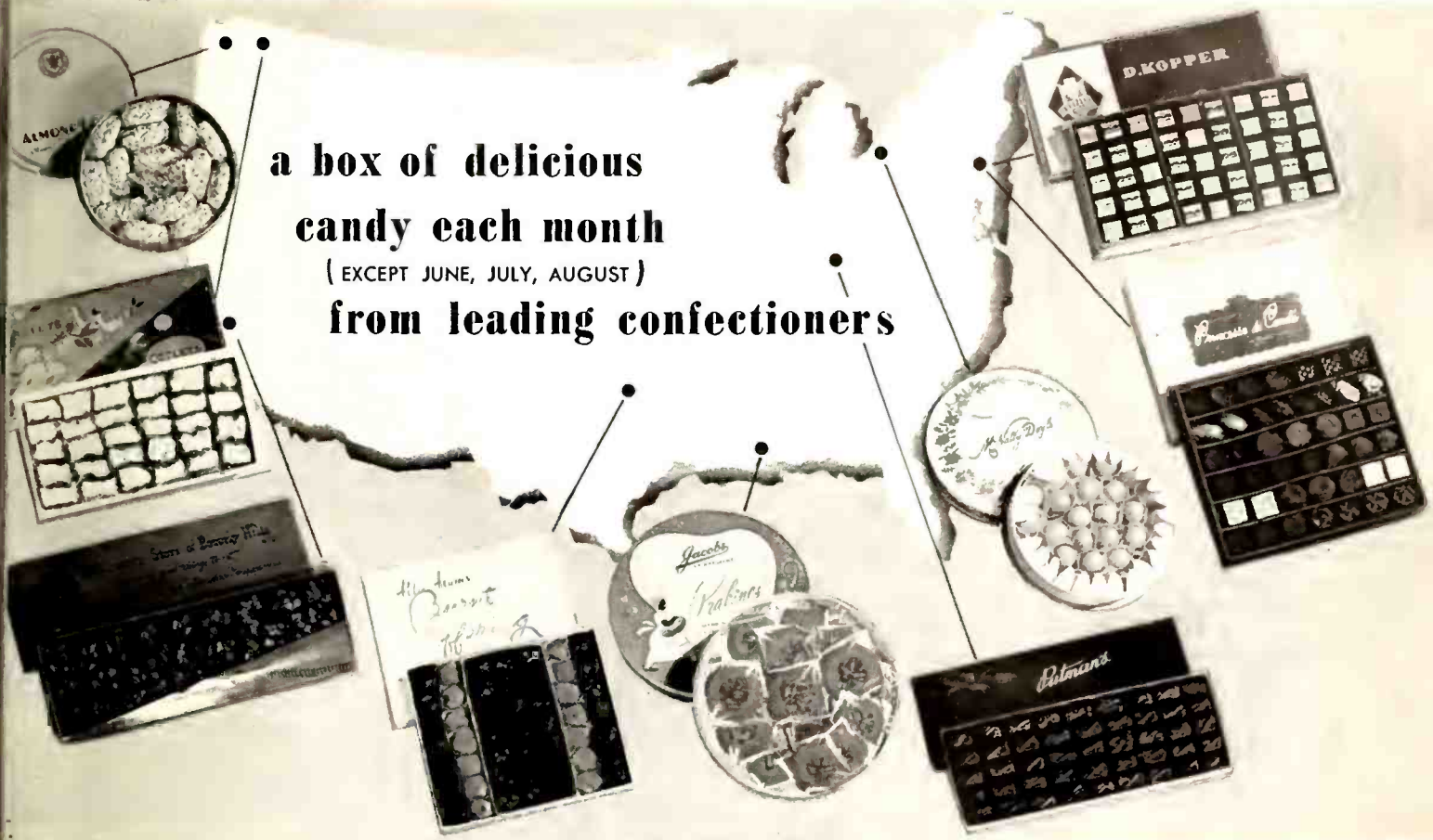


Elsa Maxwell says, "Here's how to make your customers or your wife (or anyone else) love you all through 1947."

SEND THEM A SUBSCRIPTION TO

CANDY-OF-THE-MONTH CLUB

a box of delicious
candy each month
(EXCEPT JUNE, JULY, AUGUST)
from leading confectioners



LIMITED MEMBERSHIP! GUARANTEED DELIVERY! ORDER NOW!

THE PERFECT CHRISTMAS PRESENT for those important clients and business associates... a new, different, impressive gift that will rate you "ace-high" all year 'round! Yes, every month (except June, July, August) a beautiful box of famous candy will be sent to each person on your list. Every box is a specialty, a real taste treat... shipped fresh from where it is made. A Candy-of-the-Month Club subscription is a constant reminder of your thoughtfulness throughout 1947! *Subscription cost represents current retail prices of these candies, plus postage, handling and insurance.* **\$1975**

- Brown & Haley's Almond Roco.....Tacoma
- Liberty Orchards' Aplets.....Cashmere
- Country Store's Nut Clusters.....Beverly Hills
- Allie Adams' Chocolate Caramels.....Dallas
- Jacobs' Pecan Pralines.....New Orleans
- Putman's Opera Creams.....Cincinnati
- McNally-Doyle's Coconut Balls.....Cleveland
- Princesse de Cande's Chocolates.....New York
- D. Kopper's Swiss Chocolates.....New York

We reserve the right to substitute candies.



A colorful gift card bearing your name is mailed before Christmas to each one on your list, announcing that you have presented him with a subscription to the Candy-of-the-Month Club.

CANDY-OF-THE-MONTH CLUB, INC.
922 Ambassador Bldg., St. Louis, Mo.
Please send a "Candy-of-the-Month" Club subscription to each name on the attached list.

Senders Name _____
Address _____
City _____
State _____

The enclosed check for \$ _____ covers the cost of _____ subscriptions (including postage and packing) indicated on the list attached herewith.

Candy of the Month Club, inc.
AMBASSADOR BLDG. • ST. LOUIS 1, MO.

The Battle for Ears

Wednesday and Thursday nights are the battle grounds on which the networks are fighting for audiences, with Niles Trammell warning NBC stations that 1946-1947 will not be a walkaway for the senior network. ABC is making its play for Wednesday night with the morning still under control. MBS has the juvenile programs but it'll be fighting for the audiences with ABC which has a sock promotional program under way (see page 29), even if the programs with established audiences are at Mutual.

AFRA Scale Increase

AFRA (American Federation of Radio Actors) will be asking for as high as 50 per cent scale increases when the present contracts expire. Although this seems like a real hike it will actually only affect the programs that pay scale minimums, which are only the smallest part of the network airings. The settlement will nevertheless be for less than 50 per cent.

Downey Did It First

It all depends upon who does a thing. While there's a great fuss about Bing Crosby going network via transcriptions (October 16), it's been ignored that Morton Downey has been going over the Mutual network via c. t.'s for some time without the network falling apart or the Downey rating doing any flips.

Nevertheless what happens to the Philco-Crosby show will determine in part just what Bob Hope and a number of other stars will want to do, come the end of their present contracts. The subject of transcriptions is a touchy one at both NBC and CBS. What happens to the show will have a bearing on what ABC will be in the future also.

The Burl Ives show on Mutual for Philco is also transcribed. That fact hasn't even raised a ripple.

George Washington Hill's Bequest

The only indication that George Washington Hill had died, as far as the Frank Morgan and Hit Parade broadcasts during the week of his death were concerned, was that the Hit Parade didn't use its theme, "Happy Days are Here Again." It was Hill's personal order that the programs not be disturbed by requiems when he died. He had made that fact clear, long before there was any fluttering of death's wings.

TBA Awards

TBA awards were admittedly the most intelligent ever made in the field. The technical award went to the three men who developed the image orthicon camera which has made most outdoor scanning possible and which will eventually reduce

the lighting problem at studios to a minimum. Program awards went to John Royal who master-minded the Louis-Conn TV presentation; to Standard Brands (Don Stetler, ad-manager) for its *Hour Glass* on WNBT; to Paul Belanger (CBS) for his dance programs; and Klaus Landsberg (WGXYZ) for his scanning of *Your Town*. Third group of awards went to A. T.&T. men for their work on the coaxial cable.

National Radio Week

National Radio Week has been penciled in for November 24-30 by the advertising committee of the Radio Manufacturer's Association and executives of the National Association of Broadcasters.



New Names for WEA, WABC

Both NEC and CBS have decided to take the whiskers off their key stations and tab them for what they are, key outlets for the networks. Thus WEA will become WNBC, and WABC becomes WCBS. Program facts are that WCBS is, after 10 A. M., as near 100 per cent network as it's physically possible to be, but that WEA is moving towards local identification as fast as its manager James Gaines can regulate the drift. Both Gaines and Arthur Hull Hayes insist that the name change will have nothing to do with the local service job that the stations will do. It'll cost each network over \$100,000 for promotion and physical changes to effect the renaming of their pioneer stations.

Program Analyzing

Current research trend is towards finding out what makes programs tick just as much as finding out who's listening. Captain Schwerin has been doing for NBC (on a contract basis) what CBS has been doing for some time with its Stanton-Lazarsfeld program analyzer. Both methods of what is tabbed haven't come up with any revolutionary improvements in program ratings although Harta Herzog, Lazarsfeld's wife, has used the analyzer at McCann-Erickson to consistently increase the ratings of that agency's shows. More recently Ernest Walker has been delivering to agencies and sponsors "laugh graphs" of their comedy shows with Index figures which point the quick finger at what's wrong with the risibility ticklers.

Research is wonderful. Somebody ought to do something with it besides pay for it.

The Radio Set Situation

While combination FM-AM-Phonograph sets are being bought as rapidly as they are available on the market, just as TV home equipment is, the midget sets that were first released at prices around \$30-\$40-\$50 are not selling and manufacturers like Emerson are switching their production plans to sets at around \$20 and in the higher brackets. Although R. C. Cosgrove of the Radio Manufacturer's Association claimed 8,660,000 radio receivers manufactured by September first, government tax figures prove that half that figure is nearer correct. And plenty of those 4,000,000 sets are still on dealers' floors. It isn't that the demand isn't there but rather that the demand for "good" sets is high and the demand for small sets is for those at a lower price range than have been made available thus far.

New Transcription Net?

Although the Keystone Broadcasting System (Michael Sillerman hasn't skyrocketed but built slowly though firmly, it hasn't stopped other transcription networks from dreaming. Latest is Ray Green's Transcription Broadcasting System. TBS is said to involve 160 stations all of which are promised 30 programs a week, sustaining or commercial. It's to be a big city counterpart of KBS's one-station town formula. KBS doesn't worry about sustainers. It does its job for sponsors and permits the stations to do their own programming. TBS' starting day is still a question mark.

The Sarnoff Prediction

RCA's prexy, David Sarnoff, promised electronic wonders at the banquet in honor of his 40th year with the company. Among the wonders to come was a "wave length for

(Please turn to page 73)

Mr. Sponsor

412 *Extra* HOOPER POINTS!

Did You Get Yours?

Again WOW has declared an EXTRA DIVIDEND in HOOPER POINTS to its advertisers. All NBC shows on WOW, Day and Night, except three, have an Omaha Hooper ABOVE the national average!

Seventy-two clients who used WOW during the 1945-46 Fall-Winter period collected a total of 412.6 PLUS Hooper points. The ratings on Locally produced shows were *equally high*.

These Hoopers prove that WOW does a *better-than-average* job for all advertisers. Wire or phone your nearest John Blair man, or Johnny Gillin at WOW, for current or next fall-winter availabilities.

**RATINGS OF TOP 16 NBC NIGHTTIME SHOWS
NATIONALLY***
Compared with OMAHA* (WOW) Ratings

Rank Nationally	PROGRAM NAME	NAT'L AVERAGE	WOW RATING	WOW'S PLUS RATING
				8.2
1.	Bob Hope	29.5	37.7	8.3
2.	Fibber McGee & Molly	29.1	37.4	5.0
3.	Red Skelton	25.1	30.1	7.0
4.	Charlie McCarthy	24.8	31.8	3.3
5.	Fred Allen	22.2	25.5	5.7
6.	Jack Benny	21.6	27.3	5.7
7.	Mr. District Attorney	20.7	26.4	5.1
8.	Eddie Cantor	18.2	23.3	13.0
9.	Bing Crosby	18.1	31.1	7.4
10.	Jack Haley	18.0	25.4	10.1
11.	Abbott and Costello	17.9	28.0	6.6
12.	Amos 'N' Andy	17.2	23.8	1.5
13.	Great Gildersleeve	16.5	18.0	12.0
14.	Truth or Consequences	16.5	28.5	7.3
15.	Bandwagon	16.4	23.7	12.3
16.	Kay Kyser (First Half-Hour)	15.1	27.4	

*From Omaha CM Fall-Winter and Sectional Hooper, both from 1945-46, October through February

On 72 NBC Day and Night shows WOW has a Hooper higher than the national average. On 39 shows WOW's plus is better than 5 Hooper points. On 9 shows WOW's plus is better than 10 Hooper points. On only three shows the Omaha Hooper is below the National average by an average of less than one-tenth of a Hooper point.

RADIO STATION
WOW INC.
OMAHA, NEBRASKA
590 KC • NBC • 5000 WATTS
Owner and Operator of
KODY • NBC IN NORTH PLATTE

JOHN J. GILLIN, JR., PRES. & GEN'L. MGR.
JOHN BLAIR & CO., REPRESENTATIVES

APPLAUSE

CREDO	13
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FOR BUYERS OF BROADCAST ADVERTISING

Published monthly by SPONSOR PUBLICATIONS, INC. Executive, Editorial, and Advertising Offices: 40 West 52 Street, New York 19, N. Y. Telephone: Plaza 3-6216. Publication Offices: 5800 North Mervine Street, Philadelphia 41, Pa. Subscriptions: in the United States \$5 a year; in Canada \$5.50. Single copies 50c.

President and Publisher: Norman R. Glenn. Secretary-Treasurer: Elaine C. Glenn. Editor: Joseph M. Koehler. Associate Editor: Frank Bannister. Art Director: Art Weithas. Advertising Director: Charles E. Maxwell. Advertising: Edwin D. Cooper (Pacific Coast), Alfred Owen. Circulation: Milton Kaye.

COVER PICTURE: Sponsors are grist to the mill of the Huckster-in-reverse, Henry Morgan. His first network bankroll, Eversharp Schick Razor, however, will give him only one opportunity in each program to razz the boss.

Those Borden Calves

It seemed like just a special publicity stunt, Borden's sending three calves, a bull, and two heifers to Greece in connection with the CBS' Country Fair program. It wasn't. It was a well-integrated cooperative publicity plan to help the Greek War Relief whose "Give an Animal" campaign had arrived nowhere quickly. The result, and Hal Davis of Kenyon and Eckhardt's publicity department must receive plenty of the credit along with Bill Lewis, the agency's v. p., and Stu Peabody of Borden's, was that the relief organization received \$300,000 directly through the program.

Above the Call of Duty

When a station representative plows back some of its profits into a public service study, that's news. Gene Katz (Katz Agency) sold his organization the idea of doing a dictionary on public service programming by local stations. The dictionary has had to be postponed for the time being, but the local commercial public service facts that the Katz survey revealed (see page 56) alone justify, to the sponsor, the survey being made.

Dykeing the Commercial Flood

There was plenty of speculation as to what Brigadier General Ken Dyke was going to do when he came back to the NBC fold in September. No one believed that his job was what the announcement said at the time of his appointment—to improve the level of advertising on the air by working with agencies, sponsors, and the network's executives. But that's just what Dyke is going to do after he's traveled around the country for 60 days and arrived at a solid basis for making recommendations. It's a job that has to be done. Our deep bow to NBC for accepting the responsibility.

Tolerance in Strange Places

Tolerance promotion crops up in the most amazing places. First Sinatra went all out for it, with "The House I Live In" and more besides. Then Superman (MBS) took to fighting something bigger than giants and started the kids thinking along the lines of "one world." Mr. District Attorney also eased in, among the things that the D. A. was fighting, racial intolerance and hate. More lately, Bernice Judis, WNEW general manager, was sold on doing 30-second spots selling tolerance by her program manager, Ted Cott. She's making them available free to everyone through The Institute of Democratic Education. She's using them herself on WNEW and expects to follow with spots on safety and other needed public education.

WTAG

**HAS MORE AUDIENCE
THAN ALL OTHER
STATIONS HEARD
IN THE AREA COMBINED**

LATEST HOOPER RATING

*When You Buy Time
Buy An Audience*



Available
for
SPONSORSHIP

He guarded
five presidents
thirty years . . .

**"STARLING
of the
WHITE
HOUSE"**

- 2nd best seller five weeks after publication
- Sears Roebuck People's Book Club (this fall)
- Featured in Omnibook, Life, Time, Coronet

Exclusive Radio Rights

PAUL F. ADLER
Advertising

385 MADISON AVENUE
NEW YORK 17 • PLAZA 5-7100

Bing's record-making contract to transcribe his shows recalls the off-the-record prayer of a prominent transcription company producer: "Oh, Lord, forgive us our transcriptions." And those who transcribe against us.

We're watching that "treat-instead-of-a-treatment" cigaret commercial theme with trembling and trepidation. Imagine a barren world in which toothpaste merely cleans, without also polishing the teeth, aiding the gums, and concealing the breath. And oh, how dreary and desolate to find gum which provides only the fun

Wag's

of chewing without also relieving nervous tension, assisting the digestion, and exercising the gums. Foods which are simply good without also being good for you! Products without plusses, devoid of extras! Oh gosh, O. G.

One-word description of some radio commentators: hysteriannouncers.

Breathes there a man with soul so dead as the expression on the face of a prospective sponsor listening to an audition?

From the number of "who-dun-its" on the air, would you draw the conclusion that mystery loves company?

Familiaradio: "And now . . ." "But first . . ." "You know . . ." "Say, folks . . ." "Mighty fine . . ."

We once had occasion to check an ad-lib radio interviewer's program and counted, by actual and painful count, 6,433,748 "mighty fines." Question: What do you do for a living? Answer: I'm a stenographer. Interviewer: Well, that's mighty fine. Q.: And where do you live? A.: I live in Brooklyn. INT.: Say, that's mighty fine. Q.: Are you married? A.: No. INT.: Oh, that's mighty fine. And so on and on and on and on and on. And on.

I. J. (Wag) Wagner is known in Chicago ad circles, and beyond, as a quick man with a quip. He's vp of the Olian Advertising Co.

Shortly after "The Hucksters" became the Book-of-the-Month, our doctor leered at us and ribbed us about the advertising rack—business. "But, Doc," we defended, "haven't there been similar books about the medical profession, and couldn't you yourself write a juicy one from your own experiences?" Looking about him furtively he shut the door of his private office and whispered, "Sh, I'll tell you a few of 'em that are pips."

Speaking of spot announcements which we weren't but which we like to, a prospective sponsor was listening to various audition treatments of a very strident selling slogan. Said prospect was duly impressed but whispered to the agency exec: "Say, if we're going to irritate the public, can't we irritate them pleasantly?" That's what radio needs, more pleasant irritation.

This next item, "Ode to the Give-Away Programs," is inspired by, but NOT to the tune of, "South America, Take It Away."

For a program with a rating
You'll be loving, never hating,
For a certified and absolute success,
SPONSOR, GIVE IT AWAY!

For a sooper-doooper Hooper,
And a customer recouper,
For a program that your C.P.A. will
bless,
SPONSOR, GIVE IT AWAY!

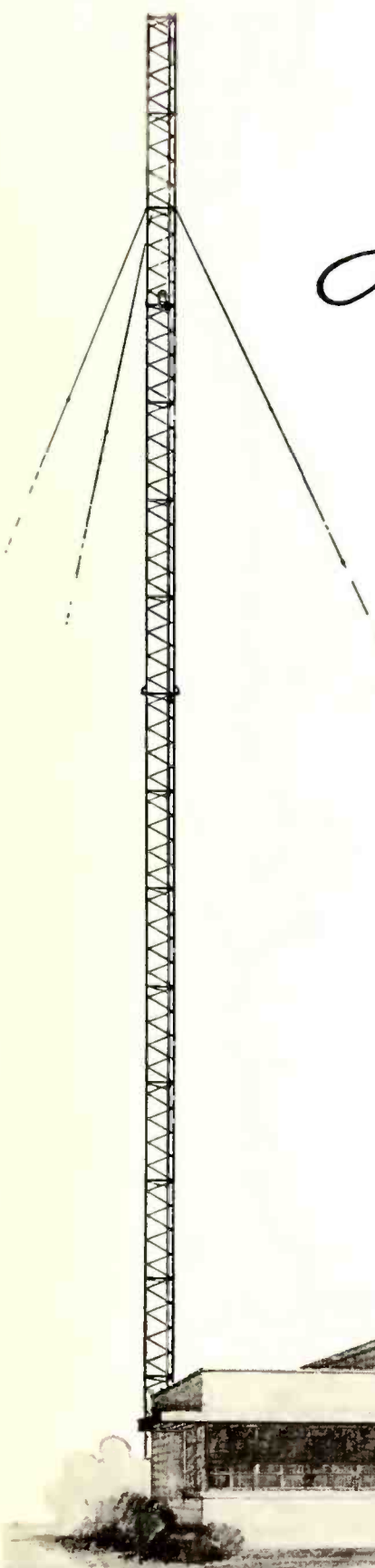
Give 'em diamonds, give 'em furs,
Give 'em horses, give 'em spurs.
Give 'em honeymoons, complete with
bride or groom.
SPONSOR, GIVE IT AWAY!

Give 'em wardrobes, give 'em hats,
Give 'em houses, give 'em flats
With the Chippendale and Phyffe for
ev'ry room.
SPONSOR, GIVE IT AWAY!

After all, you want a show
Which is guaranteed to go,
So, you've simply got to give unto
the end.
SPONSOR, GIVE IT AWAY!

Give the very blood of life,
Give your children, give your wife:
You'll be lonely, but you'll hit a
proven trend.
SPONSOR, GIVE IT AWAY!

Next month, same time, same station,
same SPONSOR.



Announcing...

New KSO Transmitter

Piercing the Central Iowa skies soon will be KSO's new 550 foot combination AM-FM tower, as construction proceeds on the station's new transmitter and building. Work is going ahead on the *ultra modern* building which will house *both* the new 5 kilowatt AM and 50 kilowatt FM transmitters. RCA has completed the new KSO AM transmitter (type BTA-5F) and it is on display in the RCA booth at the NAB Convention this week.

With the installation of this new equipment, KSO takes yet another progressive step toward providing Central Iowa listeners with *better* reception and *better* entertainment . . . yes, and *more responsive promotion* for advertisers, too. In Des Moines and Central Iowa, your *best buy's* KSO.

KSO

DES MOINES, IOWA 5000 WATTS
Basic Columbia Outlet in Central Iowa

Murphy Broadcasting Company, Kingsley H. Murphy, President
George J. Higgins, General Manager Headley-Reed Co., National Representatives



Architect's Drawing of New KSO Transmitter Building, Des Moines, Iowa



300 Million is a lot of money!

Do local businessmen think that Washington is going to boom? They certainly do!

The best indication that they have solid confidence in Washington's future is in the fact that they intend to spend \$300,000,000 in the next two years improving their own facilities.

That three hundred million does not include the building of thousands of new homes and apartment units.

To reach this stable steady market with radio... put down the WWDC call letters. That's the entertainment station, the one they listen to.

WWDC

the big sales result
station in Washington, D. C.

represented nationally by

FORJOE & COMPANY



MR. SPONSOR:

Cameron Hawley

Armstrong Cork advertising boss, who does everything
but lay the linoleum

CAMERON HAWLEY is right so often that he finds himself pushing around people with whom he works. That's because he doesn't realize that they can't keep up with him—few people can.

He wanted the ideal formula for his daytime air show, so he took three days off, listened to everything on the air, and came up with the Armstrong Theater of Today. He didn't want the usual movie or Broadway fodder, and free lance material was dream stuff unrelated to today's living, so he, himself, wrote the first script, "Welcome to Agnes," and he kept right on writing most of the scripts up to December 1945. He didn't want the usual run of daytime emoters so went out and snared Elissa Landi to star in the opener and he's been snaring box-office names ever since. (He's seen above with Helen Hayes who did his "Piper's Grove" for Armstrong.) His approach to advertising on the air is to latch on to a quality slant and then feed Mrs. Listener "ideas"... ideas that will make her home more beautiful and livable—with Armstrong linoleum.

His yacht, he felt, was taking him away from mental contact with the people to whom he's selling floor covering, so he bought himself a farm to raise Aberdeen Angus cattle. Since he hopes to keep the boat and the farm, his co-workers feel that he's liable to have the first seagoing barnyard in the history of the sea and cattle husbandry. He couldn't, as Armstrong ad-manager, pay himself for the scripts so he doesn't write the plays any longer. It seems that the *Saturday Evening Post* and a few other magazines buy all the wordage he can turn out—and although he carries his typewriter wherever he goes, it still won't travel, not even for him, more than 60 words a minute.

He's discovered at last that he can't do everything, but most ad-men don't believe it. They expect to find him actually laying the linoleum.

*Free Speech
Mike says*

"AS TRUE TODAY
AS IT WAS THEN"



*Free Speech
Mike*

Guardian of
American
Freedom

BENJAMIN FRANKLIN said . . .

"Whoever would overthrow the liberty of a nation must begin by subduing the freeness of speech."

ELBERT HUBBARD said . . .

"There is no freedom on earth . . . for those who deny freedom to others."

ABRAHAM LINCOLN said . . .

"I want every man to have the chance . . . in which he can better his condition. . . . And freedom of the press will maintain it."

PRESIDENT TRUMAN said . . .

. . . Radio "must be maintained as free as the press."

THOMAS JEFFERSON said . . .

"Equal and exact justice to all men—freedom of religion, freedom of the press, freedom of the person. . . . These principles form the bright constellation of democracy."

WJMR

THE GOODWILL STATION, INC., DETROIT • 50,000 WATTS

Michigan's Greatest Advertising Medium

CBS BASIC AFFILIATE • • • REPRESENTED BY PETRY

The





TIME IS MONEY

Proverbial Parade

The NBC Parade of Stars is now starting its fifth year of audience building.

Nothing Succeeds Like Success

The NBC Parade of Stars material has been in the hands of alert station promotion men since the first of August. ***THE EARLY BIRD GETS THE WORM***

The NBC Parade of Stars fall network showcases, originated 3 years ago, were heard in high-Hooper times Sunday, October 13 and Monday, October 14—a three-and-a-half-hour sampler of the best in broadcasting. **Imitation Is the Sincerest Flattery**

The NBC Parade of Stars, more than ever, is decked with brilliant innovations and extravagant trimming—plastic bandboxes, new on-the-air promotion, listener-tailored space advertising. **You Can't Judge a Book by Its Cover** but...

The NBC Parade of Stars remains—basically—proven, effective promotion of The Greatest Shows in Radio. **The End Justifies the Means**

The NBC Parade of Stars is made possible by advertisers, talent, stations and the network, all using all media. **IN UNION THERE IS STRENGTH**

*More listeners is the goal—more for advertisers, more for talent,
more for the independent affiliated stations, more for...*



AMERICA'S NO. 1 NETWORK

... the National Broadcasting Company

"the best location in the nation"*

* A bow to the Cleveland Electric Illuminating Company which has helped to attract more than 100 new industries to Northeastern Ohio, made this a still richer and greater market place.

also has its
Favorite Station



A Basic Station of
the Columbia Network

Things are happening in Cleveland and Northeastern Ohio . . . "the best location in the nation" for industry and for record-breaking sales during the coming year . . . Employment has soared beyond the half million mark . . . new retail businesses are blooming (68% more than in 1940) . . . More than one million convention visitors in Cleveland's Sesquicentennial Year have put fifty million more dollars into circulation . . . another one hundred twenty million is going into city-county face lifting, harbor improvements and new subways . . . And here, folks have a habit of tuning to WGAR, for the Friendly Station is the "favorite station" in "the best location in the nation."



Free Speech Mike Says:

"There always are plenty of the good things of life for people who stay free . . . free to live, to work, to worship, to speak as they please."

Edward Petry & Co., National Representatives



VOLUME 1 NUMBER 1

NOVEMBER 1946

C R E D O

SPONSOR is the trade magazine for the man who foots the broadcast advertising bill. As such, its objective is to do a job for the sponsor. That job, as we see it, boils down to this:

to give the sponsor what he needs to understand and effectively use broadcast advertising in all its forms—

to sort out the four broadcast advertising mediums—AM, FM, TV, FAX—in their present-day perspective—

to make every line of editorial content vital and vivid to the sponsor —

to look at broadcast advertising issues fairly, firmly, and constructively—

to promote good broadcast advertising—advertising that is good for the sponsor and good for the listener.

Thomas R. Glenn

PUBLISHER



Bab-O, first Duane Jones Advertising Agency account, is still number one among the agency's package goods clients seen above

BAB-O AD-\$\$\$

9 OUT OF 10 FOR BROADCASTING

DAVID HARUM and Lora Lawton (two daytime serials) sell over 400,000 cases of Bab-O each month. 12 months a year. And the advertising bill, per case, is 38 cents. Those cents, however, add up \$1,800,000 for each 52 weeks, while all other media top a budget of only \$200,000.

Today, and everybody involved is willing to give broadcasting a deep bow for the accomplishment, Bab-O leads the household cleanser field in dollar volume. In 1936, pre-Harum and Lawton, and pre-Duane Jones as the Bab-O advertising agency man (first as account executive at Blackett, Sample and Hummert and later as head of his own agency), Bab-O ran seventh in its field.

One premium offer completed during October brought in 300,000 labels and an equal number of quarters. Both labels

and the quarters are important. The latter "self-liquidated" the cost of and the handling of the premium, a "Bond of Love" costume piece of jewelry, which was a replica of an Egyptian Scarab pin said to be over 3,500 years old. The former, the labels, were the "proof of purchase" that every sponsor hopes to have placed on the line—to prove that advertising is not a questionable expense but a legitimate part of the cost of doing business.

Bab-O's development, like all planned growth, was no accident. Part of its success is based upon the formula developed by the founder of the business, B. T. Babbitt, who discovered that premiums succeed when everything else fails. Back almost 100 years ago, when he packaged soap for the first time, he found that wrapped soap was suspect to both the kitchen and the parlor. Milady had to see the clerk in

the general store cut off a piece of soap from the long bar or else she was suspicious of the product. So Babbitt offered "panel pictures" in full natural color for 32 soap wrappers—and Babbitt's Fine Soap was a success. Some of the editions of the panel pictures, among them the little girl and kitten, seen on the next page, ran as high as 100,000 copies. The other part of its modern day growth is credited to broadcasting and daytime serials. Prior to 1936, Bab-O used national newspapers and glamour radio programing. The rotogravure sections of the newspapers carried giant-sized advertisements of a body beautiful concealed for the most part only by a bath towel, stepping forth from a very modern bathtub. The radio programs brought top names of the entertainment world to a variety program headed by "Little Miss Bab-O" (Mary Small at the age of 12).

It was all very satisfying to the vanity of the sponsors—big names and important looking space in key newspapers, but there was always a question deep down in the key executives' minds—did it sell package products like Bab-O. The questions loomed very large in the minds of the Mendlesons, Leon, Sam and Alan, present heads of the Babbitt organization; in the mind of L. J. Gumpert, sales manager, when Duane Jones, stuttering, round-faced, diffident advertising agency man, walked in and tried to sell the Babbitt organization on giving his organization its "worse markets" to prove his de-glamorizing ad-treatment for package products. He was so ingenious, he undersold so perfectly, that he had a couple of Bab-O markets that were in the red, before Babbitt executives knew they had given them to him. And before everyone knew what had happened he had the entire Babbitt account.

Then came the revolution. He sold his new clients on giving three-quarters of the country back to the Indians, and concentrated Bab-O advertising in the East and Northeast, the area of greatest population intensity and potential market. For this market he decided upon daytime radio, bought in 1936 the rights to the great publishing success, David Harum, and a new daytime serial was born. The Harum homey philosophy was the ideal antidote to the over-glamourized copy slant that, scattered over the nation, had likewise produced scattered results.

After a few what Jones calls softening

up months, Bab-O decided to check and discover if anyone was listening. A horse with the unlikely name of Xanthippe was added to the Harum air family—and the audience asked to rename him—on the back of a Bab-O label. Four hundred thousand entries came in. The winner, just for the records, was Town Talk.

Then came the first premium offer, a self-liquidating premium, flower seeds, the first use of seeds for this purpose. Nineteen stations pulled 275,000 dimes and Bab-O labels, with a media cost of 3.9 cents per inquiry. Offer after offer followed the seeds but never with a greater frequency than every three months. Best premium pull was silk stockings, which hit a yet to be topped return on which not even Duane Jones will give figures. Top sentimental offer was Blarney stone pendants and charm bracelets. Jones sent to Ireland, had 10 tons of stone dug up from the grounds of the Blarney Castle, and had the stone chipped and made up in the costume jewelry. It set the advertising trade listeners talking—they still talk about it—but it didn't top the silk stocking response.

The premiums touch off Duane Jones' theory that it's essential to sell package goods and household products with "reason why" copy, but it's just as wise to use glamour premiums to "tease 'em into buying."

As networks and Bab-O sales grew, stations were added to the David Harum chain.

However, it wasn't as simple as that. No new market was added until Bab-O could have a "front seat" in that market. That meant plenty of spot announcements in an area prior to each local station joining the chain. It meant plenty of dealer selling—dealer merchandise to stimulate retail co-operation with the advertising stimulant. It meant sampling on a large scale—sampling in place of any "three products for the price of two" technique which preceded the Duane Jones entry into the Bab-O picture . . . and the sampling is carefully done, almost always under the supervision of the advertising manager (now Robert Brenner) himself and frequently with Sales Manager Gumpert, as well, hitting each local area.

It's almost as important as advertising, points out Gumpert, to educate the retail merchant to put the product where the customer doesn't have to break her back reaching for it.

In 1942, there was more money in the advertising kitty and the Babbitt Board of Directors would have loved a little flash to their advertising—but Jones came up with a suggestion of more of the same—of a second daytime serial first on a second network and later on NBC also . . . and he won his point.

If the Bab-O organization started looking at Hooperatings, instead of sales, the present management might be out on the street looking for jobs. Lora Lawton recently tagged a 3.2 and David Harum a



Jan 11, 1944 HARPER'S WEEKLY 647

B. T. BABBITT'S ARTICLES OF EVERY DAY USE

PUT UP IN CASES TO MEET THE WANTS OF FAMILIES.

FIVE DOLLAR CASE		TEN DOLLAR CASE
<ul style="list-style-type: none"> 1 No. Soap Powder 1 No. Toilet Soap 1 No. Talc Powder 1 No. Baby Soap 1 No. Hair Cream 1 No. Face Cream 1 No. Hair Oil 1 No. Hair Dressing 		<ul style="list-style-type: none"> 1 No. Toilet Soap 1 No. Soap Powder 1 No. Talc Powder 1 No. Hair Cream 1 No. Face Cream 1 No. Hair Oil 1 No. Hair Dressing 1 No. Baby Soap

B. T. Babbitt's Lion Coffee

B. T. Babbitt's Labor-Saving Union Soap.

B. T. Babbitt's celebrated SOAP POWDER

B. T. Babbitt's SOAP POWDER

B. T. BABBITT'S SOAP POWDER

FOR EASY WASHING

TRADE MARK 1776

NEW YORK, N. Y.



B. T. Babbitt (left), founder of the company that bears his name, started premium selling. The girl and the kitten picture (right) is typical of the colored pictures that ran into editions of 100,000.

B. T. set the pace generations ago, just as the Duane Jones-Babbitt combination leads in household cleaner selling today. The Harper's Weekly (center) is an example of pre-premium advertising



Duane Jones, whose underselling to clients and hard-hitting home selling to the consumer have helped build Bab-O, not to mention a \$12,000,000 ad agency billing for himself

2.7 and it was during this very period that they drew the 300,000 inquiries for that scarab pin.

This is the same factor that has cropped

up time and time again on programs with housewife appeal. Programs like Martha Dean (WOR, N. Y.), which have tremendous selling power, never have established ratings in the rarified atmosphere of the Top Ten. Even programs with high sponsor identification, i.e., listeners who know who's paying the broadcast bills, very often fail to deliver sales which compare with the rating and the sponsor identification figures.

Duane Jones, wet-nursed in the Lord and Thomas (now Foote, Cone and Belding) ad-school and brought up in the Blackett, Sample and Hummert package goods college, has proven that for Bab-O and plenty of other small unit sale products, daytime serials, where the shows carry the casts not the casts the shows, are best buys.

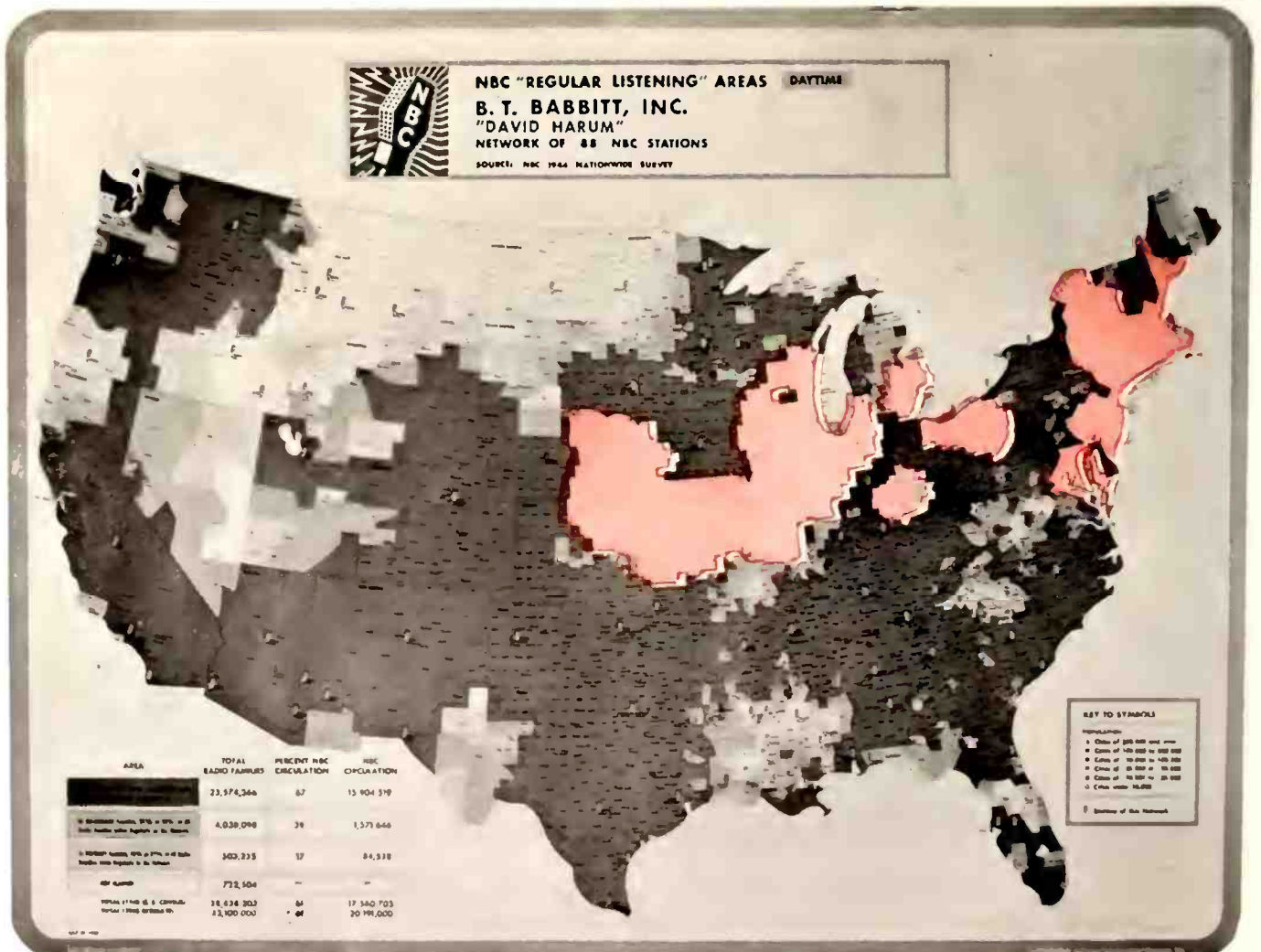
The star on the Bab-O shows, and that goes for all Duane Jones placed broadcast business, is the product. That doesn't mean that Jones goes overboard with commercial selling on the Bab O programs. He'll be the first to admit, that that is one way to chase listeners away from air selling. And the reason that he buys time for his clients is to entice listeners to the selling factor on the program. His use of premiums is two-

fold. First, it's to make them buy the product, sampling without a give-a-way. Second, it's to make them listen carefully to what the announcer has to say about the advertised product.

The Jones-Bab-O formula on premiums is never by-passed, no matter how great the temptation. The rule's simple—"Never permit a premium to be a tax on the sale of merchandise." Premiums must be self-liquidating, with a maximum of 15 per cent of a client's budget being ear-marked for premiums or special promotions.

There's an extra special factor with respect to Bab-O premiums that indicates that it's the little things that count. The slightest squawk from a dissatisfied premium customer brings a personal letter from ad-manager Brenner. It doesn't matter what the objection of the writer is, she really receives personal attention. That's a rule of both Brenner and sales-manager Gumpert. Dissatisfaction can snowball and can hurt an advertiser to such an extent that business will be off as much as 50 per cent without the advertiser knowing the reason. Naturally no premium satisfies every woman who sends in her Bab-O label and cash. Even if she likes what's she's receiving "at

Bab-O's first daytime serial, David Harum, was heard in a concentrated market to start (red area). The network grew as sales and ability to merchandise expanded. Today David Harum crosses the nation, reaching shaded portions. Lora Lawton (Bab-O's second serial) also hits well out



NBC "REGULAR LISTENING" AREAS DAYTIME
 B. T. BABBITT, INC.
 "DAVID HARUM"
 NETWORK OF 88 NBC STATIONS
 SOURCE: NBC 1964 NATIONWIDE SURVEY

AREA	TOTAL RADIO FAMILIES	PERCENT NBC CIRCULATION	NBC CIRCULATION
1. 100% NBC Circulation	23,574,366	67	15,904,319
2. 75% NBC Circulation	4,030,098	39	1,571,646
3. 50% NBC Circulation	560,235	17	84,538
4. 25% NBC Circulation	732,504	—	—
TOTAL 11 HRS. @ 6 CPM (EST.)	38,637,203	64	17,560,703
Normal 1 Hour (EST.)	23,400,000	64	15,000,000

KEY TO SYMBOLS
 Populations:
 • Circle of 250,000 and over
 • Circle of 100,000 to 250,000
 • Circle of 50,000 to 100,000
 • Circle of 25,000 to 50,000
 • Circle of 10,000 to 25,000
 • Circle under 10,000
 □ Boundary of the Network

"LITTLE MISS BAB-O'S RADIO SURPRISE PARTY"

Glamour on the air and in the roto sections was the pre-Duane Jones Bab-O copy appeal. Neither the "body beautiful" nor the top names of their time featured in the Mary Small program did the job that the factual "it dissolves grease" produces on David Harum and Lora Lawton

cost or less," the gift may arrive broken or the product itself may be defective. It's too easy to tag a letter writer as a crank and forget it, Bab-O execs point out. On the other hand an answered squawker often turns into the firm's top booster.

Not all giveaways come up with a sock per-inquiry pull. There were a number of offers that didn't begin to justify themselves. There was that "dollar-value" lipstick, for 25 cents and a Bab-O label, that nobody wanted. Women don't buy lipsticks sight unseen. Milady doesn't fall for etiquette offers on the air either and a condensation of Emily Post's book that was selling for \$4 couldn't pull enough quarters and Bab-O labels to pay for the editorial work on the digested version. Jones also discovered that while B. T. Babbitt might have started the premium trend with a "pretty picture" offer, a beautiful "seascape" reproduction today was only a "moderate pull." Culture and kitchen products don't drive tandem.

A favorite premium device and one with which the networks are not too happy is working the premium into the daytime serial story itself. A heart appeal character fingers her pin followed by a memory story explaining how that pin came into her possession. After a number of episodes in which the pin figures prominently, lo and

behold, the sponsor of the program has received so many letters about the pin that he decides to have replicas made for all listeners who send in a label and 25 cents. Reason for the network frown is that unless the device is very carefully handled the stunt cheapens the serial, loses listeners, and brings protests. Technically the device of easing the giveaway into the story increases commercial time without having the increase apply against the regular allotted percentage of advertising wordage. Jones has used the device and he states he can take it or leave it.

Frank and Anne Hummert still produce the David Harum and Lora Lawton shows, as they did when Jones first sold Bab-O on sponsoring them. Other advertisers have changed their daytime sagas, but Jones permits the same shows to run along in their accustomed Hummert fashion, having the story lines changed to meet the times. The titles and the appeal remain the same. Harum currently has added another three stations to reach its highest network, 93 stations, with Advertising Manager Brenner watching sampling in Chicago and San Francisco recently, to make certain air advertising was being implemented by promotion . . . and the longer the shows are on the air the tighter the commercial copy becomes. Only last month a



survey revealed that twice as many women remembered "Bab-O dissolves grease" as recalled the multiple claims of Old Dutch Cleanser.

Singleness of claims was one of the keystones of George Washington Hill's success in selling cigarettes. However, one of the most difficult jobs in advertising, most advertising men stressed, is to convince a client to use one major claim in his air and black and white copy. In theory the advertiser is always ready to go along with picking out a "top claim" and selling it by repetition. When it comes to okaying copy with that single claim, 9 out of 10 insist on "sneaking in" secondary claims and thus confusing the man or woman who listens or reads. It's a human trait to want to tell "the whole



The men who are responsible for Bab-O's top spot in dollar sales among household cleansers are shown to the left. Sam Mendelson, chairman of the board and executive vice president, is at top. Another Mendelson, Alan, Babbitt president, is directly below. Third in the panel is L. J. Gumpert, sales manager, who has sold the Bab-O advertising on the firing line. Robert Brenner, advertising manager, is number four on the successful Bab-O sponsor team.



story," but Duane Jones and Bab-O have proven, as did G. W. Hill, that it doesn't pay off. Tell one story. Tell it time and time again and it will be believed. Give the story the factor of truth and you have an unbeatable combination, like Duane Jones, Babbitt, and broadcasting.

Although it should be the simplest thing in the world to ascertain the number of cases that products like Bab-O and its number one competitor, Old Dutch Cleanser, sell, that bit of information is held the most confidential of all the "trade secrets." As one Bab-O exec phrased it, "we don't want to give any firm anything to inspire sales drives."

Of the Jones-Babbitt-broadcasting trio, the factor that's due to change most in the next few years is broadcasting. At the moment it's only audible entertainment plus audible advertising. Before Bab-O's next 20,000,000 cases (5 years) clean up the homes of the nation, broadcasting will also include FM, TV and Fax (see The Big Four, page 22) From an advertising point of view, FM is no great problem. It will be simpler to integrate into any firm's merchandising plans because an exact undistorted coverage area will be known and sales plans can be designed to cover each area where a station can be heard.

TV, next of The Big Four to come, however, adds visual appeal to sound and that is still, programwise and advertising wise an uncharted land. Duane Jones knows that, so last month Bab-O telecast its first show in association with the American Broadcasting Company and WABD (Du-Mont). Bab-O used a tested program, *Ladies Be Seated* (It had been telecast over WRGB, Schenectady, and added a premium for the usual Bab-O label and 25c.

Despite the fact that the program had the toughest TV competition on the air, *Standard Brands Hour Glass*, it pulled over four per cent of the sets in use in actual premium requests. The air selling wasn't as smooth as it might have been—but Walter Ware, Duane Jones TV director, hasn't stopped smiling yet. The returns proved to the Babbitt organization that they'll be able to hurdle the visual air problem when the sets-in-use justify their etherizing pictorially. It also justified a typical Duane Jones party.

Every time Duane Jones throws a party for a client, an ad-friend out of his past, or a staff member whom he's just upped to a position of authority, he sings a paraphrase of a song out of his cap and gown days:

"They say that the evens
They ain't got no style;
They got style all the while,
All the while."

For the word "evens" he substitutes the name of the guest of honor.

One of these days he'll throw a party for daytime serials and premiums and he'll sing "his" song s-m-e'thing like this (with a bit of a stutter here and there):

"They say that Serials
They ain't got no style, but
Premiums have style all the while,
All the while."

And his entire organization will, with a bow to B. T. Babbitt who started Jones in business for himself, tell the world, "Let's not talk advertising, let's talk arithmetic." for it's simple radio arithmetic that's selling package goods for Bab-O and all the 31 accounts that make the Duane Jones billing \$12,000,000 plus.



The Blarney Stone pendant (left, above) turned the spotlight on premium practices of Duane Jones and Bab-O. Though not the business promoter that less romantic offers have been, the Egyptian "Bond of Love" scarab pin, pulled 300,000 labels and quarters

a star walks . . .



Grand Ole Opry is one big family. Red Foley (upper left) became one of the family when following Roy Acuff's exit he joined the troupe

PROGRAMS do not have to suffer "Hooperdroop" (loss of audiences) when stars take a walk. Lux Theater held its audience when Cecil B. DeMille was forced to exit. The Sealtest Program didn't nosedive when Joan Davis, inspired by a nice new \$17,500 contract, left Jack Haley for her own CES show on Mondays. Even when fictional characters shift, as in the case of Sherlock Holmes being replaced on the Petri Wine MBS airing by Gregory Hood, ratings can be sustained.

When Roy Acuff, star for seven years on the Grand Ole Opry, decided that he wanted more than folk-music men are usually paid (peanuts) and turned in his notice to the R. J. Reynolds Company, the tobacco organization had more than usual star aches. Acuff was almost a religion in the mountain music territory. He had sold thousands of song books, controlled a flour company featured on the Opry as the Acuff Flour Mills and had his own hillbilly orchestra which travelled with him wherever he

—but program rating doesn't sag. Reynolds Tobacco had aches when Acuff left Grand Ole Opry but it's building with Red Foley

played. A juke box just didn't snag its share of nickels unless it had plenty of Acuff discs, and they still say he could have become governor of Tennessee, if he hadn't decided not to run.

So when William Esty and Company, the advertising agency handling the Reynolds account, was told the sad news, it had trouble, real tall corn trouble. A reasonable facsimile of Acuff, even one better than the original, wouldn't work. The circuit-rider hold that the exiting star had on "his people" wouldn't disappear just because he was playing one-night stands throughout the country to collect upon his national reputation. Something new had to be added to the Prince Albert section of the Opry that had hit 13.1 in December, 1945, just as it had in December of the previous year.

So Esty's Tom Luckenbill went to work,

with modern tools, to solve a back-country problem. With plenty of help from his sponsor's organization, he had a section of the Grand Ole Opry audience checked, surveyed, put under the microscope and taken apart, to see what made it tick, radically speaking.

At first, figures came up to haunt the program truth seekers. The diehards wanted Opry just as it was, sans change.

The first gleam of light came on the horizon when figures began to show that 26 per cent of the Opry fans wanted more music. That indicated one thing. The new star would have to be basically a singer.

Further light on the situation came when the kind of music desired was tabbed as being no more than 30 per cent of any type —ballad, comic, or psalm. This meant that

(Please turn to page 47)

The Ayer Test at Point-of-Sale

Storecasting supplies the missing factor essential for a definitive test of the impact of broadcast commercials

COMMERCIAL impact is being tested in terms of actual sales through a formula being developed by Matthew Chappell for N. W. Ayer. The study is being made for the Ayer organization itself and they're not passing the bill along to a client. Figures developed from the project are in Ayer's hands, but they are not yet correlated or evaluated. However, without being weighed they reveal substantial point-of-sale information in relation to oral selling.

The test was made at the Baltimore Markets in Philadelphia with the co-operation of the storecasting division of National Wired Music. It grew out of a request of the head of the Baltimore chain to Ayer's Warner Shelly for a checkup on the effectiveness of storecasting. There's nothing new about wired music, storecasting, and commercials in grocery stores. A & P tried and discarded it years ago. Muzak, grandpappy of the music-by-wire business, tried a commercial wired music service for bars and grills without success. But storecasting is more than store music. It will be an increasing merchandising factor as giant markets become bigger and clerk selling in the stores shrink. The Baltimore chain wanted a test. Would it increase sales? Would it be a merchandising plus? And would it increase the per-person sale?

Shelly was intrigued with the idea, sold Ayer on it and looked for a research man who would also be impressed with the possibilities. Chappell was suggested, called in, licked his chops in anticipation of being able to test advertising effectiveness through the end product (sales) and took over. By this time Hay McClinton, radio chief of Ayer, was in the picture. He saw at once that what was coming up was not simply a study of storecasting but a test formula for air commercials, and he declared himself in on the project.

The tests took 30 weeks. The first 20 were used to establish a control set of stores in which the commercials would not be heard, and a group of stores that would be guinea pigs. Five different types of commercials for each of seven products were tested for five weeks each. Inventories were checked, double-checked and rechecked through actual store auditing as well as deliveries. The check-ups were made in the stores which were operating under normal conditions (the control group) as well as the stores in which the commercials were actually heard. The control and test groups were matched for normal sales potentials as far as humanly possible. The loud speakers in the stores were turned on and the ten week project was under way.

Without slide rule work certain facts have been uncovered. Storecasting *does* increase store business for the products advertised. It gives manufacturers merchandising information not available through any other source. And since it has been proven to sell merchandise through sound, it naturally is an ideal test medium for air commercials. Interviewers throughout the stores not only observed reactions but saw customers go right over to the shelves and pick up the product which they had just heard advertised. The impact was as immediate as that.

All research is suspect until it has been checked. As Warner Shelly puts it, all that has been done thus far is to research a research method. Nothing will be available

in detail until everything has been rechecked by further investigation in the same field and cross-checked by research in contiguous fields.

Results however have answered the charge of Thurman Arnold that advertising promotes monopoly. Every fact thus far uncovered has proven that an entire industry profits when one of its brands does an aggressive advertising job. Typically a breakfast cereal commercial, featured in the storecasts, sold almost as much of the number two brand as it sold for itself. This case was admittedly extreme, because the products involved are very similar, although their trade names are not. All other cases show increased product sale as well as advertised brand name sale but not to the same extent as with cereals.

The case for building product use as well as brand name acceptance via advertising is only a sidelight on the Ayer-Storecast study. It is vital though and a comprehensive report on the subject will be made in a forthcoming edition of SPONSOR.



CITIES SERVICE

1925 Although the commercials sold the Cities Service Company as "operators of public utilities and oil properties," Wall Street and the investing public looked upon the Cities Service Quartet over WEAJ and three other NBC stations as window dressing for stock sales. The program was a pleasant presentation of "instrumental and vocal music by the mixed quartet."

1946 Cities Service Highways in Melody features a 37-piece string orchestra, soloists, the Cities Service Singers (Ken Christie Choir), and Instrumental novelties by members of the orchestra under Paul Lavalle. In the public mind Cities Service is an important factor in the gas, oil, and solvents business. It still purveys "pleasant" music on the air over 72 NBC stations.



Buy only
the markets
you need...

Reach just
the audiences
you want...

with flexible
**SPOT
BROADCASTING!**

If you're preparing to open new markets—or strengthen old ones—better investigate flexible *Spot Broadcasting today!* For with Spot Radio you need to select and use *only* the markets that interest you.

And in these markets you buy the *best* times on the *best* stations—choosing the type and length of program that *best* fits your audience. You are never limited to restricted networks, one time of day or one copy appeal.

No wonder then, that now—as more and more products return to market—more and more advertisers turn to Spot Broadcasting. They know that because of its complete adaptability to all of

today's rapidly changing conditions, Spot Radio keeps advertising in perfect timing with markets. A John Blair man can tell you all about it. Call him today.

JOHN BLAIR
& COMPANY

THE VALUE
OF INFORMATION
IS MEASURED BY ITS
RELIABILITY

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

REPRESENTING LEADING RADIO STATIONS



THE BIG FOUR

The advertising dollars still go to AM, but all the interest doesn't

BROADCASTING is on the move. The much touted fall depression just didn't arrive at stations or at the networks. Frequency modulation and television receivers are at last coming off production lines and facsimile test airings are under way in 10 areas throughout the U. S. A. and Canada.

The Big Four is still headed by standard broadcasting (AM) and there's certain to be no great challenge to its leadership for another 12 months. The Federal Communications Commission's decision on clear channel 50,000-watt stations is scheduled to be a straddle, with only the trans-

mitters on the Atlantic and Pacific being forced to share their frequencies and then at a distance which should not materially alter their coverage. The circulation picture of the networks and independent stations will not differ very much from that claimed at present. The networks will continue to add stations to consolidate and protect their coverage. With all chains using the same basis for audience claims, (the reports of the Broadcast Measurement Bureau, comparisons will be easy to make and the ideal for which all nets are shooting, blanket coverage of the U. S. A., will have to be BMB fact.

Mutual expects to hit its "complete coverage at the lowest cost" with 425 stations. AEC is striving for more wattage for its present stations and expects to be able to make its programs available to every radio home in the nation with around 275 stations. Both NBC and CBS networks have been growing slowly but surely during the past six months. The growth is their hedge on the FCC ruling limiting clear channel stations. Both of the senior networks (although neither will admit these figures) have set their sights at 200 stations. They have done this, not because the BMB ballot type of survey would show anything

but solid network coverage, but because their standards of what constitutes coverage is higher at the start of the first industry-wide listener measurement than the measuring organization's.

Despite the increase in number of AM stations, the possibilities of a fifth network are still nebulous. Until the American Broadcasting Company and the Mutual Broadcasting System build themselves into the NEC-CBS class, a new network, unless it is designed to fill a need which has not even been researched yet, will have an overwhelming job ahead of it. It will require millions, and with TV on the verge and FM actually getting underway, money will flow into these two new broadcast outlets rather than a competitive AM web.

Television (TV) is ready to go, despite the fact that station operators have discovered that it's going to cost millions to get into the field and build an audience that will justify a sponsor's putting his advertising budget to work with pictures. Present status of TV is reported upon in detail in "Television and the Sponsor Now" on page 26. It's the number two facet on the broadcasting diamond. CBS's presentations on color in video have had the net result of forcing license applicants out of the field unless they were willing to take great chances. Television color is not here, for even if the new tube being developed on the West coast is found practicable it will take from two to four years to set standards for it and to get stations operating. Color is the great plus, it's not the basic entertainment. It will enable the medium to sell better but it won't revolutionize pictures that fly through the air into the home.

The same thing is true of frequency modulation (FM). It's a better, finer manner of transmitting sound into the home. It will make the enjoyment of broadcasting available to certain sections of the nation

which have never before been able to hear it without a background of noise that took away most of the enjoyment of listening. FM will enable stations to deliver to a sponsor an exact unvariable coverage picture. It will permit an almost infinite number of stations to serve an almost infinite number of areas which now take their radio from a remote point. In quality of a delivered signal into a home it's tops. Technically it has what it takes. What it does program-wise to justify its existence is still a big question mark. No live music may be heard over frequency modulation stations at present—and FM is the best carrier that music has ever had. No live instrumental music may be heard over a TV outlet either. This is a union problem. It has not retarded the growth of TV, for TV has been able to reverse the motion picture formula and impose a live person on a recorded song and make it appear as though the star were singing herself. Motion pictures do it by having the voice matched to the picture, TV by having the picture matched to the sound.

Automatic relay stations may make it possible to cover the U. S. without A. T. & T. wire charges. This would make an FM network less expensive to operate and deliver a higher quality program, technically, at a lower cost per thousand. The Westinghouse plans to link a network of TV and FM stations through the stratosphere, with transmitters in airplanes, is still in the Buck Rogers stage but it appears to be more than a Glenn Martin dream. This would also reduce the cost of delivering the programs and tests are continuing with the sanction of the FCC.

The final big gun in the four facets of broadcasting, Fax (facsimile), is very much in the experimental stage—operationally. It has however passed through the experimental phase technically in the field-testing area of its development. Both

and Captain William G. H. Finch have transmitting and receiving equipment in the field and a number of newspapers are cooperating with both of them in turning out Fax four-column newspapers that come through the air (four pages each 15 minutes) with the clarity of good printing. The field of Fax is being tested also by the networks as part of their daily operations, idea being that last-minute changes sent to stations via Fax can avoid the errors which occur through the use of Morse code or the conference call (Mutual Broadcasting) routine.

The cost of Fax receivers will be comparatively inexpensive (they add about \$60 to the cost of a good frequency modulation receiver). Fax will start as an integral part of FM station operations with many licensees expecting their first profits from Fax sharing their FM band rather than FM operations themselves. Moduplex operations, the sending of both Fax signals and regular FM programs on the same wave band at the same time, has not yet been okayed by the FCC, but that's not because it isn't feasible but because thus far any station moduplexing creates problems for the non-duplexing stations. The commission doesn't want to issue any rules which would force regular FM stations to go to the expense of installing special shielding and other electronic equipment just in order that some other station can use its waveband for a dual purpose. In other words at present an FM licensee must use his waveband for Fax or FM, not both at the same time.

At present only AM, of the four broadcasting facets, is a profitable advertising medium. TV is the current program and commercial experimental medium, FM receivers are beginning to move off the production line, and the Fax status is that of being field-tested, electronically and program-wise.

AM

Better coverage, better measurement of circulation and top promotion and programming mark the present status of standard broadcasting. Local competition will be stiffer with licenses now past the 1000 mark.

FM

Receivers and transmitters for the new band are at long last coming off the production line. The staticless, high-quality, intensive-coverage medium will get again started proving itself as a factor in broadcasting.

TV

Television is in the area of experimental program and commercial development. Despite its many false starts it is the medium that holds its fans against all other entertainment fields. Its pay-off is in the future.

FAX

The broadcast medium that combines the advantages of black-and-white advertising with the accessibility of radio is getting its field test baptism. It's 15 months away from becoming commercial in the home.

NOVEMBER: WATCHES

COMPETITION, new buy words, and the fact that old-timers like Bulova and Benrus cornered best spots for time signals on key stations, are major reasons why watchmakers are seeking a program way to sell time. But it's not alone because choice station break availabilities are few and far between that manufacturers are turning toward new program ways. Years of consumer watch-identification with Bulova and Benrus time in the air is a potent factor making watchmakers think of new air ways to sell.

Ad-councils of four sponsors in the field agree on time-tested, popular formulas, but with a different formula in each case: quiz show, news and sports, popular songs, and music. There is in these and all cases,

even Bulova, a willingness to experiment.

A one-time shot doesn't usually pay off. It lacks the snowball effect of repetition. But the Elgin Co. sells its timepieces with a terrific impact on two CBS air parties at Thanksgiving and Christmas. The Elgin, a traditional American watch, is tied in as a part of the American tradition of which these two holidays are a part.

Longines-Wittnauer, plugging the Longines as "the world's most honored watch," achieves recognition of its advertising claim with transcriptions of "the world's most honored music," conducted by Michel Piastro. It impressed the idea in a recent series "The World's Most Honored Flights."

Use of television—adding eye to ear—appeal is frankly experimental. TV time

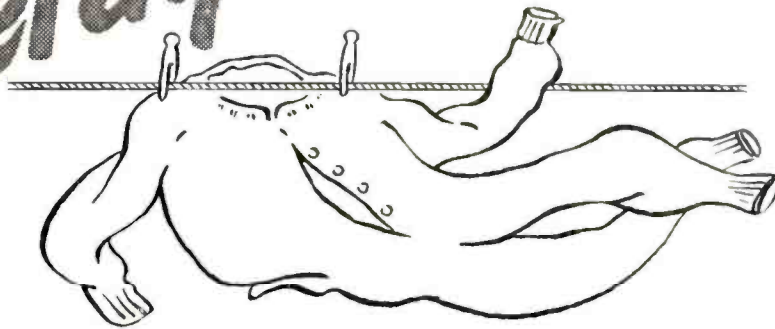
signals thus far reveal no new approach. Ad-men through TV time signals are hedging against the day when more sets are available.

Beauty and accuracy still have basic ear appeal. But the war and G. I.'s have made new buy words—sweep secondhand, waterproof, shock-proof cases—important. The air age has called for words with airways. Once the punch was delivered by "railroad time." Now it's "Clipper flights, timed by Gruen." Nearly all air lines have a watch tie-in.

Swiss watchmakers are gunning for our markets. And ad-men of war-born domestic firms are planning to try the air way of selling. They hear the bywords on the air today as the buy words of tomorrow.

SPONSOR	AGENCY	PROGRAMS	SPOT	TV
Benrus Watch Co., New York	J. D. Tarcher, New York	News and sportcasts on about 10 stations	Time signals on about 100 stations	Time signals 10-15 times weekly on WNBC-TV (NBC) New York, WCBS-TV (CBS) New York
Bulova Watch Co., New York	Biow Co., New York		Time signals on more than 250 stations. Masterpieces in Miniature (1 min. transcriptions). Used by jewelers on more than 300 stations	Time signals on WNBC-TV (NBC) New York, Mon. and Thurs.
Elgin National Watch Co., Elgin, Ill.	J. Walter Thompson, New York	Two Hours of Stars. On CBS Christmas and Thank- sgiving		Spots on WNBC (NBC) New York 4 times weekly; WCBS-TV (CBS) New York twice weekly; WABD (DuMont) New York twice week- ly; WPTZ (Philco) Philadelphia 4 times weekly; WBKB (Balaban & Katz) Chicago 3 times weekly
Gruen Watch Co., Cincinnati, Ohio	McCann-Erickson, New York			
Harmon Watch Co., New York	Lester Harrison, Inc., New York	Kiernan's Corner (news), WJZ New York Mon. thru Fri. 6:06-6:15 pm	Time signals on 67 stations in major markets	
Harvel Watch Co., New York	A. W. Lewin, New York	It's Harvel Watch Time. ABC, Sun. 1-1:15 pm. Started Sept. 15 for 52 weeks	Spot announcements on 3 stations	
Helbros Watch Co., New York	Wm. H. Weintraub & Co., New York	Quick as a Flash. MBS, Sun. 5:30-6 pm. Started Sept. 1 for 52 weeks		
Longines-Wittnauer, Watch Co., New York	Arthur Rosenberg, New York	Symphonette (30 min. transcribed musical show). On about 150 stations	Time signals on very small number stations	Time signals on WABD (DuMont) New York, TWT 9:30 pm
Rensie Watch Co., New York	Weiss & Geller, New York	Flight With Music (15 min. transcribed show with singer Marian Hutton and guest singing stars each week). Current on 30 stations		
Waltham Watch Co., Waltham, Mass.	N. W. Ayer & Son, New York			Time signals on WNBC-TV (NBC) New York, Fri. 8 pm; before and after main boxing events at Madi- son Square Garden; WABD (Du- Mont) New York, time signals TWT 9 am; WPTZ (Philco) Phila- delphia Wed. sign-on, sign-off

Coverage



. . . WHERE and WHEN It's Needed Most!

If we were an advertiser we'd make plans, right now, to go after a good slice of Fall business in this productive area . . . with the help of CKLW. We'd remember that **this** station is a live-wire . . . with heads-up programming around the clock . . . and 5,000 day-and-night watts at 800 kc., to give you concentrated **COVERAGE** for your Fall and Winter schedule **WHERE** and **WHEN** it's needed most. We'd remember too, that CKLW has the lowest rate of any major station in this market . . . for coverage per watt . . . results per dollar. Yes sir, all things considered, it's a change you'll welcome and a dollar value return you'd be wise to line up with now.

In The Detroit Area, It's

5,000 WATTS
AT 800 KC.
DAY AND NIGHT

CKLW

MUTUAL
BROADCASTING
SYSTEM

J. E. Campeau, Managing Director

ADAM J. YOUNG, JR., INC., Natl. Rep.

Canadian Rep.: H. M. STOVIN, Toronto

.....

This franchise is a first refusal on the best available times on the American Broadcasting Television air for one year from... (date)... to ... (date)..., and an indication that no other ... (client)... has exercised its option on a first refusal basis.

This franchise may be exercised on all owned and operated stations of the American Broadcasting Company, either on a local basis or as a Television Network at such time as it becomes available.

.....

Television and the Sponsor today

THERE are four reasons for going on the television air, three with fairly solid foundations and one that's pure blue sky. That azure sky is the painted background for all claims that products can be sold in any volume through a television program today. It will be at least 18 months before there are enough sets in homes, even in Metropolitan New York, to justify paying for time, not alone programming.

Good reason number one is that taking a chance now will assure the chance taker, if he keeps at it, of tying onto a preferred

time period for the future. That doesn't mean that the telecast time that is contracted for now will be the exact slot for which the sponsor will have a priority but that he will have "first call" in most cases, when time is allotted in the television era. The actual contractual phrasing changes with each station but the thought behind all the legal terms is the same—today's video ad-gambler is preferred. (Phrasing of a typical "preferential clause" is shown next to the headline of this report.)

Good reason number two for "television now" is that it's an inexpensive way to de-

(Please turn to page 62)



Dr. Donald Horton, head of CBS television research, leads a panel through an analysis. (Insert is a typical paragraph from a program report.)



SEE WHAT YOU SAW

The June 20th broadcast of the "What's New" program was preferred by this panel and new to either of the other two programs. The program will succeed with everyone, but

Helpful comments were somewhat represented in the cut. The program would have preferred intellectual puzzles and a contest of wit — a sort of "Inflection Play."

"I didn't like that program at all. I didn't see much humor in it and the celebrities didn't get to display their special talents at all. I won't compare it with the program we have on the radio — like 'Inflection Play.' This was rather chaotic. Anybody could do these stunts. You want to see celebrities do things you can't do."

I will keep half of the audience took the opposite point of view — that it was a good idea to watch celebrities do ordinary stunts such as the viewers might expect to see in a variety show. It was not real.

"I ... it was ... spirit ... it was ..."



United States Rubber dealer meeting (above) is entertained by the Cleveland Air Race pictures as they were scanned for ABC. (Right) a typical video tie-in advertisement. (Left) Henry Morgan tries to sell Adler Shoes via TV over WABD (Dumont), New York. (Below) an NBC-TV window display for Brooks Brothers. It really sold windbreakers and sweaters



The New Trend in Radio Advertising

Revolutionary—

Profitable—

Perfection—

AVAILABLE

Top Radio Programs • Leading Stars

Musical • Comedy • Drama

Greatest Audience Coverage

Bing Crosby Enterprises, Inc.

proudly presents

The First in a Series of Transcribed Programs

PHILCO RADIO TIME

starring

BING CROSBY

October 16, 1946, and Every Wednesday

For Further Information

Everett N. Crosby

Bing Crosby Enterprises, Inc., 9028 Sunset Boulevard, Hollywood 46, California

PIED PIPER CONTESTS

Thousand prizes used in test to snare kid ears as nets fight for the juvenile audience

BLOCK promotion, is admittedly not the answer to the reaching of more kid ears, although it has worked effectively with adult programs. The 6 to 12-year-old audience either is at the radio by 5 (in the case of the Mutual Broadcasting System they have to be there at 4:30; "eastern time" for the 6-show skein) or they're not. They can't be "block promoted" to listen unless they're at the receiver at the time the programs are actually on the air. The adult ear is keyed to listen at any time and can be sold a block of programs any time. The elementary school age listen when there's something "super" they want to hear. They have to be brought to the dial by means other than air promotion, although once they're ready to hear one program of a mood sequence (programs addressed to the same audience and of the same type) they can be held by cross plugging (programs plugging each other).

The 1946-47 plans of the American Broadcasting Company and the Mutual Broadcasting System, over which practically all of the commercial network programs addressed to children are broadcast (with the exception of "Let's Pretend" (CBS)), are trail blazers for local operations throughout the country—and they're, to a limited degree, local in their operations too.

AEC has adopted a technique used for years by manufacturers of new products who desire a door-opener to the public purse. The web has purchased one-third page to run a great prize contest. In full color in *Puck*, the comic weekly (November 10th), and in the *Metro Group* comics

(November 24th). The combined circulation of both syndicated newspaper sections is 18,000,000, when the special newspapers, not in the regular groups but bought by ABC as part of the deal, are included. These ads, in typical kid premium fashion, teasingly, show six prizes which are junior's or his sister's for the best writing in 50 words or less of the end of the sentence, "I prefer (name of program) because . . ." There are 100 of each of the prizes from the first (Huffman bicycles) to the fifth award (Uniflash Cameras), with 500 of the sixth awards (Wearever Zenith Pen and Pencil sets). There are 100 Gruen wrist watches, 100 Philco radios, and 100 Don Budge Tennis Rackets (each of the last with 3 balls).

The young listeners are asked to tune in the AEC Adventure Hour, which includes Terry and the Pirates (Quaker Oats), Jack Armstrong (General Mills), Sky King (Peter Pan Peanut Butter), and Tennessee Jed (Ward Baking—Safeway Stores). After a week they're asked to select the program they "prefer," write and say why, in "less than 50 words."

The formula is duck's soup—it's that easy; but millions of package products have been sold by the device, and normal expectations are that it will bring thousands of small ears to the ABC kid four. And the comic selections are only part of the promotion. Each program will sell the idea, featuring one of the prizes. Spot announcements, slanted so that half are for juvenile ears and half are for the parents, are scheduled all over the lot.

No product mentions are included in the promotion. The contest job is to get more listening for the four programs—with the

programs themselves having the job of selling product. Selling the program is the theme of the 1-page, 2-color flyer supplied to stations (the individual stations imprint their call letters on the flyers and if they're promotional minded they buy single sheet flyers, handbills, use suggested copy for car cards and dash cards). The sponsors of the four programs are making available window streamers for their dealers, counter throw-aways, and display pieces—all stressing the programs and the prize contest, not products. The point-of-sale advertising promotion is geared to go right along with the national prize build-up of the entire hour.

And to avoid the promotion's falling apart, come the time for making the awards, it's planned to announce 100 prize winners daily, with 25 winners informed on each of the four programs, starting with the 100 camera winners on January 13th and ending with the 100 bike awards on the 17th. That's a solid impact way to keep them listening to all four programs and at the same time avoid cluttering up the programs with too much verbiage.

And the promotion doesn't end with the network announcement of the gifts. The presentations are to be made by the local stations in the areas where the winners live. This gives the local station manager an opportunity to arrange an extra one-time program for a key dealer of an on-the-air presentation, with plenty of fanfare, which adds to the overall program promotion.

The entire exploitation budget is cut up five ways with each sponsor and the network bearing 20 per cent of the cost. (Actually the station chain will pay more than one-fifth mathematically but the plan was okayed on the five-way basis.) The agencies and the men who pay the bills feel that each is buying a program build-up (including time, advertising, prizes, and

(Please turn to Page 62)

Reaching the young idea through contest advertising in the nation's Sunday newspaper comics is catching juvenile audiences at their source

Boys! Girls! You can win a HUFFMAN BICYCLE or any one of 1000 FREE PRIZES!

100 UNIFLASH CAMO-TYPE CAMERAS
Manufactured by Universal Camera Corporation, makers of Karatone and Chinastone cameras.

100 FINE GR. EN WRIST WATCHES
Headsome 17-Jewel Gruen Watches from Pan American. Also with 24 Hour and Quartz—price is less than (these make)

100 PHILCO TABLE MODEL RADIOS
High Fidelity, beautiful and sturdy. Five tubes, 8-watt speaker. Heavy plastic cabinet. A.C.D.C.

100 HUFFMAN BICYCLES
You'll be proud to own this completely revamped, safe, sturdy bicycle by Huffman.

500 WEAREVER ZENITH PEN AND PENCIL SETS
Quality writing instruments made by America's largest fountain pen manufacturer.

100 DON BUDGE TENNIS RACQUETS
Headache-free, strong, lightweight. Durable. Includes tennis balls to go with each!

It's SIMPLE! IT'S EASY! HERE'S ALL YOU DO!

1. Listen to the four radio programs shown the right. See radio program schedule.

2. Decide which program of the four you prefer—then just write a letter of 50 words or less telling why you prefer it.

3. Print name, address and age clearly on letter and mail to ABC Contest, P. O. Box 27, New York 8, N. Y. Contest rules at right.

Here's how to win a handsome, valuable prize! It's easy, it's fun, and there's nothing to buy, nothing to sell! Just listen to your radio from 5:00 to 6:00 o'clock, weekday afternoons. Hear the thrilling adventures of Terry and the Pirates, Sky King, Jack Armstrong, Tennessee Jed. Then write us a letter 50 words or less, telling which program you prefer, and why. The boys or girls who send in the 100 winning letters will receive Huffman bicycles or absolutely FREE! Radios, cameras, watches and other valuable prizes will be awarded to the writers of 900 other letters. You may send as many letters as you like! Sharpen up your wits and tune in your local ABC station. The contest closes December 10, so get after one of these big prizes right away!

Easy Contest

1. Contest is open to boys and girls of 14 years of age and under in continental United States. Residents of Alaska, Hawaii, Puerto Rico, and the Virgin Islands are excluded. Send your name and address to: ABC Contest, P. O. Box 27, New York 8, N. Y.
2. Write 50 words or less on a separate sheet of paper. Tell us which program you prefer and why. Do not include your name or address on this letter.
3. Letters must be received by ABC Contest, P. O. Box 27, New York 8, N. Y., by December 10, 1947.
4. Entries will be judged by a panel of judges. All prizes are guaranteed.
5. Winners will be notified by mail. Prizes will be shipped to the winners.
6. Winner's name will be published in the ABC Contest.

American Broadcasting Company

Sing. Print. Post . . .

The Theme Changeth Not

The words and accent vary, but the survey indicates that the copy slant remains constant in this ever changing ad-world

The difference is microscopic. The words that are aired and the phrases that come to life through printer's ink all come from the same edition of Webster's *International* in the offices of the advertising agencies. The ad-appeal that's sung with minor variations, is identical with the invitation to buy which rolls off high-speed presses.

Maybe the superlatives sound different when Ben Grauer puts his business-like mikeing to work but the intent differs not a hairline from the same words set in art in the *Saturday Evening Post*. And a recent survey underlines the fact that agencies play the same theme in all media.

A typical mid-season fortnight of broadcasting was chosen for the comparison test (January 6th to 20th). Commercial for commercial, the copy was matched against that appearing in national publications. Network and national spot copy was matched with advertising appearing in the *Saturday Evening Post* (January 26th), *Collier's* (February 2nd), *Life* (January 21st), *Time* (January 21st), *American Magazine* (February), and *Woman's Home Companion* (February).

Air commercials were selected for the survey from each day of the week, except Saturday. Fifteen sponsors using radio and magazines showed practically no difference in their copy. Ten out of the 15 used exactly the same superlatives.

Camel's slant in the magazines headlined "More Doctors Smoke Camels," and stressed "costlier tobaccos." On the Abbott and Costello broadcast (January 10th) the medicos' implied endorsement was punched far less than it was in print. The way it came out of the loudspeakers was: "Doctors, too, appreciate the rich full flavor of Camels." Abbott and Costello also gave fullsome praise to Camel's "costlier tobaccos."

Chesterfield's printed ad-selling stressed its current A B C copy slant (Always milder, Better tasting, Cooler smoking and they used the same bid for patronage on local disk-spinning sessions throughout the nation as well as on the Supper Club network airings. The supplementary invitation to buy (body copy) also established the same note. "the right combination of the world's best tobaccos, properly aged."

While the survey indicated that air copy showed very little inventiveness, it also proved, as far as a pilot study can prove anything, that broadcast advertising, if it

erred at all, erred on the side of modifying all-inclusive product claims. Firestone's magazine claim of "Always the leader in Extra Quality and Extra values . . . the only tires made that are safety and mileage proven on the speedway for your protection on the highway" was cut down, on the Voice of Firestone, to simply "extra quality," "extra value," "utmost safety in service."

Sal Hepatica's printed "gentle, speedy" became on Mr. D. A. "see how much faster you feel better when you drink a sparkling glass of speedy Sal Hepatica." That's not a great change but the "claims" are shaded despite the handling by the program's smooth announcer.

The anti-commercial clique will find little solace in the Oxydol's air advertising when they contrast it with its far-reaching claims which run in magazines. The soap's printed appeal states that it produces the "whitest wash ever. Oxydol is far ahead of other type soaps in preventing 'dirty grayness.'" On the air, Ma Perkins carries the wordage, "a wash so clean it's white without bleaching."

Continuity clearance departments at stations and networks watch carefully, and while in print Philip Morris is "America's Finest Cigarette," on the air that all-

inclusive "finest" is hedged with "popular price," so that the announcer tells the world, or at least that part of it that's tuned in, that Philip Morris is "America's Finest Popular Price Cigarette." While that covers a great deal of ground it's nothing like Philip Morris' claims in its magazine copy.

Sixteen advertisers who are not using the air had their copy checked in the survey to uncover whether their use of superlatives was just as colorful as that of those who used both air time and space. General opinion was that, without the restraining influence of that "clearance" department, the adjectives had the tendency to run a little wilder.

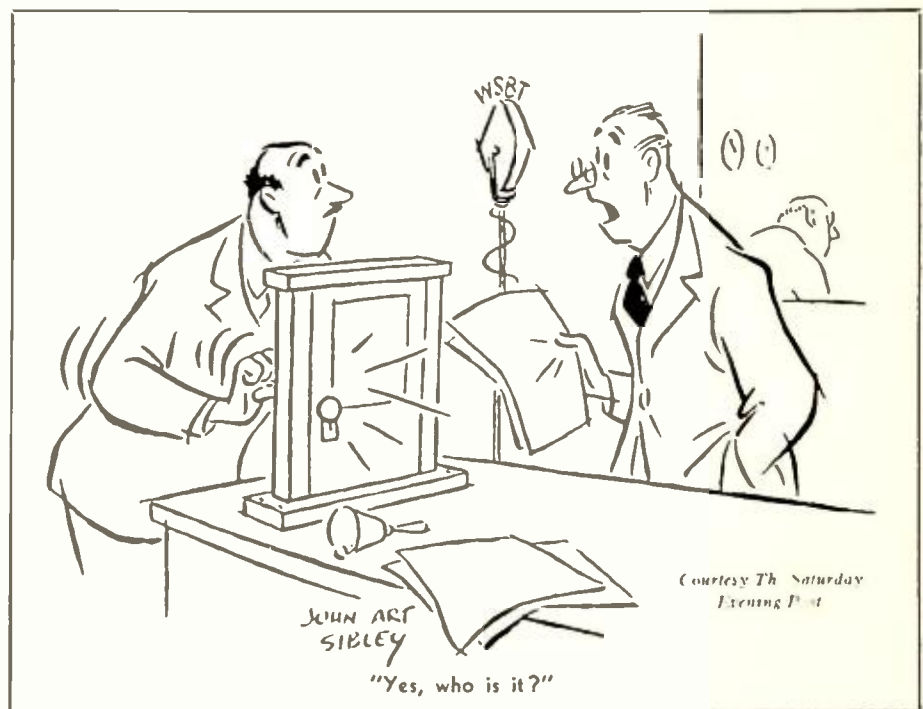
Packard became "America's Number One Glamour Car."

Simmons' Beautyrest is proclaimed "The World's Most Comfortable Mattress."

Fleischman's Gin flourished itself as "making America's most delicious Martinis" while Park and Tilford was "the finest tasting whiskey of its type in America."

Adjectively speaking, national network ad-copy as well as national spot-air copy was checked as being more restrained than its type sister. However, inventiveness was indicated at the same time as being just as good as the copy used on newsprint and in "slick" magazines . . . no better.

Typical of what's "off base," according to the men who know most about advertising copy at the networks and stations, is that "original copy" slants are seldom produced with the air in mind. Typically, they point to the reaction of the copy writer at a leading Four A agency, who, when asked if he wanted to see how the producer, who had sold a show to his agency, had integrated advertising into the program, stated, "You write the program. I'll write the advertising."





LEWIS H. AVERY
New York



J. W. KNODEL
Chicago

Photo by Bachroch

18 years an advertising executive. 1 year Director of National Sales, Field Enterprises; member 1915 NAB Sales Managers' Executive Committee; 8 years major station Representative firm. 3½ years as Vice-President and Chicago manager; 9 years Hearst Newspapers.

2 ENERGETIC EXPONENTS OF *Aggressive Activity* together again....

October 22, 1946 is a Red Letter day in the history of radio station representation. On that day, J. W. Knodel, for the past year Director of National Sales of the Radio Division of Field Enterprises, Inc., and for the previous eight years prominently identified with radio station representation, joins this company as Executive Vice-President. Simultaneously, the name of the company will be changed from Lewis H. Avery, Inc., to Avery-Knodel, Inc.

Somewhat inmodestly, we admit that the first year of business of Lewis H. Avery, Inc., was even more successful than we had dared to hope. Now, fortified with the extensive experience of Bill Knodel in advertising and selling, we look forward confidently to the provision of even greater service to radio stations, advertising agencies and advertisers. Our constant aim and objective remains . . . to bring the business of radio station representation out of the doldrums of passivity into the realm of aggressive activity.

OFFICERS AND DIRECTORS OF AVERY-KNODEL, INC.

Lewis H. Avery—President
J. W. Knodel—Vice-President
B. P. Timothy—Secretary
Arthur H. McCoy—Treasurer
David H. Sandeberg—Director

STATIONS REPRESENTED BY *Avery-Knodel, INC.*

WJJD—CHICAGO, ILL.
WHAN—CHARLESTON, S. C.
WSAI—CINCINNATI, OHIO
KDAL—DULUTH, MINN.
KIL O—GRAND FORKS, N. D.
WJEF—GRAND RAPIDS, MICH.
WFBC—GREENVILLE, S. C.
KHON—HONOLULU, HAWAII
WKZO—KALAMAZOO, MICH.
WDGY—MINNEAPOLIS-ST. PAUL

K L O—OGDEN, UTAH
WPOR—PORTLAND, MAINE
KOIN—PORTLAND, OREGON
WHBF—ROCK ISLAND, ILL.—QUAD CITIES
KROY—SACRAMENTO, CALIF.
KALL—SALT LAKE CITY, UTAH
WDAR—SAVANNAH, GA.
KMA—SHENANDOAH, IOWA
KXEL—WATERLOO, IOWA

THE INTERMOUNTAIN NETWORK

Avery-Knodel, INC.

RADIO STATION REPRESENTATIVE

NEW YORK
565 Fifth Ave.
PLaza 3-2622

SAN FRANCISCO
544 Market Street
DOuglas 5873

LOS ANGELES
315 W. Ninth St.
TUcker 2095

CHICAGO
333 N. Michigan Ave.
ANDover 4710

Your SALESMAN in Cincinnati!



EARL SEAMAN

A friendly, sincere voice started selling to Cincinnatians over WSAI on September 30. The voice belongs to Earl Seaman, whose show reaches WSAI listeners twice daily.

Broadcast from 7 to 8:30 a.m., Monday through Saturday and from 1:45 to 2:30 p.m., Monday through Friday, this program of recorded music and the homely, to-the-point words of Earl Seaman has what it takes to make people go places and buy things.

Convinced that the law of averages will never be repealed, he enforces it in what he says on the air to build audiences and sales for advertisers. His remarks are developed from research into topics which are of proven interest to women and they are presented in the sure, unhurried manner of the *man who has something to say*.

Nothing succeeds like sincerity in selling, and sincerity is the key to Earl Seaman's handling of commercials. He accepts no products that he does not personally believe in. Those that he does advertise benefit from his individualized description of their merits based on personal experience.

Participations in the morning "Earl Seaman Show" are now available to advertisers. The afternoon "Earl Seaman Show" is likewise available—in combination with the morning program—for a sales campaign of impact plus frequency which will equal real results in the market which is Greater Cincinnati.

A MARSHALL FIELD STATION
Represented by Lewis H. Avery, Inc.
American Broadcasting Company

WSAI

115 EAST FOURTH ST., CINCINNATI 2, OHIO

new and renew

THE MONTHLY CHECK LIST (TEAR ALONG PERFORATION AND FILE)

New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM (start and duration)
All-America Football Conference	Frederick-Clinton	MBS	25	Eddie Dooley's All-America Football Forecast, Thurs. 10-10:15 pm; Sept. 5 for 15 weeks
American Cigarette and Cigar Co.	Foote, Cone & Belding	NBC	140	The Fabulous Doctor Tweedy, Wed. 10-10:30 pm; Oct. 2 for 52 weeks
G. Barr Co.	Arthur Meyerhoff	MBS	88	The Shadow, Sun. 5-5:30 pm; Sept. 8 for 39 weeks
Campbell Soup Co.	Ward Wheelock	CBS	141	Robert Trout with the News 'Til Now, Mon. thru Fri. 6:45-7 pm; Sept. 30 for 52 weeks (expanded to full network)
Canada Dry GINGER Ale	J. M. Mathes	CBS	146	Sparkle Time, Fri. 7:30-8 pm (rebroadcast 11:30-11:55 pm); Oct. 4 for 52 weeks
Carnation Co.	Erwin, Wasey & Co.	CBS	61	Lone Journey, Mon. thru Fri. 2:30-2:45 pm; Sept. 30 for 52 weeks
Champion Spark Plug Co.	MacManus, John & Adams	ABC	220	Champion Roll Call, Fri. 9:55-10 pm; Oct. 4 for 52 weeks
Cole Milling Co.	J. Walter Thompson	MBS	48	Smilin' Ed McConnell, Sat. 10-10:15 am; Oct. 5 for 52 weeks
Colgate-Palmolive-Peet	Ted Bates	NBC	50-88	A Day in the Life of Dennis Day, Thurs. 7:30-8 pm (88 stations); 9:30-10 pm (50 stations)
Cudahy Packing Co.	Grant Advertising	MBS	275	Nick Carter, Sun. 6:30-7 pm; Sept. 15 for 52 weeks
Eversharp Inc. (Schick Razor)	Biow Co.	ABC	204	Henry Morgan, Wed. 10:30-11 pm; Oct. 16 for 52 weeks
Gallenkamp Stores	Bruce Eldridge Advertising	ABC	12	Patsy Novak, Sun. 8:30-9 pm (PST); Sept. 29 for 52 weeks
General Foods	Benton & Bowles	MBS	270	Buck Rogers, Mon. thru Fri. 4:45-5 pm; Sept. 30 for 52 weeks
General Petroleum Co.	Smith & Drum	NBC	7 Pacific stations	Mobil Touchdown Tips, Mon. 6-6:30 pm (PST); for 13 weeks
Hastings Mfg. Co.	Keeling & Co.	MBS	306	Michael Shayne, Tues. 8-8:30 pm; Oct. 22
Horwitz & Duberman	Sterling Advertising	MBS	26	Judy 'n Jill 'n Johnny, Sat. 12-12:30 pm; Oct. 12 for 52 weeks
Lewis-Howe	Roche, Williams & Cleary	ABC	160	Pot O' Gold, Wed. 9:30-10 pm; Oct. 2 for 52 weeks
Luden's Inc.	J. M. Mathes	CBS	146	Hoagy Carmichael Sings, Sun. 5:30-5:45 pm; Oct. 20 for 52 weeks
Miles Laboratories	Walter Wade	NBC	143	Quiz Kids, Sun. 4-4:30 pm; Sept. 29 for 52 weeks
National Board of Fire Underwriters	McFarland-Aveyard	MBS	309	Sat. 3:30-4 pm; Nov. 3
Parker Pen Co.	J. Walter Thompson	CBS	151	Information Please, Wed. 10:30-11 pm; Oct. 2 for 52 weeks
Philco Corp.	Hutchins Advertising	MBS	262	Burl Ives, Fri. 8-8:15 pm; Oct. 18 for 52 weeks
Prince Matchabelli Inc.	Hutchins Advertising	ABC	204	Philco Radio Time, Wed. 10-10:30 pm; Oct. 16 for 39 weeks
Proctor & Gamble	Morse International	CBS	48	Stradivari Orchestra, Sun. 2:30-3 pm; Oct. 6 for 26 weeks
Prudential Insurance Co. of America	Pedlar & Ryan	CBS	114	This Is Hollywood, Sat. 10:15-10:45 pm; Oct. 5 for 52 weeks
R. J. Reynolds Tobacco Co.	Benton & Bowles	NBC	132	Jack Berch Show, Mon. thru Fri. 11:30-11:45 am; Sept. 30 for 52 weeks
R. B. Semler	Wm. Esty & Co.	CBS	150	Vaughn Monroe Show, Sat. 7:30-8 pm (rebroadcast 9-9:30 pm); Oct. 12 for 52 weeks
Standard Oil Co. of Calif.	Erwin, Wasey & Co.	ABC	204	New Adventures of Sherlock Holmes, Sat. 9:30-10 pm; Oct. 12 for 52 weeks
Triangle Publications	BBD&O	NBC		Standard School Broadcast, Thurs. 10-10:30 am; for 26 weeks
Trimount Clothing Co.	Al Paul Lefton	MBS	122	It's Up to Youth, Wed. 8:30-9 pm; Oct. 2 for 58 weeks
U. S. Army Recruiting Service	Wm. H. Weintraub & Co.	MBS	64	The Warden's Crime Cases, Sun. 1-1:15 pm; Oct. 20 for 52 weeks
Wildroot Co.	N. W. Ayer & Son	MBS	185	Game of the Week, Sat. 2:30-5 pm; Sept. 28 for 10 weeks
Wildroot Co.	BBD&O	CBS	151	Sam Spade, Sun. 8-8:30 pm; Sept. 20 for 52 weeks
	BBD&O	NBC		King Cole Trio Sat. 5:45-6 pm; Oct. 19 for 52 weeks

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

Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM (start and duration)
Allis Chalmers Mfg. Co.	Bert S. Gittins Advertising	NBC	154	National Farm & Home Hour, Sat. 1-1:30 pm; 52 weeks
American Home Products	Dancer-Fitzgerald-Sample	CBS	143	Romance of Helen Trent, Mon. thru Fri. 12:30-12:45 pm; Sept. 16 for 52 weeks
American Tobacco Co.	Foote, Cone & Belding	NBC	151	Our Gal Sunday, Mon. thru Fri. 12:45-1 pm; Sept. 16 for 52 weeks
Brown Shoe Co.	Russel M. Seeds Co.	NBC	63	Jack Benny, Sun. 7-7:30 pm; Sept. 29 for 13 weeks
Cary Salt Co.	McJunkin Advertising	MBS	81	Smilin' Ed McConnell and His Buster Brown Gang, Sat. 12:30-1 pm; 52 weeks
Club Aluminum Products Co.	Trade Development Corp.	ABC	33	The Shadow, Sun. 5-5:30 pm; Sept. 8 for 39 weeks
Coca-Cola Co.	D'Arcy Advertising	MBS	257	Club Time, Mon. 10:45-11 am; Oct. 14 for 13 weeks
D. L. & W. Coal Co.	Ruthrauff & Ryan	MBS	33	Spotlight Bands, MWF 9:30-10 pm; Sept. 9 for 29 weeks
Eversharp Inc.	Blow Co.	CBS	153	The Shadow, Sun. 5-5:30 pm; Sept. 8 for 39 weeks
General Foods	Foote, Cone & Belding	CBS	144	Take It or Leave It, Sun. 10-10:30 pm; Sept. 15 for 52 weeks
	Benton & Bowles	CBS	141	Kate Smith Sings, Sun. 6:30-7 pm; Oct. 6 for 52 weeks
		CBS	141	Kate Smith Speaks, M-F 12-12:15 pm; Sept. 23 for 52 weeks
		MBS	295	House of Mystery, Sun. 4-4:30 pm; Oct. 6 for 52 weeks

SPONSOR

SPONSOR	AGENCY	NET STATIONS	PROGRAM (start and duration)
Grove Laboratories	Russel M. Seeds Co.	NBC 24-70	Revelie Roundup, MWF 7:45-8 am (25 stations); 8:45-9 am (70 stations); 9:45-10 pm (24 stations); 52 weeks
Helbros Watch Co.	William Weintraub	MBS 292	Sun. 5:30-6 pm; Sept. 8 for 61 weeks
International Harvester Co.	McCann-Erickson	NBC 150	Harvest of Stars, Sun. 2:30-3 pm; Oct. 6 for 52 weeks
Lewis-Howe Co.	Roche, Williams & Cleary	NBC 143	A Date With Judy, Tues. 8:30-9 pm; 52 weeks
Miles Laboratories	Wade Advertising	NBC 32-140	News of the World, Mon. thru Fri. 7:15-7:30 (TT, 32 stations); MWF, 140 stations
Pet Milk Co.	Gardner Advertising	CBS 71	Saturday Night Serenade, Sat. 9:45-10:15 pm; Oct. 5 for 52 weeks
Radio Corporation of America	J. Walter Thompson	NBC 126	Mary Lee Taylor, Sat. 10:30-11 am; Oct. 26 for 52 weeks
Raiston Purina Co.	Gardner Advertising	MBS 147	RCA-Victor Show, Sun. 2-2:30 pm; for 52 weeks
Revere Copper & Brass Co.	St. Georges & Keys	MBS 286	Checkerboard Jamboree, Sat. 1-2 pm; Oct. 5 for 52 weeks (1-1:30 Farm Food Div., 222 stations; 1:30-2 Cereal Food Div., 157 stations)
R. J. Reynolds Tobacco Co.	William Esty & Co.	CBS 150	Exploring the Unknown, Sun. 9-9:30 pm; Sept. 8 for 52 weeks
W. A. Sheaffer Pen Co.	Russel M. Seeds Co.	NBC 147	The Bob Hawk Show, Mon. 7:30-8 pm; Sept. 30 for 52 weeks
E. R. Squibb & Sons	Geyer, Cornell & Newell	CBS 150	Sheaffer Parade Starring Carmen Cavalario, Sun. 3-3:30 pm; 52 weeks
Sterling Drug	Dancer-Fitzgerald-Sample	NBC 143	Academy Award, Wed. 10-10:30 pm; Sept. 25 for 52 weeks
Swift & Co.	J. Walter Thompson;	ABC 204	Backstage Wife, Mon. thru Fri. 4-4:15 pm
Teen-Timers Inc.	McCann-Erickson	NBC 90	Stella Dallas, Mon. thru Fri. 4:15-4:30 pm
U. S. Rubber Co.	Buchanan & Co.	CBS 145	Lorenzo Jones, Mon. thru Fri. 4:30-4:45 pm
Wander Co.	Hill, Blackett & Co.	MBS 122	Young Widder Brown, Mon. thru Fri. 4:45-5 pm
L. E. Waterman & Co.	Charles Dallas Reach	ABC 191	Each for 52 weeks
Western Auto Supply Co.	Bruce B. Brewer & Co.	NBC 28	Breakfast Club, Mon. thru Fri. 9:15-1:45 (EST); Oct. 28 for 52 weeks
Whitehall Pharmacal Co.	Ruthrauff & Ryan	NBC 69	Teentimers Club, Sat. 11-11:30 am; for 52 weeks
Wm. H. Wise & Co.	Huber Hoge & Sons	ABC 204	New York Philharmonic Symphony, Sun. 3-4:30 pm; Oct. 6 for 28 weeks
Wm. Wrigley Jr. Co.	Ruthrauff & Ryan	CBS 145	Captain Midnight, Mon. thru Fri. 5:30-5:45 pm; for 67 weeks
			Gangbusters, Sat. 9-9:30 pm; Sept. 14 for 52 weeks
			Circle Arrow Show, Sun. 10:30-11 am; Oct. 6 for 52 weeks
			Front Page Farrell, Mon. thru Fri. 5:45-6 pm (69 stations); 52 weeks
			Just Plain Bill, Mon. thru Fri. 5:30-5:45 pm (70 stations); 52 weeks
			William Lang, Tues. 11:45-12 am; Sept. 17 for 52 weeks
			Gene Autry Show, Sun. 7-7:30 pm; Sept. 22 for 52 weeks

(Where no exact renewal date is indicated, the show is a continuous operation and renews a matter of form, printed for the record)

New and Renewed On Television

SPONSOR	AGENCY	STATION	PROGRAM (start and duration)
Alexander Stores	William Warren	WABD New York (DuMont)	Play the Game, Tues. 8-8:30 pm; Sept. 10, 10 weeks (new)
Borden Co. (Reid's ice cream)	Doherty, Clifford & Shenfield	WCBS-TV New York (CBS)	Weather reports, Sun. & Thurs. 8:30 pm; Sept. 15, 52 weeks (new)
Botony Worsted Mills	Alfred Silberstein-Bert Goldsmith	WNBC-TV New York (NBC)	Time signals, Sat. 8:45 pm, & preceding football games; Oct. 5, 26 weeks (new)
Bristol-Myers (Ipana, Vitalls)	Doherty, Clifford & Shenfield	WCBS-TV New York (CBS)	Syd Hoff cartoon, Sun. 8:30-8:45 pm; Sports Almanac, films of sport events, 8:45-9 pm; Sept. 8, 52 weeks (new)
Bulova Watch Co.	Blow Co.	WNBC-TV New York (NBC)	Time signals, Mon. 8 & 11 pm; Thurs. 8 & 10 pm; Sat. 1:15, 5 pm; Sept. 5, 26 weeks (renewal)
Chernow Agency (for clients)	Chernow Agency	WABD New York (DuMont)	Powers Charm School, Thurs. 8-8:30 pm; Oct. 3, 13 weeks (new)
Elgin Nat'l Watch Co.	J. Walter Thompson	WNBC-TV New York (NBC)	Time signals, Sun. 8, 10 pm; Oct. 6, 26 weeks (renewal)
Firestone Tire & Rubber Co.	Sweeney & James	WNBC-TV New York (NBC)	Educational films, Mon. 8-8:15 pm; Sept. 30, 26 weeks (renew)
Ford Motor Co.	J. Walter Thompson	WABD New York (DuMont)	8 professional football games, Yankee Stadium; Sept. 12 (new)
Goodyear Tire & Rubber Co.	N. W. Ayer & Son	WNBC-TV New York (NBC)	Collegiate football; sports at Madison Square Garden other than boxing; Sept. 28, 52 weeks (new)
Langines-Wittnauer Watch Co.	Arthur Rosenberg	WABD New York (DuMont)	10 Army football games, West Point, New York; Oct. 5 (new)
U. S. Rubber Co.	Campbell-Ewald	WNBC-TV New York (NBC)	Time signals, TWT 9:30 pm; Sept. 30, 52 weeks (renewal)
Waltham Watch Co.	N. W. Ayer & Son	WNBC-TV New York (NBC)	TV Quarterback, football discussions by Lou Little, Fri. 8-8:15 pm; Sept. 27, 13 weeks (new)
			Time signals, Wed. 8, 9:15 pm, Fri. 8, 11 pm; Sept. 18, 26 weeks (new)

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Aberle Inc., Philadelphia	Women's stockings	M. H. Hackett Co., N. Y.
Adam Hat Works, N. Y.	Men's hats	Blow Co., N. Y.
Airadio Inc., Stamford, Conn.	Radio receivers	Sherman & Marquette, N. Y.
American Chicie Co., N. Y.	Chewing gum	McCann-Erickson, Sao Paulo, Brazil
Bates Fabrics Inc., N. Y.	Bedspreads, draperies, sheets	James P. Sawyer Associates, N. Y.
Bridgeport Film Studios, Bridgeport, Conn.	Film processing	Posner Advertising, N. Y.
Claussner Hosiery Co., Paducah, Ky.	Hosiery	Prater Advertising, St. Louis, Mo.
Mary Chess Inc., N. Y.	Cosmetics	Roy S. Durstine, N. Y.
Cohn Hall Marx Co., N. Y.	Columbia fabrics	Foote, Cone & Belding, N. Y.
Kay Daumit Inc., Chicago	Toilet goods	Hill Blackett & Co., Chicago
DeSoto Chemical Co., Arcadia, Fla.	Insecticide	McCarthy Advertising, Tampa, Fla.

(Please turn to page 44)

TV
BRINGS YOU

AMERICA'S TOP DETECTIVE!



S. S. VAN DINE'S

PHILO VANCE

AMAZING! ROMANTIC! EXCITING! AMUSING!

NOW
TRANSCRIBED
FOR LOCAL AND
REGIONAL
SPONSORSHIP

A
PROVED NETWORK
SUCCESS!



"THE GREATEST DETECTIVE DISCOVERED IN THIS CENTURY"

FAVORITE OF MILLIONS

IN BOOKS—Philo Vance books broke all publishing records.

IN POCKET-BOOKS—now read by new millions in 25c pocket-books.

IN MAGAZINES—read by millions in American-Scribners-Pictorial Review and more.

IN PICTURES—12 big budget motion pictures, top stars, top budgets, top audiences.

YOU GET:

1. AMERICA'S TOP DETECTIVE
2. WITH A PROVED RECORD OF NETWORK SUCCESS
3. WITH A HUGE WAITING AUDIENCE
4. A TOP SHOW THAT YOU CAN SPONSOR WITH PRIDE
5. AT THE MEREST FRACTION OF ITS COST!

Based on S. S. Van Dine's famous character as depicted in "The Canary Murder Case", "The Benson Murder Case", "The Greene Murder Case" and many more, this thrilling new half hour detective show means more listeners per dollar. Currently sponsored by leading regional sponsors . . . a large cigar manufacturer . . . a famous brewer . . . a West Coast gasoline company, etc.

Write for availabilities.



WRITE,
WIRE OR
PHONE..

FREDERIC W. **WAW** COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI, OHIO

NEW YORK • CHICAGO • HOLLYWOOD



Tests prove conclusively that Lum and Abner do better commercially when their country store broadcasts originate at a local station

Rural Sales are made in Rural Markets

Says Miles Laboratories

MILES LABORATORIES, as a rule, isn't given to change. Once they've checked a device, program, advertising approach, or medium, they ride along with it until the gold in each particular hill is worked out. True, there's been a considerable difference internally on the approach that a number of programs have taken. No Miles' program, however, continues on the air for any length of time after its selling vitality has been sapped after it costs too much per packet of Alka Seltzer, One-A-Day Vitamins, Dr. Miles Nervine or Miles Anti-Pain Pills.

This year there has been plenty of change in the Miles broadcast advertising picture. Quiz Kids has moved from Sunday evening on the American Broadcasting Company to afternoon of the holy day on NBC. The National Barn Dance has been replaced with Roy Rodgers' western corn . . . and more changes are in the works.

The immediate reasons for the changes are trade secrets at the moment, but the over-all plan, one that's been in the works for a long, long time, is to reach the greatest audience, unduplicated audience, for the Miles products.

Miles takes nothing for granted. Every change is checked, pre-tested. They use Nielsen, Hooper, and other research organizations in the usual ways and in many unorthodox fashions which have not as yet been reported upon. Miles has for years had its greatest sales in the rural areas. Its Historical Almanac, 10,000,000 copies a year, was 52 years old before the paper shortage killed it. It sold, so the Beardsley family believed (Miles is headed by a number of Beardsleys), products like Nervine and the Anti-Pain Pills in a way that no other vehicle did. However both these

products, research developed, were gathering dust in thousands of drug-stores throughout the country until a new program, never heard on the networks or in the big cities, a one-minute daily Miles Historical Almanac, was placed on 130 stations (handled through the Keystone Network). Now both of these products are going so well (according to good Washington sources) that they are under investigation by the Federal Trade Commission. There's no dust on Nervine or the Anti-Pain Pills and it took the radio version of the Miles Historical Almanac to dust 'em. The one-minute broadcast is doing a good part of the job that millions of printed Almanacs did. Credit Charley Beardsley himself for seeing this possibility and having it checked for Miles' use.

It is checking and double checking that is responsible for any changing in the Miles broadcast pattern. It was some years ago, actually in 1941, that the sales promotion department came up with the amazing information that although Miles sold basically in rural markets there were hundreds of markets which only received secondary or tertiary service. So a test rural market and a test rural group of stations were selected, and the Nielsen Drug Index research organization was hired to make an inventory check in a panel cross section of drug stores before the first broadcast and after 26 weeks on the air. Result showed that the rural station cities were 28 per cent ahead of all other markets after the 26 week local in-town station broadcasts. The check was made not against previous sales in these markets but against current sales in all markets.

NOT THE PROGRAM

No, the secret wasn't the program, because it was simply an off-the-line transcription of the regular Lum and Abner program, heard four times a week on AEC. Even if it could be claimed that the Lum and Abner program is closer to the heart of the small town than any other place, that still would not be the answer because some of the stations surveyed were, according to O. B. Capelle, "In towns blanketed by wired networks."

Coverage from within, as contrasted with super-power coverage from without works best, if the Miles checkup can be projected generally, with programs primarily of rural appeal. To feed everyone, sophisticate and general store owner, with the same kind of fare, doesn't make sense. More than not making sense, there is a certain home-town pride which makes a localite tune-in his in-

town station in preference to one in a remote city, programs notwithstanding.

And the figures, the Miles figures, prove this, beyond the 28 per cent increase which Nielsen brought forth on the original drug-store inventory survey. Shortly after Lum and Abner was brought to the one-station towns via Keystone Broadcasting, Miles aired a free picture offer. They expected 50 requests from each of the 130 stations. That would have brought in 6,500. Actually 62,500 requests came in, or almost 500 per station, according to a station check-up. Miles' own figures are 101,666 picture requests, which is nearly 900 per station. The difference between the station figures and Miles' is no doubt accounted for by requests coming in direct, etc.

MILES PROVES IN-TOWN COVERAGE

Contrasting the in-town stations' share of audience vs. an entire network's share underlines the fact that Miles was correct in going rural via rural stations. The net, and Miles is perfectly happy with the job that ABC is doing for it, had a 13.2 share of audience for the Lum duo. During the same period the rural stations running Lum and Abner on c.t.'s garnered a 45.2 share of audience, a better than 3-to-1 ratio (special Hooper check).

Nationally the sets-in-use figure (in the Hooperated 32 cities) was 14.1 while in the rural station cities the sets-in-use figure was 22.6 or one-third higher than in the area on which all present rating index figures are based.

Also, based upon a projection acceptable to the sponsor, the cost per thousand listeners was .377 as against the ABC network cost per thousand of .971.

The breakdown ran like this:

RURAL		NET	
116	stations	110	
15,094,831	ears	106,087,500	
\$580.00	time	\$3,505.20	
10.2	rating	3.4	
\$.377	cost per M	\$.971	

And since time alone doesn't give the complete picture, the making of the e.t.'s of Lum and Abner cost \$500 over and above the \$3,000 the program cost on the network.

Since most of the check-up took place shortly after Miles decided to go rural in its air advertising placement as well as in its program appeal, the continuing impact of their rural advertising was open to question . . . so another check-up was ordered from Nielsen in September 1945. Following the usual routine, the movement

of product off the druggists' shelves was checked over a two-week period in September and another two-week period in January 1946. The fact that another headache remedy (Bromo-Seltzer) was using the same rural stations didn't detract at all from the continuing sales-impact of the Miles story. During the survey period Alka Seltzer was up 103 per cent, while Bromo Seltzer was up in sales 69 per cent. Bromo Seltzer was using 11 one-minute announcements a week, while Miles was continuing Lum. Of course the latter had been on the air in the area over four years, while Bromo Seltzer had just finished its first 26 weeks when the second check was made.

The two inventory indexes came up this way:

BROMO SELTZER	
Unit Sale	% Change
\$.12	-46
\$.30	+16.6
\$.60	+4.0
\$ 1.20	+23.0
\$ 2.00	+325.0
ALKA SELTZER	
\$.30	+188.0
\$.60	+ 98.0

Some of these increases are more impressive percentage-wise than they are in dollar volume. For instance the 325 per cent increase of sales in the \$2.00 Bromo Seltzer size meant very little since the "before the survey index" of this price bottle was less than 1 per cent, .87, and the increase of 325 per cent only brought it up to 3.74. On the other hand the 16.6 increase on the BS \$.30 size brought a sales index of 8.06 to 21.33, which is really something in dollars and cents.

The Miles story—the entire story—must wait until the current changes in programming become established—but its formula of going to rural stations for a rural audience has been on the firing line for over four years—and it works. To again quote O. B. Capelle, sales promotion manager of Miles, "a representative of an excellent publication that reaches small towns brought me a consumer study they had just finished among their subscribers. . . . his survey showed that 59 per cent of his readers had some kind of vitamins in their homes and One-A-Day led all the other brands with 23 per cent of the total, while the next advertised brand scored 10 per cent . . . and we had never used a line of advertising in his paper."

Even the competition proves the rural station point.

For years Miles Labs. reached rural markets through powerful but remote stations. When the great drug house went to the people through their in-town broadcasters, the picture changed. Up went the Miles rating in Nielsen Drug Sales Index

National Representatives From Seven

SAN FRANCISCO
L. Ray Rhodes

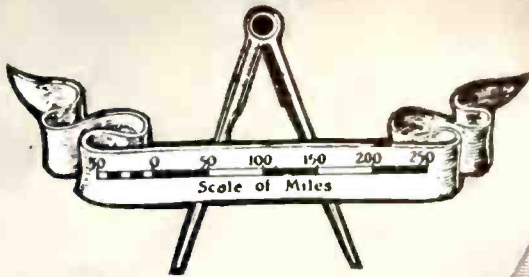
LOS ANGELES
J. Leslie Fox

PAUL H. RAYMER
COMPANY, INC.

Radio Advertising

New York
Boston • Atlanta • Chicago • Detroit
San Francisco • Los Angeles





on
fices

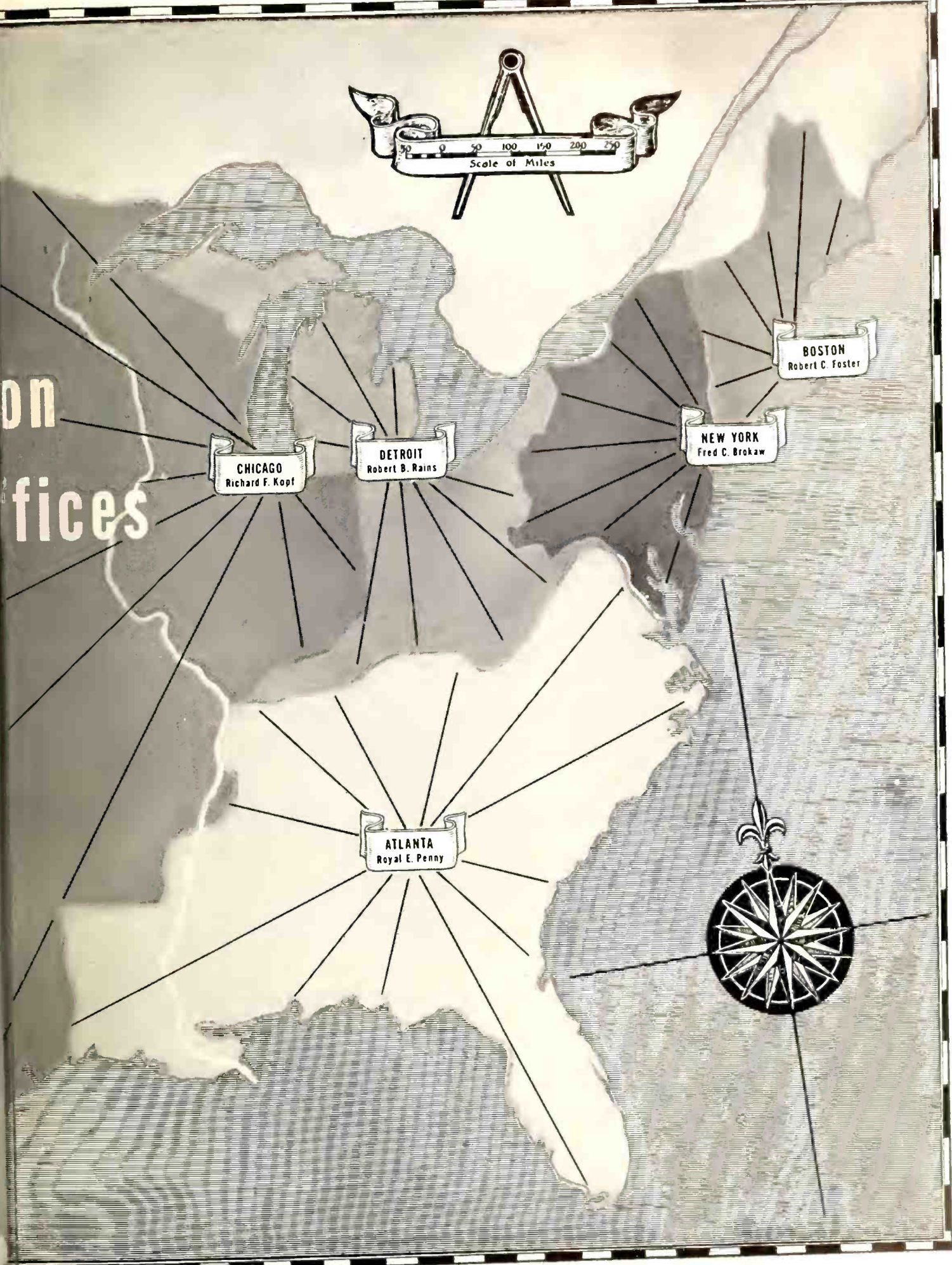
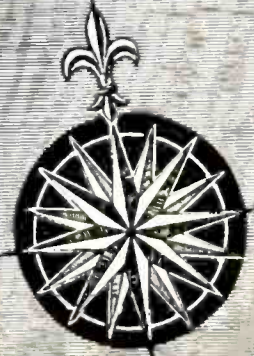
CHICAGO
Richard F. Kopf

DETROIT
Robert B. Rains

NEW YORK
Fred C. Brokaw

BOSTON
Robert C. Foster

ATLANTA
Royal E. Penny



CONTROVERSY

Its Commercial Aspects

IDEAS as well as products can be sold on the air, but not on all networks and both cannot be sold on the same program on any of the four broadcasting chains.

Generally, the rules that govern the sale of products are clear and concise. Good taste must be observed, claims must be substantiated and specific products are barred on some networks. But on the sale of time for the discussion of controversial ideas, each network has established its own set of rules and regulations to cover almost all requests for the purchase of such time. Broadcasts falling into this category include commercial time sold for the discussion of current issues of public interest, religious broadcasts, and the solicitation of memberships or funds.

Several years ago the radio industry thought it could cope with the question by including a prohibition against the sale of commercial time for controversial issues in the code of the National Association of Broadcasters. Time and experience proved that specific problems should be met as they arise, and that each network must formulate its own policy.

The four networks American Broadcasting Company, Columbia Broadcasting System, Mutual Broadcasting System, National Broadcasting Company—all take a consistent stand on one issue: time bought for the sale of merchandise cannot also be

used for the discussion of controversial issues.

Operating policies of the networks in meeting other requests for the purchase of time for controversial issues differ. Clause 12 of the CBS Standard "Facilities" contract reads, "There shall be no use of broadcasting time except for direct or indirect advertising of goods or services."

ABC will sell time for controversy, as far as possible, between 10 and 11 P. M., but reserves the right to decide whether the individuals or organizations seeking to purchase the time are qualified to discuss, and have a recognized interest in, the subject.

The general policy of the Mutual Broadcasting System states, "The sale of time for discussion of controversial issues will be determined upon the merits of each request and the acceptability of the material submitted for broadcast."

An elastic policy marks the attitude of the National Broadcasting Company which has nothing in print on the subject of sponsorship of controversial issues. The network feels that stating its practice in black and white would make the policy look final and the network does not wish to bind itself by word shackles on the subject.

It is the feeling at NBC that sponsored controversy is not an integral part of network operation but there is nothing "in the book" to prevent it—except the exer-



cise of the responsibility that goes with the operation of a network and its stations as NBC and the FCC see it.

Sponsored broadcasts for the solicitation of memberships will be accepted by the American Broadcasting Company but the network states that it will not accept as a sponsor any membership group whose basic principles attack, deride, or misrepresent the varying elements of race, creed, or color. The network also stipulates that on such broadcasts contributions may not be solicited.

Commercial time for the broadcast of religious programs will be sold only by the Mutual Broadcasting System and then to only one of the three major faiths in the United States—Catholic, Jewish, and Protestant. The regulations: religious sponsored programs must be heard on Sundays, not later than 1 P. M.; are limited to a half-hour in duration; and may not introduce discussions of any political or controversial material. No commercial announcements which involve any solicitations of funds will be accepted on this type of broadcast.

There's no firmly "closed door" to sponsored controversy at any of the 4 networks. Rules there are, but the dictum, like the law of the land, as interpreted by the Supreme Court of the nation, is subject to change with the times.

TIME was when the sale of time for anything except the sale of merchandise or services was taboo without question. Today in a world full of conflicting ideas and a Federal Communications Commission which is anything but static, ideas have, in the opinion of a large segment of the people, a paid place in the ether. As far as possible, this is a report to sponsors on where they stand on the four major networks . . . ideawise.

THANKS FOR THE REMINDER
BUT I'M ALREADY SOLD ON
FRED B. COLE.
HAVEN'T MISSED A SHOW
SINCE HE FIRST STARTED

JUST WANTED TO REMIND YOU
IT'S TIME TO LISTEN
TO THE
"CARNIVAL OF MUSIC"
ON WHDH



YES, THERE'S A CARNIVAL OF SALES IN

THE CARNIVAL OF MUSIC

with **FRED B. COLE**

Monday through Saturday 10:00 A.M. to 12:00 Noon

When women start talking about a radio program... that's the show for your sales message! And New England women are talking about and listening to "The Carnival of Music" presented every day from 10:00 A.M. to 12:00 Noon on WHDH.

Tops with New England listeners for years Fred B. Cole continues to supply a program that delivers — entertainment for listeners — sales for you.

Get them talking about your product. Tell them when they're in the mood to listen. Join the Carnival of Sales on the "Carnival of Music."

For further details, write or see a John Blair man.

WHDH

6 ST. JAMES AVE., BOSTON, MASS. • 5000 WATTS • 850 ON THE DIAL

Represented by John Blair & Company

k n o w

t h e r o p e s

It looks

complex but if you know the ropes

it's simple. Weed and Company men

know the ropes and know the people.



WEED AND COMPANY

RADIO STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO • ATLANTA • DETROIT • SAN FRANCISCO • HOLLYWOOD

signed and unsigned

THE MONTHLY CHECK LIST (TEAR ALONG PERFORATION AND FILE)

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Morey L. Booth Richard C. Bouton V. R. Burtch	Assistant advertising manager, Pepsodent Co. Army Sales manager, Grove Laboratories	Advertising manager, Wheatley Mayonnaise Co., Louisville Advertising manager, Lime Cola Co., Montgomery, Ala. Advertising, sales manager, cola syrup division, Vess Beverage Co., St. Louis
Charles H. Butler	Account executive, Stockton, West, Burkhart, Cincinnati	Advertising & merchandising manager, United States Shoe Corp.
Donald N. Givler	Vice president, Grocery Store Products Sales Co., New York	Advertising & merchandising manager, all brands of Grocery Store Products Sales Co.
Paul R. Kennedy	Sales promotion manager, Equitable Gas Co., Pittsburgh	Advertising & sales promotion department, Servel Inc., Evansville, Ind.
Joseph F. Le Sac Frank C. Meunier	Phoenix Hosiery Co. (before Army) Sales promotion manager, General Petroleum Corp., Los Angeles	Advertising & sales promotion manager, Phoenix Hosiery Co. Advertising & promotion manager, General Petroleum Corp.
Stanwood Morrill	Executive assistant, Lambert Pharmacal Co., St. Louis	Advertising & merchandising director, Lambert Pharmacal Co.
Paul W. Pearson	Assistant sales manager, Consolidated Cosmetics, New York	Sales manager, Prince Matchabelli, New York
Quentin D. Pierce	General sales manager, Northwestern Yeast Co., Chicago	Director sales & advertising, Consolidated Oil Chemical Corp., Chicago
Robert W. Rich	A. W. Lewin Co., New York, copy chief	Advertising & sales promotion director, Chateau Martin wines & Champagnes
John L. Rogers	Product advertising manager, Vick Chemical Co., & copy group head, Dancer-Fitzgerald-Sample	Advertising manager, Plough Inc., Memphis
Russell E. Vreeland	Grove Laboratories, St. Louis	Vice president charge of advertising & sales, Grove Laboratories
Joe G. Wick	Advertising manager, David G. Evans Coffee Co., St. Louis	Advertising manager, Airline Food Corp., New York

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Leith F. Abbott	Director promotion, public relations, KALE, Portland, Ore.	Foote, Cone & Belding, New York, Northwest representative in Portland
George H. Allen	Account executive, McCann-Erickson, New York	Fuller & Smith & Ross, New York, account executive
George Andrew	Director traffic & production, J. M. Mathes, New York	Sullivan, Stauffer, Colwell & Bayles, New York, same capacity
Robert Ballin	Vice president, Ruthrauff & Ryan, Hollywood	Ruthrauff & Ryan, Hollywood, head radio division
Irvin H. Baltzer	Account executive, The Conner Co., San Francisco	Conley, Baltzer & Steward, partner
John W. Barndollar	National advertising manager, The Pittsfield (Mass.) Berkshire Evening Eagle	Badger & Browning, Boston
Frank C. Barton, Jr.	Manager radio department, Benton & Bowles, New York	Federal Advertising, New York, director of radio
S. Heagan Bayles	Vice president & radio director, Ruthrauff & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, New York, partner
Joseph F. Beck	Vice president, Federal Advertising	Duane Jones, New York, media director
M. C. Borland	J. Walter Thompson, San Francisco, copy head	Hannah Advertising, San Francisco, partner
Yves Bourassa	Radio director, Spitzer & Mills, Montreal	French Advertising Services partner
David Dunning Brown	Account executive, Dancer-Fitzgerald-Sample, Chicago	Foote, Cone & Belding, Chicago, executive staff
L. F. Cain	Advertising & sales promotion, Sealright Co., Fulton, N. Y.	Hartman Advertising, Syracuse, account executive
R. J. Christopher	Vice president & sales manager, Multi Products Inc., Chicago	Cummings, Brand & McPherson, Rockford, Ill., in charge new Chicago office
George Clarke	Account executive, MBS, Chicago	Grant Advertising, Chicago, account executive
Wiley G. Clarkson, Jr.	Advertising & merchandising manager, Transit Grain, Ft. Worth, Tex.	Jim McMullen Advertising, Ft. Worth, local and national accounts
John P. Cohane	Vice president & account executive, Ruthrauff & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, vice president, director of publicity
Philip H. Cohen	Radio department, Ruthrauff & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, New York, head of radio production
Jerry Coleman	Account executive, Davis & Beaven, Los Angeles	Coleman-Jones Advertising, Los Angeles, partner
Robert T. Colwell	Vice president, J. Walter Thompson, New York	Sullivan, Stauffer, Colwell & Bayles, New York, partner
Roy H. Compton	Schipper Associates, Los Angeles	Kudner Agency, Los Angeles, account executive
Robert W. Conley	Vice president, The Conner Co., San Francisco	Conley, Baltzer & Steward, San Francisco, partner
Joseph E. Connor	Ruthrauff & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, New York, head of merchandising on food accounts
Jack Daly	Charge San Francisco office, Lasky Co., San Francisco-Oakland	Elliott and Daly, San Francisco-Oakland, partner
Al Davidson, Jr.	Kenny Delmar Productions	Wortman, Barton & Gould, New York, director new radio department

SPONSOR

NAME	FORMER AFFILIATION	PRESENT AFFILIATION
John S. Davidson	Account executive, Federal Advertising, New York	Federal Advertising, New York, client service
Clifford Dillon	Copy group head, J. Walter Thompson, New York	Sullivan, Stauffer, Colwell & Bayles, New York, copy chief
Bruce Dodge	Producer, Blaw Co., New York	Blow Co., New York, radio head
Wallace F. Elliott	Partner in Lasky Co., San-Francisco-Oakland	Elliott and Daly, San Francisco-Oakland, partner
Ted Fisher	Ruthrauff & Ryan	Pedlar & Ryan, New York, media director
Milton A. Forland	Armed Forces	Pacific National Advertising, Seattle, account executive
S. Robert Freed	Young & Rubicam, New York	Lennen & Mitchell, New York, account executive
Gull D. Gordon	Account executive, McCann-Erickson, New York	Grant Advertising, New York, member copy and plan board
Frank Hermies	Sales staff, Newsweek	Federal Advertising, New York, media director
Murky H. Hogan	Account executive, Barnes-Chase Advertising, San Diego	Raymond Keane Advertising, Los Angeles, head radio continuity and newspaper copy
Ed Holley, Jr.	AAF	Kiltten & Thomas, Los Angeles, junior account executive
Harold V. Hopkins, Jr.	Assistant promotion manager, Chicago Sun	Ivan Hill, Chicago, account executive
Dale Jones	Advertising manager, J. J. Sugarman Interests	Coleman-Jones Advertising, Los Angeles, partner
Dorothy Lamb	McCann-Erickson and Hazard Advertising, New York	R. T. O'Connell, New York, account executive
William P. Lester	Army	Steller-Millar-Ebberts Advertising, Los Angeles, account executive
Sherman S. Lurie	Account executive, H. C. Morris Inc., New York	Lewis Advertising, Newark, N. J., account executive
Gertrude N. Marces	Charge of media, Small & Seiffer, New York	Fain & Lent, New York, account executive
Frank Mnehan	Media director, Pedlar & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, New York, media director in charge radio & space advertising
Florence A. Neighbors	Spacebuyer, Goodkind, Joice & Morgan, Chicago	Goodkind, Joice & Morgan, media director
Jerry Norton	Radio director, Pacific Coast Advertising	George L. Lynn Advertising, San Francisco
Robert L. Nourse, Jr.	Pacific Coast manager, Ruthrauff & Ryan, vice president, Essig Co.	Dorland International-Pettingell & Fenton, head Los Angeles office
Daniel J. O'Meara	Head merchandising department, Ruthrauff & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, supervisor of merchandising on drug accounts
John H. O'Rourke	Freelance radio producer	Felner & Co., New York, radio director
Marcel Pare	Assistant director production, CBG, Montreal	French Advertising Services, partner, new firm
Harold F. Pursell	Sales promotion manager, Moore Business Forms, Inc., Niagara Falls	Melvin F. Hall Advertising, Buffalo, associate & account executive
Robert Reuschle	Timebuyer, Young & Rubicam, New York	Sullivan, Stauffer, Colwell & Bayles, New York, timebuying and station relations
Norman Rosen	In charge of television, J. Walter Thompson	Richard & Gunther, account executive
Hal A. Salzman	Hal A. Salzman Associates, New York	Small & Seiffer, New York, executive vice president
Thomas Santacroce	New York divisional sales manager, Pepsodent	Dancer-Fitzgerald-Sample, Chicago, merchandising manager in New York
Lou Schwerin	Manager contact & service media, Julian G. Pollock, Philadelphia	Flen & Schwerin, Philadelphia, partner
Ted Selbel	Devoe & Reynolds (paint, varnish)	Schacter, Fain & Lent, New York, account executive
George L. Service	Advertising manager, Freedom-Vaivoline Oil Co., Freedom, Pa.	Venable-Brown Advertising, Cincinnati
Tom Slater	Producer, announcer, MBS	Ruthrauff & Ryan, New York, executive staff (radio)
Jaul Smallen	Partner, Mihic & Smallen, New York	Jaul Smallen, New York
Richard W. Smith	Griswold-Eshleman, Cleveland (before Army)	Griswold-Eshleman, Cleveland, account executive
Homer Morgan Snow	Advertising, public relations director, Lear Inc., New York	The Gravenson Co., New York, account executive
William M. Spire	Vice president, account executive, member of plans board, Ruthrauff & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, New York, similar capacity
C. E. Standinger	Executive vice president & director, LaRoche & Ellis, New York	Warwick & Legler, New York, vice president & director
Donald D. Stauffer	Vice president, radio director, Ruthrauff & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, New York, partner
George Stellman	Radio director, Dancer-Fitzgerald-Sample, Chicago	William Kester & Co., Hollywood, radio director
Kenneth Striker	McCann-Erickson, New York	McCann-Erickson, Los Angeles, account executive for Broadway Department Store
Gilman Sullivan	Account executive, McCann-Erickson, New York	Federal Advertising, New York
Raymond F. Sullivan	Vice president, account executive, Ruthrauff & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, New York, partner
Harry Torp	Media director, LaRoche & Ellis, New York	Walter Weir Inc., New York, charge of time and spacebuying
John J. Van Nostrand, Jr.	Chief radio editor, Ruthrauff & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, New York, charge of Hollywood office
Gil Verba	Announcer, KOA, Denver	W. W. MacGruder, Denver, vice president charge of radio
Harry Walker	W. F. Coleman Co., Los Angeles (publishers' representative)	Lockwood-Shackleford Advertising, Los Angeles, account executive
T. Newton Weatherby	Vice president in charge of sales, advertising, production; treasurer, Emerson Drug Co.	Sullivan, Stauffer, Colwell & Bayles, New York, charge of financial matters, consultant on marketing, sales problems
Luther H. Wood	Vice president, account executive, Ruthrauff & Ryan, New York	Sullivan, Stauffer, Colwell & Bayles, New York, research director
Jim Wright	Radio director, Kaster, Farrell, Chesley & Clifford, Hollywood	Kaster, Farrell, Chesley & Clifford, New York, radio director
Robert E. Zeh	Group head, J. Walter Thompson, Chicago	Henri, Hurst & McDonald, Chicago, vice president, account executive

New Agency Appointments (Continued from Page 34)

SPONSOR	PRODUCT (or service)	AGENCY
Detergent Corp. of America, Terre Haute, Ind.	Soapless detergent	Anpfinger Advertising, St. Louis, Mo.
Don Juan (Canada) Ltd., Toronto	Cosmetics	Grant Advertising of Canada, Toronto
Fawcett Publications Inc., N. Y.	Mechanix Illustrated	Wilson, Haight & Welch, N. Y.
Ford Chemical Corp., N. Y.	Sulphur Solution (antiseptic)	Raymond E. Nelson, N. Y.
Gas Appliance Manufacturers Association, N. Y.	Automatic gas ranges	Donahue & Coe, N. Y.
General Plywood Corp., Louisville, Ky.	Plywood	Russel M. Seeds, Chicago
Globe Bottling Co.	Soft drinks	Brisacher, Van Norden & Staff, Los Angeles
Haeger Potteries Inc., Dundee, Ill.	Pottery	Howard H. Mink, Rockford, Ill.
Jantzen, S. A., Argentina	Bathing suits	McCann-Erickson, Buenos Aires office
Lorr Laboratories, Paterson, N. J.	Nail polish	Baker & Hosking, N. Y.
M-G-M Records	Recordings	Donahue & Coe, N. Y.
Parfums Adrian, N. Y.	Perfume	Walter Weir, N. Y.
Parfums Hartuell, N. Y.	Perfume	Walter Weir, N. Y.
Ritter & Sussman, Newark, N. J.	Food products	Lewis Advertising, Newark
Al Rosenfeld Inc., N. Y.	Perfume	Spadea Inc., N. Y.
Rubsam & Horrmann Brewing Co., N. Y.	Beer and ale	Paris & Peart, N. Y.
Signature Recording Corp.	Recordings	Gravenson Co., N. Y.
Spun Aluminum Products Co., N. Y.	Aluminum products	Hamburger Co., N. Y.
Sun Spun Sales Corp., N. Y.	Bedspreads	Hirshon-Garfield, N. Y.
Swiss National Travel Office	Travel	Maxwell Dane, N. Y.
Trimount Clothing Co., Boston	Glothes	William H. Weintraub & Co., N. Y.
Fluken Roller Bearing Co., Canton, O.	Bearings	B. B. D. & O., N. Y.
Utica and Mohawk Cotton Mills Inc., Utica, N. Y.	Linens	Anderson Davis & Platte, N. Y.
Waco Products Co., Hartford, Conn.	Electrical specialties	Wilson, Haight & Welch, Hartford
Del E. Webb Products Co., Los Angeles	Metal products	Frank Oxarart Co., Los Angeles
Zigler Canning Cooperative, Timberville, Va.	Canned goods	Justin Funkhouser & Associates, Baltimore, M. I.

NBC Radio-Recording

INTRODUCES



A House in the Country

■ ■ Nudge your memory a moment! That dream of a house in the country. Remember? . . .

And even if you don't remember . . . never ventured into that wondrous dreamland . . . this is a lively situation-comedy program that radio advertisers and the people in your town want . . . want mighty bad. For figures prove that listeners show an overwhelming preference for situation-comedy shows.

In offering A HOUSE IN THE COUNTRY, NBC Radio-Recording sets a new high in good fun. From the moment the program opens and voices cordially say, "Come In" . . . pandemonium breaks loose with hilarious situations, excruciating problems and, of course, love eternal . . . all striking a delightfully familiar note in the lives of us ordinary folk.

A HOUSE IN THE COUNTRY is fastly paced . . . expertly acted by outstanding network talent . . . cleverly written by Ray Knight, one of radio's top comedy scripters . . . and is for rent right now to advertisers everywhere on a syndicated basis . . . Write today to NBC Radio-Recording, builders and designers of A HOUSE IN THE COUNTRY, for audition records and complete details.

**. . . new situation-comedy show
. . . fresh as country air**



LYLE SUDROW
is Young Husband,
Bruce Marshall



ABBY LEWIS is
Telephone Operator,
Clarabelle Hopkins



PATSY CAMPBELL
is Young Wife,
Jaan Marshall



ED LATIMER
is Landlord,
Mr. Pattison



RAY KNIGHT
is Butcher,
Mr. Brown



BUD COLLYER
and **HUGH JAMES**
are announcers

52 half-hours for 1-a-week broadcast

NBC



A Service of
Radio Corporation
of America

. . . Radio-Recording Division

RCA Building, Radio City, New York • Chicago • Washington • Hollywood • San Francisco
DISTRIBUTED IN CANADA THROUGH ALL CANADA RADIO FACILITIES, TORONTO, ONTARIO

Commercial Reviews

SONGS BY SINATRA

CBS, Wednesdays 9:30 pm est

Program: Taking Frank Sinatra's third airing of the new season as a sample, Old Gold has hit the jackpot. Sinatra hasn't lost any of the appeal that has endeared him to the bobby soxers but he's added a touch of nostalgia without reaching for greyed temples. He turns over to the Pied Pipers songs that the listener wants to hear, but which in his style might be a bid for the kid trade. Sandra Gould serves as an ideal foil for the Sinatra "boy meets girl" interlude and Andre Previn, 16-year-old pianist, also fences with The Voice delightfully. It's given to Previn to lead Sinatra into reminiscence routine and that's swell. It's okay for a 16-year-old to kid Frankie by tagging him "old man" and it's okay for Frankie to fake having been part of the "turn of the century." The half hour, despite its appeal which now runs the 16 to 60 span, passes like 10 minutes. It's that smooth. Two things were less than good on the program caught. First, a gagged routine that led into the Pied Pipers singing "Doing What Comes Naturally" went sour and was sour. Second, the orchestral interludes under the baton of Alex Stordahl were stage waits. Stordahl is neither hot nor sweet, smooth nor jump. He's been lost somewhere in between the old and the new Sinatra. That's a never never land.

Commercial: There's a lesson in the way Lennen and Mitchell, ad agency on the account, handles the selling on this program. Opening and closing are simply sponsor credits. The first advertising came at 6 minutes after the opening. It was handled smoothly by Martin Mueller, with an assist from Sinatra and without too much of an "artist plug." The second commercial is eased in at about 20 minutes and while there's plenty of selling, it belongs, and since it's in the middle of the program it isn't tuned out while the audience is waiting for the next airing. What has become obnoxious on the Red Barber sportcasting becomes top advertising on this show. When Sinatra thinks something is good it's a "treat instead of a treatment." When he signs off he asks his listeners to "Old Gold with us, next Wednesday." Credit the ad-handling on this Sinatra show as being as good as the program, which is very near tops.

Time: Wednesday night is set to be the battle ground for listening. Frankie is on, however, before the going gets too rough. His competition is Duffy's Tavern (NBC) which is nothing to sniff at, but which has yet to hit a top rating.

Promotion: Sinatra usually breaks into the news somewhere or another. The agency's planned showcards, which presented F. S. as a happy family man with his wife and two children, had to be shelved for obvious reasons. CBS will do a little extra on the show this year since it also is in there battling for its share of Wednesday night listening.

Credits: Mann Holiner produced for the agency, Lennen and Mitchell. Frank Wilson is credited with doing the scribbling, Marvin Mueller announces, and Alex Stordahl handles the musical responsibilities.

LITTLE WOMEN

KCMO, daily 5:45 6 pm, cst

Program: There isn't a single daytime 15 minutes on the networks which compares with the simplicity and honesty of this quarter hour conversationally spent with Martha Hull and her two daughters, Niki, age 8 and Joy, age 12. They kick around everything and everybody and do it with a zest that holds the ear. Daddy got the works on this episode.

Commercial: The moppets do a grand ad lib selling job, without missing a sales point. Mother has to keep their commercials from going overboard every once in a while, which makes the kids' enthusiasm for the products more contagious. They can give Martin Block and Art Godfrey selling points.

Time: There's nothing like Little Women on the air. As a matter of fact it's a type of program that's without competition. However, Mutual has Tom Mix on KCKN with plenty of kid pull and Bob Trout (CBS) hits the area on KMBC. There's local news (August Vogt) on WDAF and on WREN (Max Falkenstein). Despite these four shows 5:45 to 6 is a good slot for this Monday-through-Friday children's quarter hour. There's a question, however, as to its logical audience. It listens better for adults than for kids. The 'atter may swing

towards it as the little ladies get going with subjects on which the younger generation has ideas of its own.

Promotion: Although this series only started on August 5th, it has built quickly. Front page readers (two lines of copy at the bottom of newspaper front pages), regular one-column-by-3-inch ads, and on-the-air bulletin board announcements, have been used frequently. The clients on their part use snipes on their billboards and window streamers.

Credits: The program is a KCMO package. The material is ad-libbed by Martha Hull and her two daughters Niki and Joy, but it's transcribed so that questionable (!) wordage doesn't get on the air. Freshnut Peanut Butter sponsors the program Monday, Wednesday, and Friday, and Arctic Ice Cream on Tuesday and Thursday. Agency Beaumont & Hohman.

TIME FOR TEENS

WTAG, Thursdays 4:30 5 pm, est

Program: The formula of this package is good. The program is broadcast from the teen shop of the sponsoring department store, Denholm & McKay. The features—Teener's Bulletin Board, For Men Only, For Girls Only, Personality of the Week, Teen Problem Clinic, and the Miniature Drama enacted by boys and girls from the local high schools—are all good teen draws. What's missing is ease. Nora Antoun, m.e., carries a teacher quality in her voice and the entire session is too set. Even the musical selections lack bounce and while it's understandable that the department store wouldn't want bobby soxers tearing down the place, one solid swing number should tear the gloom from the atmosphere.

Time: Four-thirty Thursday afternoon, at first flush, doesn't sound like good broadcast teen time. However since the broadcast naturally has to come from the store, such things as closing hours and other factors forced this choice. It permits time enough for the cast to arrive from school and have a run-through before going on mike. Competition is mostly soap operas and that means Time For Teens should get its audience.

Commercial: Like the program itself the selling was too stodgy. The teen-age girls were oh-so-correct in their choice of words of approbation. There wasn't a "super" in the car load. Again the formula was there but kids recognize, even quicker than adults, the false selling note.

Promotion: The station, having its tie-up with the Worcester Telegram-Gazette, used advertising aplenty for the show. Courtesy announcements following shows with a teen-age following were employed frequently. Denholm & McKay used window and store cards generously, and the natural device of cards on the high

school bulletin boards is in the works.

Credits: Nora Antoun does this show almost by herself. She writes it, directs it, and acts as moderator. Tom Russell announces. Roy Hendrickson plays the piano, and on the program reviewed Marjorie Harding sang. Brian O'Connell and Nancy Beck acted in the Miniature Drama, and Stuart Richmond was the Personality of the Week. Once the show loosens up, it should sell for the sponsor.

PLAY THE GAME

WABD (DuMont) 8 8:30 pm est

Program: Charades are a natural for television. That's beyond question. In this scanning New York University's Professor Harvey Zorbaugh has presented, with himself as M. C., the ideal mixture of home and studio audience participation. It's 100 per cent visual. The titles, words or ideas to be acted out by the notables in the studio are sent in by the audience. The home audience is given a number of opportunities of winning \$\$\$ by guessing what the charade actor is trying to pantomime. At other times they know what the player is trying to do and are thus able to enjoy the mental agility or the dumbness of the studio players. At still other times they are placed on the same basis as the studio panel of judges and thus are able to match their wits with specialists. All the regular players, Charlotte Adams, Willard Mullins, Alan Chidsey, and Irene Wicker are relaxed and as real as though they were charading at home. Mullins (N. Y. World-Telegram cartoonist) gives an added pictorial variation to the charades, since he doesn't act them out; he draws them.

Commercial: The selling of Alexanders' Department Store, the sponsor, is scanned in the middle of the half hour. It's pictorial, but the performers weren't as relaxed as the charaders. The idea of having a young husband walk past Alexander's Department Store in the Bronx, see a coat in the window that he thinks would look well on his sweetie, go into the store and get all the information on the coat is okay, but the boy has to be good. He seemed at sixes and sevens and the sales girl not the sort of a clerk whom the viewer would like to have sell her a coat. On the plus side, however, the girl modeled the coat well, knew all its sales points and the cameras were closeup everytime she was making a styling or a needlework point. Using a store window enabled Alexanders' to employ billboard type advertising. The in-store demonstration permitted direct product selling. Bringing the home to the sales floor of a department has plenty of point. It should sell.

Time: Telecasting this at 8 P. M. will be a little expensive for any selling directed at women only. However, for milady who wants to ease hubby into "laying it on the

line" for a new coat it'll help, unless he walks into another room during the commercial.

Promotion: Alexanders' manager isn't too sold on spending money for TV at this time, so hasn't used in-store sales tie-ups with the program as yet. However the president of the store (he bought the program due to the fact that his wife's a friend of the Mrs. Zorbaugh who assists her husband on the show) is getting his results by entertaining the key men of his sources of supply each telecast. He points out at each banquet that Alexanders' is a store that looks ahead and goes beyond the narrow confines of department store merchandising. The dinners and subsequent telecast viewings (he takes them over to the studio to see the program), has resulted in a better than normal flow of merchandise to the store. This has paid off better than the \$500 per airing that the program cost him. It's a promotional twist that's in keeping with the times, when getting merchandise to sell is more important than selling it.

Credits: Dick Goggin directed for ABC whose show it is. Goggin hasn't shown too much imagination in the past but he really made the charades part of everyone's home and handled his camera selling better than effectively. His directing proves that intelligence plus experience does add up and that the latter is a must in video as it is in any other entertainment field.

A STAR WALKS . . .

(Continued from page 19)

the program could be musically slanted away from the type of songs that Acuff sang, without offending the listeners. That was a plus since if the new star didn't sing the typical Acuff tunes he wouldn't offend the Acuff followers.

From the sponsor's point of view it was necessary to find a man to take over the singing M. C. slot who wasn't tied up with any other manufacturer's product. Acuff never had produced a top "sponsor identification" record for Prince Albert. That was because Acuff sold plenty of other things on Grand Ole Opry besides smoking tobacco. With Acuff moving out the Reynolds and the Esty organization looked for a man who was not identified with any product or service.

First check-up was made in the jukeboxes of the blue grass country. The singer had to have records in the boxes and they had to have received a fair amount of play. Then came a personal mouth-to-mouth survey, with an Esty exec spending his vacation in the mountain-music territory. Final double check was made among the other folk-music sessions on the air.

Out of it all (and much more besides) came Red Foley, now star of the Grand Ole Opry Prince Albert half hour. Red's discs weren't tops in the nickel-a-tune players, but he earned plenty of money for

the music machine operators. He had been born in Blue Lick, Kentucky, and had been on radio since 1930 when he joined the Cumberland Ridge Runners on WLS as baritone soloist. Later he aired with the Renfro Valley Barn Dance program on WLW but in 1938 he had returned to the National Barn Dance on WLS.

He had written a number of successful folk tunes, among them "Old Shep." Song writing seems to be another must with folk-music stars.

Red's no Acuff and he doesn't try to be. However, altho he only started in April, he hit a 12.1 for his sponsor in May and on the September 15th rating he had a 10.2, was in the "First Fifteen," and was expected to hold a good part of the audience of Judy Canova who is building fast on NBC right ahead of Opry.

More important even than the fact that Red Foley is holding the Acuff audience, and adding to it, is the fact that he's developing an easy manner of sneaking in Prince Albert credits, in a way that doesn't offend even big-city sensibilities. The S. I. (sponsor identification) figures don't show any sizeable jumps as yet but that's because of two reasons. First, the entire cast isn't measured for S. I. due to the fact that the show is aired at 10:30 and a great section of back country where Opry fans reside (and it has a big following in the larger cities) is in the East. Second, the new approach to handling the continuity which Reynolds is developing hasn't been set yet. The program is being tightened more and more and the agency is working closer with Red Foley and the Opry cast on every airing. Last S. I. was 34.6.

Foley's record sales have jumped in the past few months. He's building his own musical unit. This is a must since all the other units are touring all week long and get back to WSM, Nashville, where the Opry originates, only on Saturday, thus giving Foley only a few hours to rehearse. A folk-music singer requires a musical backing that is as much a part of him as, in Foley's case, his guitar. Besides, Red isn't getting the kind of folding money that a big-time network star usually is paid and he too, will also have to collect upon his reputation by touring the gold-laden Smoky Mountain country. He'll be selling his pictures, his song books, and his records, all of which will not only bring in the shekels but will build those sales of tins of Prince Albert tobacco.

Tom Luckenbill, radio head of the Esty ad-organization, had a great deal to do with building the Lux Theater formula when he was with J. Walter Thompson some years ago. He's doing that building job for Reynolds Tobacco products with time-tested, rating-building ingredients.

. . . and so another star has taken a walk and another sponsor has held his audience and is building towards a greater acceptance, higher program rating, and lower media selling cost, simply because nothing was taken for granted, show or advertisingwise.

*Our Sales "Curve"
is shaping UP nicely.
Thank you!*

★ *who listens to daytime radio?*

MRS. NEW YORKER-AT-HOME!

★ *who plans meals...buys food?*

MRS. NEW YORKER-AT-HOME!

★ *who influences male purchasing?*

MRS. NEW YORKER-AT-HOME!

★ *who wants housework time-savers?*

MRS. NEW YORKER-AT-HOME!

★ WHO HAS MRS. NEW YORKER'S EAR?

WLIB ... Of Course!
WLIB • NEW YORK • 1190 ON YOUR DIAL

REPRESENTED NATIONALLY BY FORJEO & COMPANY

MINNEAPOLIS-ST PAUL

JUST as KSTP and WCCO slug it out in the Twin Cities for air dominance, and seesaw between first and second place in listening popularity practically every time a City Listening Report is issued, just so do they shift back and forth in their snaring of publicity lineage.

In a normal week, however, they share a bone that hasn't too much meat on it. Just such a normal week was the first to be checked by SPONSOR in its local publicity report to the man who pays the broadcast advertising bill. In 49 issues of daily papers and 78 weekly papers there were only 182 inches of publicity. Thirty-eight dailies had radio material in them. Eleven were blank. Thirty-one weeklies had air lineage and 47 were devoid of even a smell of broadcasting. Six stations and the four networks shared the publicity. Adding up the publicity which was obtained by the networks themselves for the stations network's programs and the local stations themselves placed the stations in the following order:

Station	Publicity Inches
KSTP (NBC)	83 1/4
WCCO (CBS)	48
WTCN (ABC)	21 1/2
WDGY	19 1/2
WLOL (MBS)	5 1/2
KUOM	2 1/2
WMIN	0

While the stations ran in the order just tabulated, the networks ran somewhat differently. That's because KSTP landed as much space with its traveling barn dance as it landed with its regular air shows. Thus the network picture (straight network publicity with no station mention, and network program mentions associated with stations) in the Twin Cities during the week established the following order:

Net	Publicity Inches
CBS	47
NBC	42 3/4
ABC	21 1/2
MBS	5 1/2

NBC's record was helped by two local stories breaking during the period. Fred Allen visited Minnesota and Bob Hope hit the area in a talent hunt promotion.

It was the small town weeklies that gave CBS the edge, with the breakdown showing CBS exclusive stuff running 34 1/2 inches against NBC's 25 inches in the weeklies. In the dailies it was NBC that had the edge with the tabulation giving NBC 17 3/4 against CBS' big town tabulation of 12 1/2 inches.

In any area where newspapers are apathetic on the subject of broadcasting, it's vital to see what the stations have done with advertising to counteract the lack of news space in the press. In the check-up that follows local, national, and total figures are indicated. The rank order is based upon the totals, not any breakdown.

Station	Web	Local	National	Total
KSTP	NBC	109 3/4	288 1/2	398 3/4
WCCO	CBS	19	311 1/2	329 1/2
WTCN	ABC	187	130 1/4	317 1/4
WLOL	MBS	26 1/2	45 1/4	71 3/4
WDGY		71 1/2		71 1/2
WMIN		56 3/4		56 3/4
WLS		6		6

KSTP's barn dance traveling unit promotion accounted for 88 inches in weeklies.

bought locally for the most part. Actually in big town dailies KSTP and WCCO advertisingwise can be declared a draw. The former bought, or had bought for its programs during the period double checked 209 3/4 inches while WCCO bought 209 1/2 lines and it is possible that the agate line rule slipped 1/4 of an inch in the measuring.

The week selected for the check-up was picked at random, just as each week used for successive check-ups which will be made in different cities for subsequent issues, will be. The publicity index finger in the November issue will point at Cleveland, Ohio and Atlanta, Georgia.

Independent Survey Again Shows

WIBW is the most powerful selling force in KANSAS

ONCE again, Dr. F. L. Whan of the University of Wichita surveyed over 10,000 Kansas homes to learn their radio habits, preferences and reactions. Here are a few facts of which we're pretty proud:



- WIBW is the "most listened to" station in Kansas.
- WIBW is rated "best for news" and leads 3 to 1 over nearest competitor for best farm news.
- WIBW is THE farm station, with over 90% of Kansas farm men and women listening to our farm programs.

Your copy of this survey is on its way to you. You'll find it cram-full of valuable, usable information on listening habits, economic status, program preference, hours of listening, etc., as well as some down-to-earth facts on the public's reaction to commercials . . . just another WIBW service in the interests of better radio for both listener and advertiser.

WIBW IN TOPEKA *"The Voice of Kansas"* COLUMBIA'S OUTLET FOR KANSAS
 General Manager **BEN LUDY**
 KCKN, Kansas City
 REPRESENTED BY CAPPER PUBLICATIONS, INC. NEW YORK, CHICAGO, KANSAS CITY, SAN FRANCISCO

TV Diary

THE field of television research is wide open. Stations are using postcards, agencies are using "panels," and C. E. Hooper has tried, for the Louis-Conn fight, "immediate recall." The A. C. Nielsen organization claims that the audimeter attached to a viewing set is the only answer, while other researchers continue to point out that equipment turned on in the home cannot and will not prove viewing. N. W. Ayer searching for the research answer has just commissioned the Hooper organization, the Psychological Corporation,

and a third group to study the medium jointly and individually.

TV research is still in the area of research under the microscope. Along these lines the C. E. Hooper organization, which has picked up the diary study method of studying listening from CBS and Industrial Surveys, has extended its investigations into the possibilities of using the diary (a special edition) to uncover a viewing pattern. Since there can be no question but that sound alone must compete with sound and pictures, it's essential that

advertisers in TV not only know who's viewing but what, if anything, is of more importance than television.

The first complete diary returned to the Hooper organization covered the period from Thursday, October 3 to Wednesday, October 9. It represented the viewing and listening of a business couple. The man of the family filled in the report, which is, minus the page headings and blank spaces, reprinted on these two pages. Friday evening's report is printed without being cut down so that the format can be noted.

The diary report starts with Thursday afternoon rather than evening because the crucial Brooklyn-St. Louis baseball game was being telecast, and any baseball fan with a TV receiver was at his receiver. The diary keeper was at his set from 1:30 to 4:30 and he liked what he saw and heard. In the evening, when Mrs. Television Diary Conductor joined her husband, they listened, as they did practically every day, to the music that backed the test pattern (prior to the scanning), enjoyed Lew Lehr's Detect and Collect. (ABC over WABL), thought Standard Brands Hour Glass (WNBT) only fair, enjoyed the Fight Film, and caught the end of Dennis James in the Carr and Stark production, Cash and Carry, WABD.

Friday, with only WABD and WNBT (now WNBC-TV) on the air, the diarist tuned and stuck with the NBC station, except for the wrestling on DuMont. The factor of repetition, which has been very nicely ignored by program producers, counted against Television Quarterback and the James Beard cooking series, although the latter's not being good was blamed upon the snaring of a bankroll. Saturday afternoon was the football day in the life of the male member of this family of viewers. Saturday night brought the lady of the family to viewing and the comment on busy telephone lines on participation shows, King's Party Line in particular, is something for builders of telephone shows to weigh.

Sunday again brought family viewing from 8 to 10 P. M. with Face to Face getting a "no" because of monotony. NBC's dramas get a special bow. This week it was the Ed Sobol's production of Benjamin Kaye's "The Curtain Rises" that held the diary family at the receiver.

The rest of the week's diary is self-explanatory. It's printed here without cutting despite the fact that a single diary like a single listener study means nothing, except that a diary does reveal what the member of the panel (and in this case his wife) feels about TV.

This is the first TV diary study. It opens the door to diary television research and all TV research at the source of the viewing the home.

Results of excursions into TV research, diary as well as other methods, will be a continuing study of SPONSOR.

FRIDAY											
EVENING											
8:00 P.M. - 12:00 MID.											
SET ON CHECK <input checked="" type="checkbox"/>	Watch on STATION CALL LETTERS	TELEVISION LOOKED AT		RADIO LISTENED TO		Watch on HOW MANY				COMMENTS	
		YES	NO	YES	NO	1	2	3	4		
8:00 TO 8:15											
8:15 TO 8:30											
8:30 TO 8:45											
8:45 TO 9:00											
9:00 TO 9:15											
9:15 TO 9:30											
9:30 TO 9:45	<input checked="" type="checkbox"/>	WNBT	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				1	1		
9:45 TO 10:00	<input checked="" type="checkbox"/>	WNBT	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				1	1		
10:00 TO 10:15	<input checked="" type="checkbox"/>	WNBT	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				1			Television Quarterback Getting repetitious week after week.
10:15 TO 10:30	<input checked="" type="checkbox"/>	WNBT	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				1			James Beard was excellent before he got a sponsor. Not only fair
10:30 TO 10:45	<input checked="" type="checkbox"/>	WNBT	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				1			
10:45 TO 11:00	<input checked="" type="checkbox"/>	WABD	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				1	1		
11:00 TO 11:15	<input checked="" type="checkbox"/>	WABD	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				1	1		Wrestling from Jamaica Arena.
11:15 TO 11:30	<input checked="" type="checkbox"/>	WNBT	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				1			
11:30 TO 11:45	<input checked="" type="checkbox"/>	WNBT	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				1			Fights excellent pickup. Excellent announcing. Very excellent performance.
11:45 TO 12:00	<input checked="" type="checkbox"/>	WNBT	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				1			
12:00 TO 12:15											
12:15 TO 12:30											
12:30 TO 12:45											
12:45 TO 1:00											

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by
C. F. Hooper, Inc.

Audience preference of video versus sound is diary-tested

It's the man of the family who runs the video receiver in the home. The family viewing pattern differs from the listening picture and it's that difference that requires researching

THURSDAY AFTERNOON

7:30-8:00	WNBT	✓	✓						
8:00-8:30	"	✓	✓						
8:30-9:00	"	✓	✓						
9:00-9:30	"	✓	✓						
9:30-10:00	"	✓	✓						
10:00-10:30	"	✓	✓						
10:30-11:00	"	✓	✓						
11:00-11:30	"	✓	✓						
11:30-12:00	"	✓	✓						

Brooklyn-St. Louis Baseball game. Really wonderful. This is television at its very best.
Reception perfect. Bob Stanton, the announcer, is tops.

THURSDAY EVENING

7:30-8:00	WNBT	✓	✓						
8:00-8:30	WNBT	✓	✓						
8:30-9:00	WABD	✓	✓						
9:00-9:30	WABD	✓	✓						
9:30-10:00	WNBT	✓	✓						
10:00-10:30	WNBT	✓	✓						
10:30-11:00	WNBT	✓	✓						
11:00-11:30	WNBT	✓	✓						
11:30-12:00	WABD	✓	✓						

Good music
Good music
Good show
Reception good
Fair only
Reception good
OK
Caught the end of this show. Fair. Reception good.

SATURDAY AFTERNOON

1:30-2:00	WCBW	✓	✓						
2:00-2:30	WCBW	✓	✓						
2:30-3:00	WCBW	✓	✓						
3:00-3:30	WCBW	✓	✓						
3:30-4:00	WCBW	✓	✓						
4:00-4:30	WCBW	✓	✓						
4:30-5:00	WCBW	✓	✓						
5:00-5:30	WCBW	✓	✓						
5:30-6:00	WCBW	✓	✓						
6:00-6:30	WCBW	✓	✓						
6:30-7:00	WCBW	✓	✓						
7:00-7:30	WCBW	✓	✓						
7:30-8:00	WCBW	✓	✓						

Columbia-Navy Football game
I switched over to the Cornell Army game on WNBT for a few minutes between the halves (from West Point). Football on television is a REAL TREAT.

SATURDAY EVENING

7:30-8:00	WCBW	✓	✓						
8:00-8:30	WCBW	✓	✓						
8:30-9:00	WCBW	✓	✓						
9:00-9:30	WCBW	✓	✓						
9:30-10:00	WCBW	✓	✓						
10:00-10:30	WCBW	✓	✓						
10:30-11:00	WCBW	✓	✓						
11:00-11:30	WCBW	✓	✓						
11:30-12:00	WCBW	✓	✓						

News well presented
Film - of fair interest
Kings Party Line. A well conceived, well presented, studio audience and home participation show (you telephone the answers, if you can get anything but a busy signal). Reception good.

SUNDAY EVENING

7:30-8:00	WNBT	✓	✓						
8:00-8:30	WNBT	✓	✓						
8:30-9:00	WNBT	✓	✓						
9:00-9:30	WNBT	✓	✓						
9:30-10:00	WNBT	✓	✓						
10:00-10:30	WNBT	✓	✓						
10:30-11:00	WNBT	✓	✓						
11:00-11:30	WNBT	✓	✓						
11:30-12:00	WNBT	✓	✓						

Music. Strauss Waltz
Music. Very nice
OK. But weak after weak gets monotonous OK.
These dramas on WNBT are always excellent. Reception excellent
Nurnberg trial picture. Excellent

MONDAY EVENING

7:30-8:00	WNBT	✓	✓						
8:00-8:30	WNBT	✓	✓						
8:30-9:00	WNBT	✓	✓						
9:00-9:30	WNBT	✓	✓						
9:30-10:00	WNBT	✓	✓						
10:00-10:30	WNBT	✓	✓						
10:30-11:00	WNBT	✓	✓						
11:00-11:30	WABD	✓	✓						
11:30-12:00	WABD	✓	✓						

Music
Film OK
Film OK
Boxing
Excellent reception
Interesting and well announced by Bob Stanton. This is television at its very best
Amateur Boxing

TUESDAY EVENING

7:30-8:00	WABD	✓	✓						
8:00-8:30	WABD	✓	✓						
8:30-9:00	WABD	✓	✓						
9:00-9:30	WABD	✓	✓						
9:30-10:00	WABD	✓	✓						
10:00-10:30	WABD	✓	✓						
10:30-11:00	WABD	✓	✓						
11:00-11:30	WABD	✓	✓						
11:30-12:00	WABD	✓	✓						

Music. Fair
Play the Game. Charadee. Reception good.
Good program.
Films.
Poor - very poor.
Serving through Science. Good program. Good reception.

WEDNESDAY EVENING

7:30-8:00	WNBT	✓	✓						
8:00-8:30	WNBT	✓	✓						
8:30-9:00	WABD	✓	✓						
9:00-9:30	WABD	✓	✓						
9:30-10:00	WABD	✓	✓						
10:00-10:30	WABD	✓	✓						
10:30-11:00	WABD	✓	✓						
11:00-11:30	WABD	✓	✓						
11:30-12:00	WABD	✓	✓						

Nice music
OK. Reception good
Film Shorts. Poor
Drama fair. Reception good.
Boxing



Talent Talks

Bands, which for years were without commercial standing on the air, with the exception of the Coca Cola Spotlight Bands program, are once again prime favorites of program builders. That's because both the Vaughn Monroe and Benny Goodman summer replacement shows hit nice ratings. The Tommy Dorsey musical experiment on WOR, on the other hand, hasn't done much good for Dorsey or for popular music, and Norman Livingston, whose baby the pop music cycle at the station was, is no longer the Bamberger station's fair-haired program boy.

Unanswerable question which still faces all program builders is how disc jockey (record spinning) sessions throughout the country still are tops for audiences when live versions of the same music on the air fall short of the top drawer.

Both senior networks have been watching their programs more carefully than ever during the early Fall months. First Niles Trammell told ad-man Milton Biow, and sponsor Philip Morris, that the Villa Vallee program would not be acceptable on the network. Then Rudy Vallee's representative, Biow, and the Morris organization came up with the suggested return of the Vallee original Fleischmann's Yeast show, and NBC permitted Vallee to go on the air. The program thus far hasn't been highly rated and its continuance has not been sanctioned indefinitely.

CBS stepped in on the Joan Davis program when its promotional organization, headed by Miss Davis' husband, was preparing to put into circulation U. S. currency with serial numbers that had been recorded. It planned to give zeal rewards to the persons who happened to have the folding money when listening to Davis Tea Room broadcasts. That was a little too much roulette for Bill Paley, CBS chairman of the board and network program boss. NBC also stepped in on the Wildroot King Cole Trio program and said "no" until the sponsor went out and added guest talent to the program roster. This season it requires better talent to stay on the major networks. Edgar Kobak, MBS prexy, in Mr. Sponsor Asks:—(see page 61), advises advertisers to "put the money in the program, that's the best kind of promotion."

If the Arthur Godfrey Talent Scout program (CBS) is sold to a bankroller there

will be three title suits on the hands of A. G. and the network. A number of stations throughout the country had talent scout programs on the air as long as 10 years ago.

The Frank Fay (Harvey) delivery is being copied by a number of "comedians" even before the first Fay-Phil Baker show makes its bow.

Radio Directors' Guild is going to have a banquet at the Waldorf-Astoria and will make awards to the best performers of the year. Odds are that a number of directors will be looking for new stand-bys after the announcements are made.

Classic line of an unbiased critic, Seymour Peck of PM, was proudly uttered when the

suggestion was made that since Upton Close was going to be in town soon, it might be wise to get at the truth of the way he thought by an interview him. Peck's retort sublime was, "I'd rather picket him."

Voice most often heard on network programs that come from the coast is that of John Brown, who plays in everything from a Joan Davis opera to Date with Judy." There should be some other swell players who become hysterical at the flick of a director's thumb.

Betty Garde came back to a top part in broadcasting, after her rest from "Oklahoma," with a key role in the Henry Morgan show. Garde's as good as Morgan, in her own way.

Shift of top programs is changing the living of hot radio fans. Overheard recently out in the West where listeners really listen was this matter-of-fact remark: "I don't care if Wednesday is date night. I can't be annoyed when I've so many important boy friends to hear." She meant Sinatra, Crosby, Henry Morgan, to mention a few Wednesday night, 1946, names.



Kate Smith

Don't Let 'em Die on Opening Nights

When Abbott and Costello made their debut on my show, they fluffed many of their lines. So did the Aldrich family and the veterans in "It Pays to be Ignorant" cast. Henry Youngman and even yours truly, Kate Smith, went up in our lines.

Don't give an artist a chance in the first place, Mr. Sponsor, unless you're willing to ride along with him, long after that first night. We all have butterflies in our stomachs, when the "on the air" sign flashes. If we didn't we wouldn't be performers—so give performers more than that first chance—you'll be surprised how often they'll come through for you later.

Sorry

But we have been so busy producing our two new musical transcribed open-end shows, that we have had no time to prepare pretty pictures and beautiful layouts to advertise them in this issue. Instead, we ask you to listen to them in Room 804 at the Palmer House, during the NAB Convention. We guarantee you something new and different in syndicated programs when you hear

"The Family Album"

Starring Gene Jones, The Girl Friends, Don Hicks, and Hal Freede. Gene (who does a daily CBS show) sings all the old favorite tunes with a new zest, aided by The Girl Friends. Don Hicks at the piano contributes some startling and unusual modern arrangements for the vocalists, which would easily land some of these old time favorites in any "hit parade." And Hal Freede really makes the Hammond "talk." Room has been left for opening, middle and closing commercials—but the middle spot is an instrumental number so it may be used as such if desired, instead of fading behind commercial. 78 quarter-hour programs are available, and we expect to produce 260—possibly more. The other series in production is

"Gloria Carrol Entertains"

Too bad we can't show you a picture here of lovely Gloria. She not only makes you gasp "Hubba, Hubba"—her singing is also out of this world. Let the bobby-soxers swoon. We guarantee that Gloria's sultry, seductive voice will drive the male audience positively nuts! With her, as she sings the best of all the show and popular songs, is an instrumental trio as hot as the center of an atomic bomb, which has been estimated at something like ten million degrees Fahrenheit. Piano, bass and guitar—with each man playing as though he had six hands! Also 78 quarter-hours, with 260 anticipated.

P.S. If you are not going to attend the NAB Convention, we suggest that you write or wire our distributors for audition samples and costs for your market.

GUILD PRODUCTIONS

of America,

Distributed Exclusively by

New York City

KASPER-GORDON, Inc., 140 Boylston Street, Boston 16

IN ROOM 804 AT THE PALMER HOUSE DURING THE NAB CONVENTION, YOU WILL ALSO FIND: THE TWO MOST SUCCESSFUL CHRISTMAS TOY DEPARTMENT PROMOTIONS AND PROGRAMS IN THE WORLD ("ADVENTURES IN CHRISTMASTREE GROVE" AND "SANTA'S MAGIC CHRISTMAS TREE"); THE ONLY HALF-HOUR TRANSCRIBED VERSION OF "A CHRISTMAS CAROL," SIGNED LAST SEASON BY MORE THAN 100 STATIONS AND SPONSORS; "CONGRESS ON THE AIR," THE ONLY PROGRAM OF ITS KIND, LIVE OR TRANSCRIBED; "THE THEATRE OF FAMOUS RADIO PLAYERS," HOLLYWOOD-PRODUCED HALF-HOUR DRAMATIC SERIES WITH RADIO'S TOP DRAMATIC NETWORK TALENT; "EAT-ITORIALLY SPEAKING," SOMETHING NEW IN A FOOD SHOW; AND OTHER PROVEN PROGRAMS THAT HELP STATIONS TO SELL TIME AND PRODUCE RESULTS FOR SPONSORS. ALSO—A NEW PORTABLE PLAYBACK MACHINE, LIGHT, COMPACT, EXCELLENT TONE QUALITY, PLAYS 33 1/3 AND 78 RPM, UP TO 16-INCH DISCS. REMEMBER ROOM 804—AT THE PALMER HOUSE.

BROADCAST MERCHANDISING

Net Showcase

The Greatest Show in Town (CBS) and the Parade of Stars (NBC) opened the two networks' annual tournament of roses. The webs in gala broadcasts throw bouquets at the talent and the talent throws garlands at the chains. The NBC showcase hit disaster when the World Series sixth game was played on the same afternoon (October 13) that the first of the two network Parades started marching. Both CBS' and NBC's shows were smoother operations this season and there's strong indication that by next year they'll get the audience they deserve instead of a less satisfactory dialing audience.

WLIB Theatre Newscast

Station tie-ups with movie theaters are not news away from the big metropolitan centers. However, when a station makes a tie-up in New York that's different. The Thackery's WLIB is serving Brooklyn's RKO Albee Theater with special one-minute newscasts three times a day. Station has been doing everything but wash the streets of Brooklyn in a public service way.

Pekor Cometh

The annual tour, in which the CBS public relations department goes to the stations of the networks to find out what the net can do for the stations and how the stations can improve CES and their own public relations, has started again. This, despite claims that Charley Pekor, the CBS traveler deluxe, was going to tour no more.

Virginia Vale's Radio Exclusive

In entire sections of the country the only radio news that reaches the readers of weekly newspapers comes from Virginia Vale's Western Newspaper Union column.

That AFM \$100,000

The \$100,000 that the American Federation of Musicians appropriated at their convention in Chicago in 1945 is still in the AFM treasury. President James Petrillo thinks it'd be a waste of good, hard earned dollars to use a sum like that just to sell himself and the organization to the American public. He said, "Why I might be forced to do something for my boys that would wipe out \$100,000 in one minute." Besides, his legal advisors point out, while he's being sued by the U. S. A. for violation of the Lea act is no time to "attempt to build public sympathy."

TBA Publicity Okay

Television Broadcasters Association larded real space in the New York dailies and the wire services on its recent Convention. *New York Times* even had FCC Commissioner Denny being delighted but not quotable.

TV at the Iowa Fair

County fairs beget stations more publicity in rural areas in one week than any other device, except the visit of the local station's Barn Dance troupe. KRNT, for instance, made a deal with International Harvester to install an RCA traveling television unit in the I11 booth at the Iowa State Fair. ABC, KRNT's network, paid \$1,000 of the costs and everybody but RCA received a whale of publicity. RCA got the cash and expects to get TV equipment business from KRNT and ABC.

Publicity in Action

NBC's latest check-up on the news space that Syd Eiges, Tom Knode and staff had obtained in the New York dailies put it, by a solid margin, ahead of the competition. NBC doubled the picture space of the second big space stealer. The Twin Cities, Minnesota, is the subject of SPONSOR's first publicity check-up in the field. The

quantity of publicity that's put in the mail and the amount that gets into print are two different things. Only the latter is important and only the latter is the basis of SPONSOR's "Publicity in Action" reports.

It's the Shavaton

Eversharp's Shick Razor programs, *Tonight on Broadway* (CBS) and the *Henry Morgan Show* (ABC), have audience participation commercials. At each broadcast five men who look like they need a shave are asked to compete in a Shavaton. Four other razors besides Shick are used. Thus far the Shick razor wielders have won every time. Ted Husing reports the Shavaton on *Tonight on Broadway*. The sport reporter on the *Henry Morgan show* is still not a regular salesman on the program.

Publicity and the Ad Agencies

Publicity and promotion are the step children of advertising at even the biggest of the agencies. Foote, Cone and Belding, a typical example, had, up to recently, just one client with a publicity budget. The other accounts just weren't interested. And what goes on at F. C. & B. is duplicated at a number of agencies whose stock in trade is still buying publicity in mat pages and radio columns, thus keeping Ferris, Lilley, Alber and a number of other independent press agents in entertainment money.

More Space for Kate

Kate Smith has added Carl Zanzibar, Erbe to her publicity handlers, which means, that Kayted (the Ted Collins-Kate Smith operating corporation) has three space stealers working to gather space for a much reduced, in girth, Kate Smith.

Education Without Justice

A station representative had arrived nowhere quickly in selling a subsidiary of American Home Products, his one-station town outlets. He had turned on his complete battery, only to run up against a stone wall. Finally the AHP advertising man explained to the rep that 75 per cent of their business was done in 38 markets, all well covered by their network programs.

That was all the salesman needed. He asked for a list of the markets and went to work and proved that while the wholesalers of the products were located in the 38 cities, they actually served thousands of small towns, with some of the jobbers covering as many as four states. Back to the advertising man went the rep and laid the marketing facts of life right on the line. The ad-man was impressed, checked the information and finally had to agree that one-station towns had something.

Did the time peddler make his sale?

No.

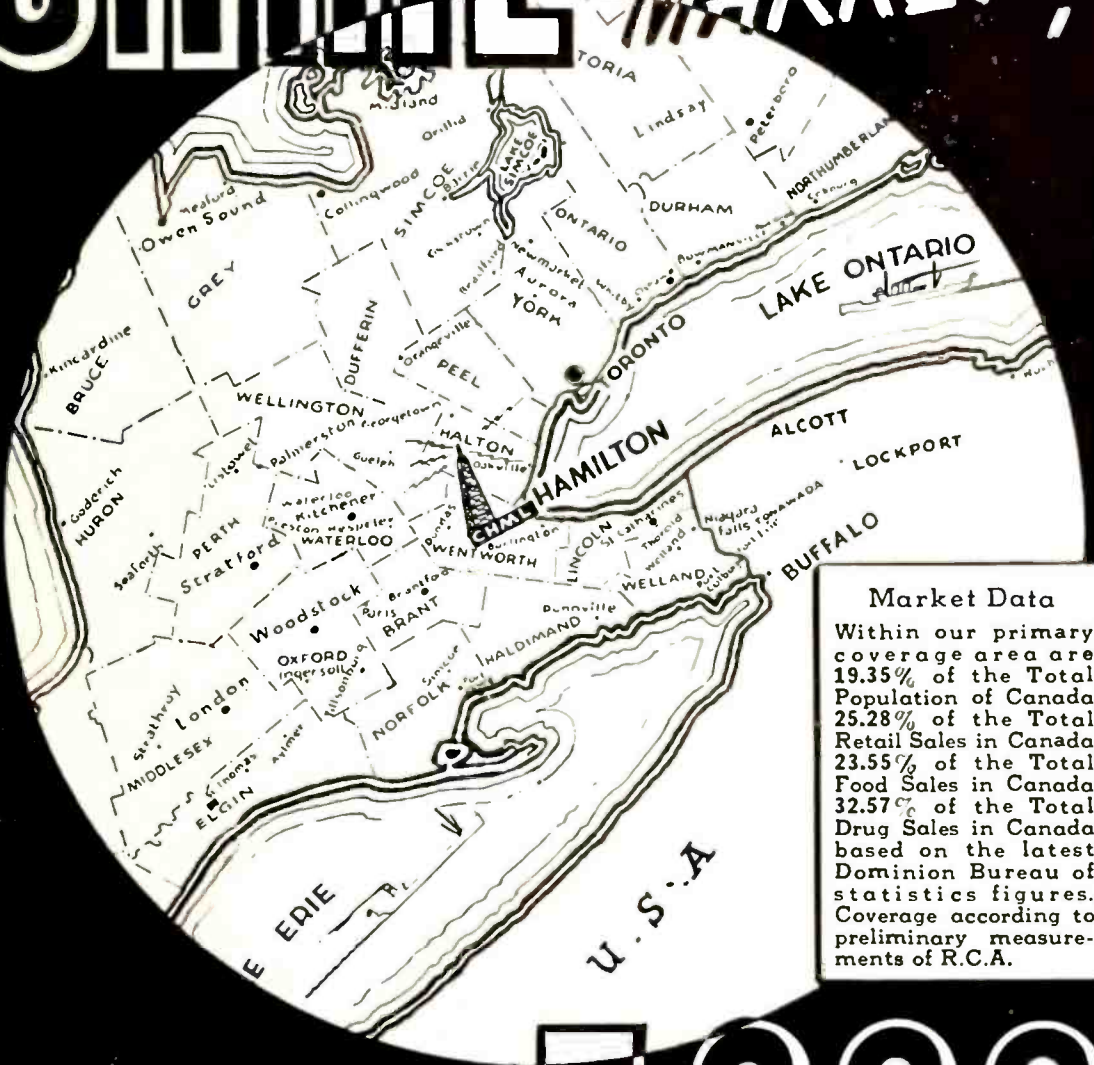
The ad-manager simply added a number of supplementary market stations to his present network programs.

Nobody loves 'em when they're right.

006 ★ 900 ON YOUR DIAL ★ 900 ON YOUR DIAL ★ 7

ON YOUR DIAL ★ 900 ON YOUR DIAL ★ 900 ON YOUR DIAL ★ 900 ON YOUR DIAL ★ 900 ON YOUR DIAL

CHML TOPS IN CANADA'S MAJOR TEST MARKET!



Market Data

Within our primary coverage area are

- 19.35% of the Total Population of Canada
- 25.28% of the Total Retail Sales in Canada
- 23.55% of the Total Food Sales in Canada
- 32.57% of the Total Drug Sales in Canada

based on the latest Dominion Bureau of statistics figures. Coverage according to preliminary measurements of R.C.A.

Represented By

- Metropolitan Broadcasting Service, Toronto, Ont.
- Horace Stovin Co., Montreal, Winnipeg.
- Adam J. Young Jr. Inc., New York, Chicago, Los Angeles.

5000 WATTS

HAMILTON - ONTARIO

ON YOUR DIAL ★ 900 ON YOUR DIAL ★ 900 ON YOUR DIAL ★ 900 ON YOUR DIAL

LOCAL PUBLIC SERVICE

pays off

PUBLIC service on local stations is worth while commercially in two ways.

In one case the pay-off is direct through the advertiser's actually sponsoring a community gesture. In the other case public service is profitable because it develops a bond between the station and the area it serves. The greater the bond, the greater the audience of the station and the better job it does for the man who pays the bills.

Recently The Katz Agency, station reps who are noted for going beyond straight time selling, decided to publish a dictionary of public service programming. The idea was to present a book that would enable stations to have at their finger tips all the known variations on "service in the public interest" theme. Each station was asked to list its outstanding public service program with full details on what it was, what it had accomplished, and all details that contributed to making it a topper. The book, it now develops, may never be published because the programs submitted fell into too few classifications.

However, despite the limitations of the survey, it uncovered the fact that there is plenty of public service being broadcast via commercial programs, and in many cases the commercial local public service program is the one that has done the finest community service.

Thirty-seven stations reported that their number one public service program was a farm show. Eleven of these were commercial. Of those that were sustaining, only 3 were available for sponsorship, the balance being "withheld from sale" because of a number of factors which ranged from the fact that the presentation revolved around the "county agent" who was unavailable for sponsorship to the station's wanting a sustaining record of service. While feed and milling companies logically predominate among sponsors of farm programs, they are by no means alone as sponsors of this type of air service. At KFRE, Fresno, California, for instance, the Saturday program is jointly sponsored by a bank, a milk co-op, and a cottonseed oil company. At WKY, Oklahoma City, Oklahoma, it's the local gas and electric company that pays the bills for the Save the Soil program. Proving that the non-sponsorship of a county agent is a local problem, Your County Agent is underwritten on KDLR, Devils Lake, N. D., by a clothing store, a farm machine supply house, and a drug firm. In Buffalo, N. Y., it's the Buffalo Housewrecking Company that pays the bills for half of the WGR Farmers' Musical Almanac.

Veteran job and question programs have been top commercial programs wherever they have been offered for sale. Among the 23 job programs selected by their originating stations as top-flight public service for veterans, 9 were underwritten. Over KIEM, Eureka, California, a wholesale fish firm found it profitable to pay for Jobs For Veterans. Twelve Vancouver, Washington, merchants combined to pay for a 3-time-a-weeker, Vets Unlimited. At WQAM, Miami, Florida, an appliance company paid the bills for Veterans Available, and thus reduced availability.

There was plenty of imagination used by the stations in these ex-service man broadcasts. A public service company on KVOR, Colorado Springs, was behind The Veteran Starts a Business. The mayor of Rock Island bought a G. I. job show on WHBF, after he heard the first broadcast. KNOW, Austin, Texas; WTAG, Worcester, Mass; KALE, Portland, Oregon; WCSC, Charleston, S. C.; KFRO, Longview, Texas; and WBAB, Atlantic City, N. J.; all producing top-notch job-getting shows and made them better by having them promoted by firms who had a personal interest in the shows because they sponsored them.

The same was true with the Vet Question programs, where the stations submitted as top-drawer material 25 programs of which

10 were underwritten and 15 were withheld from sponsorship. Of the 15 there were bids from sponsors for 7. In many cases, as in the case of the Free State Brewery of Baltimore, the advertiser accepted sponsorship credits as satisfactory and sold no products. The results in this case, as reported by the station, WITH, were more than okay. The check list of sponsored programs that answered veteran questions includes:

STATION	SPONSOR
KLPN Minot, N. D.	Men's clothing store
KDYL Salt Lake City	Anderson Jewelry
KGB San Diego, Calif.	San Diego Gas & Electric
WKNE Keen, N. H.	Participating
WCED DuBois, Pa.	DuBois Auto Sales
WRNL Richmond, Va.	National Biscuit
KFJZ Ft. Worth, Tex.	T. E. Mercer
WING Dayton, Ohio	Coca Cola Bottler
KTHT Houston, Tex.	Banks and Insurance Co's.

(Please turn to page 58)

" QUOTES "

"If you don't hear from that big delicious dinner you ate, everything's fine." (TUMS)

Pot of Gold, ABC, October 9, Roche, Williams & Cleary

"The size and shape of your pocketbook have nothing to do with the size and shape of your feet." (THOM MCAN)

Harry Clark (News), CBS, September 25, Neff-Rogow

"Don't work on your way to work." (AMERICAN TRANSIT ASSOCIATION)

Spotlight on America, MBS, October 4, Owen & Chappell

"Bumper to bumper service." (PURE OIL)

H. V. Kaltenborn, NBC, October 7, Leo Burnett Co., Inc.

"You can be a woman that men notice—or—you can be just a woman." (IVORY SOAP)

Mystery of the Week, CBS, September 25, Compton Advertising

"I'm here to groom hairs, not split them." (VITALIS)

Alan Young Show, NBC, October 4, Young & Rubicam

For Youngstown Coverage
it's **WFMJ**

OHIO'S 3RD
MARKET

WFMJ
Youngstown

MORE LISTENERS - MORE SALES - LESS COST

HOOPER STATION LISTENING INDEX OCT. '45-FEB. '46						
	WFMJ	A	B	C	D	ALL OTHERS
Mon.-Fri. 8 A. M.-12 M.	47.0	19.8	8.1	17.0	4.0	4.1
Mon.-Fri. 12 M.-6 P. M.	27.6	22.7	17.3	22.3	5.1	6.4
Sun.-Sat. 6 P. M.-10 P. M.	25.7	42.0	22.6	—	5.9	3.8
Sunday 12 M.-6 P. M.	34.8	20.0	12.6	17.9	6.1	10.5
Total Rated Periods	30.9	30.3	17.5	19.8	5.3	5.2

118,330
RADIO FAMILIES
(BMB)

\$267,408,000
RETAIL SALES
(Est. Sales Management)

SOON - 5 KW on 1390 KC

COMPLETE NEWS REPORTS
PRESS ASSOCIATION
UNITED PRESS
HEADLEY REED CO.
National Representative

WFMJ

AFFILIATE **ABC** NETWORK

A good habit...

is fully as hard to break as a bad one. For almost a quarter of a century Maritime Province radio listeners have been developing the good habit of listening constantly to CFCY, "THE FRIENDLY VOICE OF THE MARITIMES." This is a habit which Bureau of Broadcast Measurement proves it is hard to alter.

CFCY, according to BMM figures, has more listeners than any two other private stations in the Maritimes. Thousands of appreciative listeners write every month to CFCY, thanking us for an enjoyable and well balanced programme. Presented on a strong and efficient transmitter, your sales message will cost less and produce more sales per dollar on CFCY, Charlottetown. (K. S. Rogers, President and Managing Director.) Represented in U. S. by Weed & Co.; in Canada by All-Canada Radio Facilities.

LOCAL PUBLIC SERVICE

(Continued from page 56)

There were some problems with the sponsorship of veteran question programs, where the vets asked questions which put the sponsors on the spot. In at least two cases the advertisers stepped out from under. There was the case of the Lone Star Ice Delivery Co., who dropped The Voice of the Veteran over WOAI, San Antonio, Texas. The station agreed with the bow-out, in fact was happy to avoid the agency's or the sponsor's requesting right of censorship on the show. Another exit was at KYCA, Prescott, Arizona, where the Whipple Request Program was without a sponsor for a like reason.

There's a record of almost 100 per cent success in the sponsorship of "What's Doing in Town Today" type of program, usually known as a Bulletin Board. Out of the 29 programs reported in the Community Bulletin Board division, 16 were sponsored, 12 were withheld from sponsorship. There were plenty of bids for 5 out of that 12.

Not all the bulletin boards were devoted to things to do in town. There is a Stork News on WOMI, Owensboro, Kentucky, sponsored by an Owensboro Ice Cream and Dairy firm, and a County News Program, Calling Clark County, sponsored by merchants in local communities over KVAN, Vancouver, Washington.

The bulletin boards, those that were exhibited as the station's best public service and which were good enough to run the gamut of sponsorship, were set up on:

STATION	SPONSOR
KWIL Albany, Oregon	Ferguson's Men's and Women's Wear
WAGM Presque Isle, Me.	Summer's Fertilizer
WFVA Fredericksburg, Va.	Alex R. Klotz
WRRF Washington, N. C.	Furniture store
WRRN Warren, O.	Montgomery Ward
KRBN Bozeman, Mont.	Marshall Furniture Store
WSFA Montgomery, Ala.	Sweetheart Soap
KROS Clinton, Ia.	Excelsior Laundry
WLAP Lexington, Ky.	Martin's Blue Grass Fashions
WMBD Peoria, Ill.	Central Illinois Light Co.
KARM Fresno, Calif.	Mahon Furniture
KGOV Valdosta, Ga.	Luke Brothers' Department Store
WPAG Ann Arbor, Mich.	Green's Cleaners
WSBT South Bend, Ind.	Gilbert's Men's Outfitters
WBIG Greensboro, N. C.	Belk's Department Store
WEAU Eau Claire, Wis.	Farm Machinery

In the field of community promotion, a field in which a number of big and small stations have delivered unusual service,

half of the top programs submitted were sponsored. The others, those which had no billayers, were in many cases public service packages which obviously should not have a sponsor. Typical of these latter were the WCAU (Philadelphia, Pa.) Campaign for Better Drinking Water, and the Let George Do It of KALL (Salt Lake City) which set out to correct city ills.

However, there were many community promotion jobs done by advertisers. These included:

PROGRAM and STATION	SPONSOR
Rockford Radio Council WROK, Rockford, Ill.	Central Illinois Gas and Electric
Magic Valley Memories KTFL, Twin Falls, Idaho	Vacation Resorts
Orchids for the Clerk WASK, Lafayette, Ind.	Clark Floral Shop
Historic Site Ahead KDAL, Duluth, Minn.	Friemuth's Dept. Store
Norfolk on the Job KGIH, Norfolk, Va.	Southern Bank
Know Your Community WIKC, Columbus, O.	Lazarus Dept. Store
I Recommend WJLS, Beckley, W. Va.	Participating, 16 merchants

Generally speaking, in-school educational programs are not sponsorable, from CBS' American School of the Air, to the school program broadcast by KNET, Palestine, Texas. Thirty-seven stations submitted their public school programming as their best contribution. There were WBZ, The Westinghouse Boston, Massachusetts, station, the Philadelphia and Ft. Wayne stations, WKY and WOWO, of the same management, as well as WCAE (Pittsburgh, Pa.) in the big station-metropolitan class. And there were KSLM, Salem, Oregon; WMAJ, State College, Pa., and WDZ, Tuscola, Ill., representing the smaller stations.

Not even in-school educational programs, however, were without their commercials. The Rich Department Store in Atlanta has done a terrific job with a daily program which has highlighted what a sponsor can do without laying it on thick with advertising. Although Rich's program was submitted only by WGST as an outstanding public service, the program is sponsored over WALB, Albany; WGAU, Athens; WRDW, Augusta; WMAZ, Macon; WRGA, WTOP, Savannah; and WPAX, Thomasville. All, naturally enough, are in Georgia.

Basically, the reports made to the Katz Agency from over 500 stations indicated that sponsored public service is good for the people who listen, for the station which airs it, and for the sponsor who buys it. There's a dollar and cents public spirit credit that accrues to an advertiser who pays the bill and promotes his public service program. This report does not mean that the stations should be relieved of their responsibility of serving their public through service, but that it's good business for a bankroll to peel off for something that doesn't seem commercial on the surface. As long as it's a good show and a good service it's sponsorable.

Maestro of Charm—Maestro of Sales for You



JOHN ROBERT POWERS

*America's Foremost Authority
on Feminine Beauty*

IN NEW YORK
THE WJZ POWERS CHARM SCHOOL
(participating)

Monday through Friday—2:15 to 2:30 p.m.

COAST TO COAST
THE ABC POWERS CHARM SCHOOL
(Co-op)

*Contact your nearest WJZ, ABC spot salesman
or local ABC affiliate for further information.*

Results on WJZ Powers Charm School (participating)

One advertiser sold \$17,000 worth of books at a cost of less than 20% of retail sales, generally costs 40%.

3,500 women sent a dollar in advance for Powers Girl Bulletins.

232 women in one week requested sponsor's invitation on an initial \$10.00 sale which later averaged \$45.00 per sale.

66 women in one week requested specific information on a \$125.00 specialty item at an advertising cost of \$250.00. Agency says terrific.

More than 75,000 women have written to the program in six months time.

Results on ABC Coast to Coast (Co-op)

Department stores, specialty shops, jewelers, furriers and other retail outlets reporting great success with this program's first broadcast in June, 1946.

Television

The ABC Powers Charm School is also televised by the American Broadcasting Company each Thursday evening from 8 to 8:30 p.m. and is sponsored by Chernow, Inc., on behalf of its 106 fashion accounts.

*Write, wire or phone for additional information on other live, transcribed and
televised programs conceived and produced by:*

Kaye-Martin Productions, Inc.

36 West 44th Street, New York 18, N. Y., Murray Hill 2-8198-9

Publicity!

AT THE NETWORKS

NETWORKS no longer sell their publicity departments while selling time, but knowing what a broadcasting chain's public relations department can and will do for a sponsor's program is still important. It's every network's job to do everything within its power to build a good press for the shows that it carries. The better an advertiser and his agency works with the web build-up men, the easier it is for a program to build an audience. Publicity won't make a bad show, but it sure as hades helps build a good one, and it often makes a mediocre airing earn its way. Not every network is as well equipped, with man power or budget, as its competitor. . . . but each of the four tries its best. If a sponsor is foresighted enough to add a photogenic girl to a cast, it'll win his bankrolled time more acceptance than a cast that's geared for microphonics alone. If he gets his guest stars booked far enough in advance, they'll reap a bigger harvest of listeners than they ever will when they're announced the day before the broadcast. This report on network operations is as valuable as a sponsor makes it.

NETWORK PUBLICITY OPERATIONAL CHART

PUBLICITY SERVICES	ABC	CBS	MBS	NBC
Publicity Director. Assistant	Earl Mullin Art Donegan	George Crandall * Arthur Perles	Jim O'Bryon Frank Zuzulo	Sydney H. Eiges Thomas E. Knode
Internal Publicity Department meet- ings	Regular meekly meet- ings to discuss pub- licity problems.	When special events are to take place on a show, meeting is held for exchange of ideas.	Meetings held immedi- ately after signing of new show to dis- cuss publicity possi- bilities, lay out cam- paign, plan release dates for stories, ideas for magazines and syndicates.	Weekly meetings to discuss problems and plans for new pro- grams and premieres.
Joint meetings with clients, advertising agencies, independ- ent press agents . . .	Writer assigned to new commercial show meets with sponsor and agency to discuss publicity and promo- tion plans.	Writer, magazine, trade, fashion, pic- ture editors meet with agency to fam- iliarize themselves with program format and to explore pub- licity possibilities.	Writer and publicity director meet with agency to discuss plans for program.	Publicity department and agency meet to formulate publicity and promotion plans.
Daily News Report— containing advance, premiere, biographi- cal, and news stories on new and contin- ing commercial shows	Released to major daily newspapers and important weekly publications.	Released to major daily newspapers and important weekly publications.	Released to 575 publi- cations. Late correc- tions sent by confer- ence call, wire and teletype.	Released to more than 2,000 publica- tions. Also contains future book, carrying program details for as much as 3 to 4 months ahead. Daily corrections by mail or wire to 600 news- papers.
Editor	Henry Lewis	Hank Warner, copy editor.	Jack Doyle, press desk head.	Leo Hershdorfer, copy editor.
Photo facilities Editor	Free lance photogra- phers. Bert Schwartz.	CBS studios. Walter Siegal, mana- ger, photo division.	Harold Stein studios. Gerry Foster, editor.	NBC studios. Sid Desfor, editor.
Trade publicity Editor	Jack Pacey.	Michael J. Foster.	Mike Jablons.	Josef Dine. Jim Miller, assistant.
Clip Sheets Editor	Weekly Picture Sheet, with glossies and mats, to 500 publica- tions. Bert Schwartz.	Picture Page with mats, to 500 publica- tions. Glossy pub- licity pictures re- leased weekly. Joe Sage.	Weekly "Flash Fea- ture Service," resem- bling newspaper syn- dicate mailing with cartoons, quizzes, sent to 450 publica- tions. Glossies and mats to special list of publications. Jack Skinner.	Weekly News Fea- tures glossies to 500 publications; mats to 2,000. Mats and photos accompanied by feature stories. Leo Hershdorfer.

PUBLICITY SERVICES	ABC	CBS	MBS	NBC
Fashions	Fashion pictures used in clip sheet. Special mailings on stories.	Weekly Woman's Page, with fashion pictures and column, sent to 350 publications. Also special mailings on stories.	Fashion pictures used in "Flash Feature Service." Special mailings on stories.	Bi-weekly fashion service, in which NBC stars model simple fashions which average woman can copy, sent in mat form to 1000 publications; glossies to about 500. Special mailings on stories.
Editor	Nancy Phillips.	Helen Bratrud.	Gerry Foster.	Dorothy Collins.
Magazines and syndicates—placing feature and picture stories in local and national publications.	Nancy Phillips, women's magazines.	Dorothy Lefler, magazines. Ethel Kirsner, syndicates and special articles.		Jim McLean. Al Kastner, assistant.
Column Contact — works with radio and syndicated columnists, placing news and gossip items about shows and shows	George Fleming, general magazines and columnists.	Ethel Kirsner.	Mike Jablons.	column contact man writes special personalized letter to major radio editors, with advance news of forthcoming programs, gossip and information not easily available to editors far from New York, Chicago and Hollywood.
Exploitation — ties in with stores, theatres, movie companies, window displays, national organizations.	Writer assigned to each show responsible for exploitation ideas.	All publicity department members responsible for ideas on assigned shows.	Bob Wilson, also assigned to columnists.	Sam Kaufman.
Music	Program stories in daily releases. Special mailings on important stories.	Weekly music round-up sent out with releases. Special mailings on important stories.	Program stories in daily releases. Special mailings on important stories.	Weekly music round-up sent to music editors, critics, journals with complete details of all music programs about 10 days in advance.
Editor	Harold Strickland.	Margaret O'Connell.		Leonard Meyers.
Religious news	Program stories in daily releases. Special mailings on important stories to religious publications.	Program stories in daily releases. Special mailings on important stories to religious publications.	Program stories in daily releases. Special mailings on important stories to religious publications.	Program stories in daily releases. Special mailings on important stories to religious publications.
Food, science, educational, women's page, sports stories	Mailings to special lists when newsworthy stories occur.	Mailings to special lists when newsworthy stories occur.	Mailings to special lists when newsworthy stories occur.	Mailings to special lists when newsworthy stories occur.
Teletype service to newspapers and syndicate offices	Service maintained to ten New York dailies and to syndicated news services.	Service maintained to ten New York dailies and to syndicated news services.	Service maintained to ten New York dailies and to syndicated news services.	Service maintained to ten New York dailies and to syndicated news services.
Teletype service to other cities of network	Chicago, Hollywood.	Chicago, Hollywood.	Chicago, Hollywood.	Washington, Chicago, Hollywood.
Special Services		Road man promotes new show by personal calls on station publicity departments and local newspapers. Special feature stories sent to editors on "exclusive in your city" basis for Sunday release.	Personalized editor service in Hooper cities — serviced with special material for local placement. Publicity Department available to sponsor and agencies for special services.	Weekly newsletter to station publicity directors with information on forthcoming programs. "Your Weekly Reporter," 15-minute program, utilizes radio for publicity. All programs and stars receive frequent mention.
Other personnel ...	Judy Cortada, public service; Bud Stimson, night coverage; Stan Warren, news and special events; Dick Osk, features, re-write; Kay Burr, John D'Aiutolo, Jack Forbes, Ed Barnes, general.	Michael Boscia, manager of operations; Charles F. Pekor, assistant to the director.	Elaine Newlin, programs; talent; Win Goulden, sustaining programs and departments; Dan Schwartz, night coverage (3 times a week).	Stephen De Baun, NBC-UN writer; Arthur Oppenheimer, assistant copy editor; Helen Leaf, Roselle Hubel, Henry Moore, Priscilla Campbell, Al Cammann, Betty Foulk; writers; Dwight Worthy, night press supervisor.
Television publicity	Don Giesy.	Jim Kane.		Allan Kalmus.

TELEVISION AND SPONSOR

(Continued from Page 26)

velop a formula for selling through video. No one expects that sorcery will deliver advertising results in any medium without experimentation. "Test runs" are inexpensive now. And networks and stations have regularly established plans for making the tests make sense. The American Broadcasting Company works with Richard Manville, in surveying the audience. The Columbia Broadcasting System, under the direction of Dr. Donald Horton, conducts "panel studies" on practically every show produced on WCBS TV (formerly WCBW). Audience reactions are, therefore, available for study in developing an approach to getting that dollar, via pictures that fly through the air. (A typical panel being questioned by Dr. Horton is seen at the bottom of the page together with an excerpt from a program report.)

The real reason why so many leading sponsors and new sponsors have used the pictorial medium is none of the foregoing. Today television is a magic selling word, and the by-product of presenting a video program is promotion . . . promotion that produces cash returns for savings large enough to pay off and justify being in the medium.

DUAL PURPOSE PICTURES

If the program is basically built of motion pictures then these very pictures have been found to be the best "entertainment" that a big corporation can offer its sales meetings. U. S. Rubber uses every motion picture taken for its video program for the sales promotion and has found that the pictures cost them 25 per cent of what they'd cost if they were especially taken for promotional use. The tag "shown in television" adds a news value that isn't available any other way.

Any product that's "been shown on television" is more saleable. Video is the only advertising medium which adds a "fashion appeal" to the products presented through it. In many cases (like Aquatogs) it's the keystone of a visual advertising campaign . . . and it works. How a sweater and windbreaker were given the "television touch" is shown in the Brooks Brothers show window on the bottom of the second page of this report. A window in a John David men's store on Fifth Avenue, New York, stopped better than 7,000 pairs of eyes in one day.

Every television window, even though all of them with receivers used in the displays have been static without any shows being seen on the face of the tubes, has been rated "tops" in their display appeal.

MAGIC AD-WORD

Not only does television add an extra fillup to show windows and in-store displays but when the magic word of video is added to newspaper and magazine advertising, readership surveys indicate that it adds as high as 100 per cent readability—

the word alone (well displayed) adds at least 10 per cent in reading interest.

STILL MAGNETIC

Despite the multiple false starts, air pictures are just as magnetic as they ever have been—when their by-products are used. However there is no direct sale impact from the actual scanning of programs. That's because in Philadelphia there are a maximum of 100 sets in actual working order, in Chicago there are less than 500, in Los Angeles there's only a guess but the maximum is said to be less than 75. In Schenectady, home of General Electric, there are less than 200. Washington, D. C., has a few sets but 50 would be a high figure. Metropolitan New York has about 5,000 sets around town, with a maximum of 3,500 receivers in working order, many of which are located in veterans' hospitals. Even if any program had 100 per cent of the receivers in any area tuned to it, the sample would be so small, that "results" could be but a dream.

That it's going to be a great selling medium, black and white or color, can't be questioned. There's nothing wrong with the medium that 100,000 receivers won't cure.

PIED PIPER CONTESTS

(Continued from Page 29)

publicity) at about five cents on the dollar, even though they're paying a little under four times that if the percentage of actual cash outlay alone is figured. That's because of the free air promotion, the station work on the selling, and the point-of-sale impression, which can't be estimated in cash.

The only factor that can't be reported upon before the ABC Adventure Hour fanfare is sounded is the actual rating (listening) increase that will accrue to each of the programs.

MBC promotion of its children's show line-up is simplicity itself. Mutual feels that it has the programs—Superman, Buck Rogers, Captain Midnight, Tom Mix, Hop Harrigan, and The Adventures of the Sea Hound—and expects that they'll grab the audience competitively without too much build-up. It's the Edgar Kobak (President of MBS) theory that the right program requires promotion only before it hits the air. After it's made its microphonic bow, "the program," says Kobak, "must itself have what it takes to win an audience."

MBS will start its 1946-47 promotion with Hallowe'en. The feeling is that this holiday is one that permits the youngsters to let themselves go—with the approval of dad and mother. Masquerade parties are planned in most Mutual station cities, with awards for the best "Superman" costume as well as the best costumes for any or all the other characters who appear on the air at MBS kidtime. Wagons will tour the towns filled with Buck Rogers, Captain Midnights, and a host of other characters who will come to masked life for the evening. The idea is to take over the fun-day and make it a Mutual kid show rumpus.

The general MBS moppet promotional plan started with plugs directly after the Gillette World Series broadcasts, with the idea that MBS hits its top audience during the games and that's the time to reach the short pants if not the petite female of the species.

Mutual will follow this with a promotion built around a "typical American boy" and how he listens—to MBS kidshows. It's expected that the t.a.b. will serve as a focal point around which agencies, sponsors, and network will build a continuing appeal.

Kid show promotion on the part of ABC and MBS will spark hundreds of like local promotions throughout the nation—they've gone to the juveniles to promote listening. That's where kid listening begins.



The Finest Name in Transcriptions

TELEWAYS OF HOLLYWOOD

**You'll Want These Shows! They'll
Build Audience! Sell Merchandise!**

**"STRANGE
WILLS"**



Starring

WARREN WILLIAM

and an All-Star Hollywood Cast Including

**Lurene Tuttle, Howard Culver, Will Wright,
Carleton Young, Peggy Weber, Perry Ward,
John Brown, Dorothy Scott, Hal Sawyer**

Stories behind strange wills that run the gamut of human emotion. A half hour series—delightfully entertaining . . .

Suberbly directed by Robert Webster Light.

**"Sons of the
PIONEERS"**



**AMERICA'S FAVORITE
SINGING GROUP**

with Bob Nolan

Singing the songs all America loves! Folk songs, ballads, westerns, spirituals and barbershop harmony! You're hearing them on the network—you've seen them in over 100 movies—now get this quarter-hour strip for your station.

**"MOON
DREAMS"**



Starring

MARVIN MILLER

with

**WARREN WHITE — Newest Singing Sensation
DEL CASTILLO at the Whispering Hammond
IVAN EPPINOFF & his Romantic Violin**

Your call to romance! The relaxing show—produced by Jack Holbrook in ¼ hour strips. MOON DREAMS puts your audience in a buying mood! It will be the bright spot on your program schedule.



WRITE OR WIRE FOR FREE* AUDITION PLATTERS

*Free for a 30-day period. After which time you will be billed at \$2.50 per platter which—upon the return of the platters to Teleways of Hollywood—will be refunded or credited to your account.

N. A. B. Convention — Chicago
October 20-24

VISIT OUR DISPLAY AT THE
PALMER HOUSE. . SUITE 861

TELEWAYS RADIO PRODUCTIONS, INC., OF HOLLYWOOD
8949 SUNSET BOULEVARD, HOLLYWOOD 46, CALIFORNIA



MR. SPONSOR ASKS :

“How far should a sponsor go in publicizing, promoting, and advertising a radio program?”

Joseph Allen,
v.p. in charge of Advertising
Bristol-Myers Company

The Picked Panel answers:

A network president, and an independent radio station manager as well as a network advertising boss, an advertising agency v. p. and a noted researcher join the first panel to answer MR. SPONSOR'S question, with no holds barred.



The sponsor who rolls the drums for a premiere broadcast and then lets the promotion ton toms die away in the night is almost certain to be losing money on his original invest-

ment. Promotion is the fire insurance needed on a million dollar property, and I've seldom met the man who let his insurance lapse after the first week of operation.

At CBS and currently, Kenyon & Eckhardt, my policy has been to urge our clients to promote their shows while they were on the air. Budget-wise, promotion represents but a small fraction of a yearly cost figure for time and talent. I will cite just one example, a program called County Fair, which is sponsored by the Borden Company. The publicity and promotion budget on the show runs about three per cent of total cost. To date, the Borden Company has received more than \$750,000 of measured free space on that show, including two spreads in *Life*, nine stories in *Time* and *Newsweek*, and layouts in many other major publications.

Any sponsor who doesn't gamble for that kind of return on a small investment is ill-advised. Promotion is the payoff for programs—and good programs need good promotion!

WILLIAM LEWIS,
Vice-President,
Kenyon & Eckhardt

Obviously a sponsor should spend for publicity, promotion and advertising as much as his budget warrants in a local situation. However, the national sponsor

ordinarily cannot probe the local advertising, promotion and certainly not the local publicity factors. He has bought radio time on a listener circulation or performance basis and stands on that basis.

However, many sponsors have given promotion aids, advertising aids to the local program in the same way they have given sales aid to the product in the local stores. It has paid off.

When a sponsor buys a long established program, obviously he needs less promotion than for a new program built to his local specification.

How far sponsors should develop the local situation, promotion, ad and publicity-wise should be determined by the radio station in that area, which knows the local newspapers, bill posting and other factors involved.

BERNICE JUDIS,
General Manager,
W'NEW



I have no business trying to answer this question. Our job is to measure the audience. But we would never have gotten anywhere stick-

ing to that point of view, so here goes.
If the radio program has merit it should



be backed continuously with every form of promotion, as is every form of entertainment and information with which it competes for the public's time and attention. The reason is basic:

A "Table of Contents" directs the public *what* and *where* to read in magazines and newspapers. In radio you need to know not only *what* and *where* but *when* to find the program you want to hear. Radio provides no "Table of Contents."

Newspaper logs (not provided by radio but by a competitive medium) are frequently incomplete and are inaccessible to all of the people some of the time and some of the people all of the time.

Obviously the problem of *what*, *when* and *where* is solved for the individual when a fixed listening habit is formed. But there is no well-conceived, well-produced program outside the "First Fifteen" on which the potential audience which can be tapped is not larger than the actual audience revealed by the rating.

Until sponsors and networks get together and periodically produce a schedule, or program log, for the listener to hang on the tuning knob of each of his radio sets, network program promotion of one form or another has to carry the whole load.

C. E. HOOPER,
C. E. Hooper, Inc.

How far a sponsor should go in 'publicizing, promoting and advertising' his own program is a matter of judgment and objective. What is the competition? Is it a new show? What is the reasonable expectancy rating-wise? These are important factors for a sponsor to consider. And they are, of course, dependent upon the product . . . which is the program. All the promotion in the world won't get a good rating for a mediocre show . . .



ing to that point of view, so here goes.
If the radio program has merit it should

certainly not a consistent rating. A new show, or a tried show in another time period on the same or another network—these may need more promotion than the top show that has been in the same time-slot on the same network for a period of years. New competition, as I have said, cannot be overlooked regardless of the age or quality of the show.

Like everything else, 'how much promotion' depends on a lot of factors and it is not easy to generalize. But there is one generalization that can be made: the network provides the facilities, the station provides the signal strength. It is up to the sponsor to provide the program and as much promotion and advertising as is necessary, depending on factors enumerated above, to support the over-all promotion efforts of the station and the network. A good show can always get more listeners and more and more sponsors are utilizing major media to get those additional listeners."

CHARLES E. HAMMOND,
Promotion and Advertising Director,
National Broadcasting Company



Promotion and publicity can deliver the "first" audience. From then on it's up to the program to hold and deliver its own audience. The more that's put into the air

show, the bigger the audience, the better the rating and the sales which broadcast time will produce. Promotion and publicity cannot improve a show. It can sell a good show but never a poor one.

Publicity and promotion can and should be a continuing operation to inform the public of the fact that the program is on the air. The listener relations job is never done.

Generally speaking the money that pays off best is that which is spent on the air show itself. That's the best kind of promotion, publicity and program advertising that can be done.

EDGAR KOBAK,
President,
Mutual Broadcasting System

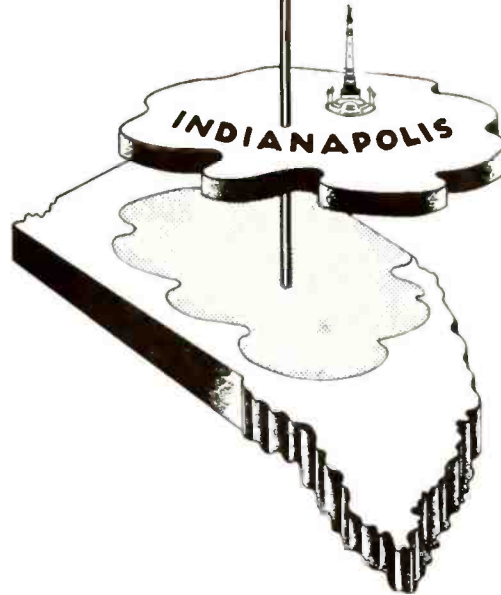
A.M. - Don Hollenbeck on WJZ, New York, razzes a Marlin Blade transcription.

P.M. - Don Hollenbeck is fired.

Next Week - Don Hollenbeck is making e.t.'s for Marlin.

Indianapolis

IS HALF A STATE!



● Central Indiana is ONE BIG CITY! More than half of the state's citizens live within fifty miles of Indianapolis which is easily accessible to them by automobile, train and bus.

Like their Indianapolis cousins, these Hoosiers listen to Indianapolis radio stations, buy merchandise in the city's stores, throng to the famous Circle to attend the legitimate theatre. Market-wise, they are an important part of the enormous Indiana family influenced by the Capital City.

WFBM has been serving Indianapolis and central Indiana for more than 24 years. WFBM was the first radio station in the state, and it is still first in popularity in Indianapolis. (Hooper Index for June-July). WFBM's primary coverage area coincides with Indianapolis' 50-mile trading area.

WFBM BASIC AFFILIATE: Columbia Broadcasting System
Represented Nationally by Katz Agency

MONTHLY TABULATION OF NETWORK CONTESTS AND OFFERS

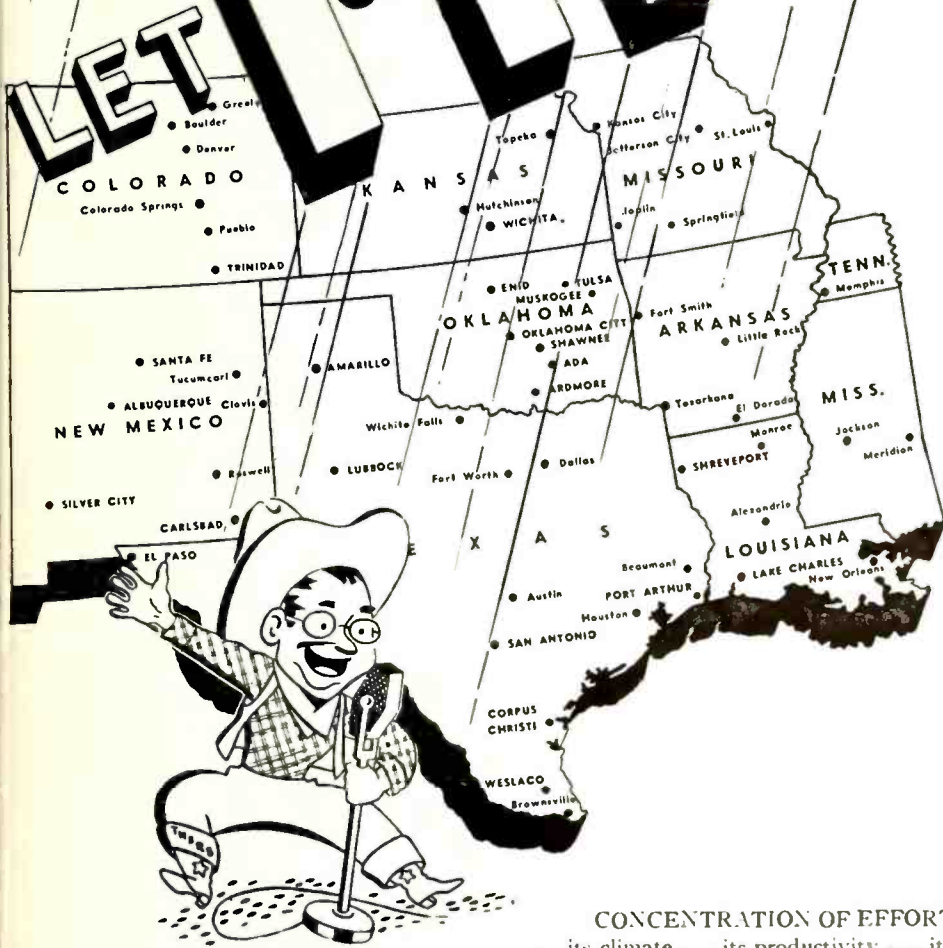
Premiums and contests are still a good check of the efficacy of a broadcast program. Current offers and their 'terms' on the nets are tabulated for the first time, in this report

Sponsor	Product	Program	Day & Time	Offer	Terms	Net	Duration
AMERICAN HOME PRODUCTS CORP.	Kolynos & Bisodol	Romance of Helen Trent	Mon thru Fri 12:30-12:45 pm	"Golden" earrings	Send 25c and Kolynos label to program	CBS	Offered 23 Aug 2-4-6 Sept will continue
CARNATION CO.	Carnation Milk	Carnation Contented Hour	Monday 10-10:30 pm	Baby Book	Write sponsor or station	NBC	17 Sept '45
	Carnation Milk, Friskies Oog Food	Lone Journey	Mon thru Fri 10-10:15 am	Friskies Book	Write sponsor	NBC	3 Apr '45
CARY SALT CO.	Cary Salt	The Shadow	Sunday 5-5:30 pm	\$100 lady's gold wrist watch	Write letter-entry of 100 words or less on new uses of Cary Salt. Address sponsor at stations	MBS	8 Sept '46
COLGATE PALMOLIVE PEET	Palmolive Shave Cream	Can You Top This?	Saturday 9:30-10 pm	\$10 to \$25	Jokes sent to program and used win \$10, plus \$5 each time studio laughter at other jokes fails to top senders'. Jingles about product, if used, win \$10	NBC	3 Oct '42
EQUITABLE LIFE ASSURANCE SOCIETY	Insurance	This Is Your FBI	Friday 8:30-9 pm	Card listing Social Security benefits	Postcard to sponsor at station	ABC	5 July '46
GENERAL ELECTRIC	Household Appliances	General Electric Houseparty	MWF 4-4:25 pm	Booklet "Planning Your Home for Better Living Electrically"	Get for 25c from dealer, or send 25c to M. C.	CBS	Offered 2-19-21-23 Aug 2-13 Sept will continue
GENERAL MILLS	Softasilk cake flour	Betty Crocker	Mon thru Fri 1:27-1:32 pm	Free booklets on homemaking	Send name to Betty Crocker at sponsor	NBC	30 May '38
	Breakfast Tray, Gold Medal flour, Kix	Women in White	Mon thru Fri 2:32-2:45 pm	5 water-proof paper place mats	Send 25c and Betty Crocker picture from Breakfast Tray to sponsor	NBC	7 Oct '46 to 18 Oct '46
	Gold Medal flour, cereals, Betty Crocker soups	Betty Crocker	Mon thru Fri 10:25-10:29 am	Booklet "Better Meal Planning for Happiness"	Send 10c to sponsor	ABC	12 Aug '46
HASTINGS MFG. CO.	Piston Rings & Casite	Right Own Your Alley	Sunday 4:30-5 pm	\$100 cash	Awarded to listener submitting question used on air. Send entry to local station	ABC	7 June '46
HUNT FOODS, INC.	Tomato Sauce	What's Ooin' Ladies?	Mon thru Fri 2-2:25 pm	Gas Range to "outstanding mother of week." Gift to winning letter writer	Write letter-entry about outstanding mother to M. C.	ABC	14 Jan '46
INTERNATIONAL HARVESTER CO.	Institutional	Harvest of Stars	Sunday 2:30-3 pm	Booklet "Soil—A Foundation of Health" and others	Send name to sponsor at network	NBC	8 Sept '46
KELLOGG CO.	All Bran & Pep	Breakfast in Hollywood	Mon thru Fri 11:15-11:30 am	Orchid Pin	Send box-top and 10c to M. C. at sponsor	ABC	9 Sept '46
MANHATTAN SOAP CO.	Sweetheart soap, Blu-White (rinse)	Strange Romance of Evelyn Winters	Mon thru Fri 10:30-10:45 am	Replica of "Caesar & Cleopatra" love-token clip worn by Vivien Leigh in movie	Send letter "B" from Blu-White package with 25c to program	CBS	6 Sept '46
MARS, INC.	Candy	Dr. I. Q.	Monday 10:30-11 pm	Up to \$250 cash plus bonuses	Send program 6 statements to be answered yes or no; send 9 biographical identity clues to famous personality. Judge selects winners	NBC	10 Apr '39
PET MILK SALES CO.	Pet milk	Mary Lee Taylor	Saturday 10:30-11 am	Booklets "Easier Cooking for 2, 4 or 6" "Your Baby"	Write local station or sponsor	CBS	7 Sept '45
PROCTOR & GAMBLE	Ivory Soap & Crisco	Glamour Manor	Mon thru Fri 12-12:30 pm	Constance Bennett Complete Beauty Bar	Send unusual questions to M. C. Premium awarded if used on air	ABC	1 July '46
PURE OIL CO.	Oil & gasoline products	H. V. Kallenborn	Mon thru Fri 7:45-8 pm	Booklet "So You're Going to Drive" and others	Free from Pure Oil dealer	NBC	27 May '46
QUAKER OATS	Aunt Jemima Pancake Flour	Ladies Be Seated	Mon thru Fri 3-4:30 pm	Electrical Household Appliance	Send audience participation stunt to program. Judge selects winner daily	ABC	6 May '46
REVERE COPPER & BRASS CO.	Institutional	Exploring the Unknown	Sunday 9-9:30 pm	Booklet on subject of each broadcast	10c each; 13 for \$1. Address sponsor	MBS	8 Sept '46
RONSON ART METAL WORKS	Ronson Lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used. Two table lighters if questioners are stumped. Grand prize, table lighter with matching silver plate cigarette chest	Send subject about which 20 questions may be asked to program. Wins premium if used	MBS	6 July '46
SCULL, INC.	Boscul Tea	A Present from Hollywood	Sunday 3:30-3:45 pm	Item from movie set of picture reviewed on program	Complete in 25 words or less. "I like Boscul tea because . . ." Send entry to sponsor	ABC	8 Sept '46
TEEN-TIMERS, INC.	Dresses & Cosmetics	Teentimers Show	Saturday 11-11:30 am	Twelve Teentimer dresses (one for each month of year), nine prizes, one dress each	Look at week's Teentimer styles in local shop. Write entry-letter to 75 words on style favored and why. Address sponsor	NBC	24 Aug '46
WESTINGHOUSE ELECTRIC CORP.	Household Appliances	Ted Malone	MWF 11:45-12 am	\$5 to \$50 cash	Prizes for original poems selected for Malone's Between the Bookends page in Radio Mirror. Send to program	ABC	10 June '45
WHITEHALL PHARMACAL CO.	Kolynos toothpaste	Give & Take	MWF 4:30-5 pm	Pair of Forget-me-not Perfume Earrings	Send 25c plus Kolynos carton or liner from tooth powder cap to program	CBS	Offered 2-4-6 Sept will continue
WILLIAMSON CANOY CO.	Oh! Henry	True Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from "True Detective Mysteries"	Notify FBI and True Detective Magazine of information leading to arrest of criminal named on broadcast	MBS	3 Mar '46
WOODBURY CO.	Woodbury Beauty Cream & Powder	Louella Parsons Show	Sunday 9:15-9:30 pm	Sample of products	Send name to sponsor	ABC	9 Sept '46

Concentrate on this
BRIGHT MARKET

The Middle West and the Great Southwest
"SPOT" YOUR SPOTS
WHERE THEY'LL PRODUCE RESULTS

LET



- KADA—Ada, Oklahoma
- KVSO—Ardmore, Oklahoma
- KCRC—Enid, Oklahoma
- KBIX—Muskogee, Oklahoma
- KSWO—Lawton, Oklahoma
- KTOK—Oklahoma City, Okla.
- KGFF—Shawnee, Oklahoma
- KOME—Tulsa, Oklahoma
- KGGM—Albuquerque, N. M.
- KVSF—Santa Fe, N. M.
- KANS—Wichita, Kansas
- KGNC—Amarillo, Texas
- KTBC—Austin, Texas
- KFDM—Beaumont, Texas
- KEYS—Corpus Christi, Texas
- KROD—El Paso, Texas
- KFYO—Lubbock, Texas
- KTSA—San Antonio, Texas
- KRGV—Weslaco, Texas
- KSFT—Trinidad, Colorado

SOUTHWEST NETWORK

- KROD—El Paso, Texas
- KAVE—Carlsbad, N. M.
- KSIL—Silver City, N. M.

GENERAL OFFICES:

- Amarillo, Texas
- New York
- San Francisco
- Chicago
- Hollywood
- Dallas
- Seattle

Taylor-Howe-Snowden
Radio Sales

CONCENTRATION OF EFFORT . . . T.H.S. knows its markets . . . its people . . . its climate . . . its productivity . . . its industries . . . its peculiarities . . . and its broadcasting facilities and effective coverages. That's why T.H.S. provides an invaluable service to YOU—T.H.S. concentrates its efforts . . . its knowledge . . . its services. And that's why you should always let T.H.S. assist you or your agency when preparing schedules for these rich, responsive, permanent markets. Facts, up-to-the-minute data, furnished without obligation to you!

FORJOE & CO.

NEW YORK • PHILADELPHIA
WASHINGTON • PITTSBURGH
CHICAGO • LOS ANGELES
SAN FRANCISCO

*A
New SPONSOR
is always
Welcomed
by
CJOR
Vancouver
Canada*

5000 watts 600 Kc.

*Representative:
Adam J. Young Jr., Inc.*

KNOW THE PRODUCER



Frank Hummert

He sells merchandise, not casts or programs

MORE damned than any other commercial program man, Frank Hummert never-the-less delivers more sales per program dollar than any other stopwatch holder. It doesn't matter whether it's David Harum (see Bab-O Ad-\$\$\$ page 4) or Manhattan Merry Go Round, there's never an attempt in the Hummert factory to make the program or its stars the product being advertised.

Frank Hummert and his wife Anne keep their fingers on the plots as well as the Hooperatings of each of their shows. They show very little disposition to worry because their evening program babies seldom if ever (except in the summer) turn up in the "First Fifteen." The Hummerts, on the other hand, want their daytimers among the "Top Ten" serials.

Hummert points out that broadcasting delivers the most accessible entertainment package in the world and that accessibility is as important as the program itself. He has held on to key airtimes like the 9 to 10 p.m. Sunday slot for years, although his programs have seldom retained the audiences delivered to them by previous programs. A 14.5 Edgar Bergen rating becomes a 9.5 when it reaches Manhattan Merry Go Round. How well Hummert has his exact audience measured is indicated by the fact that he holds the 9.5 for his second Sunday night tune show, Bayer's Album of Familiar Music.

Hummert is a businessman as a radio producer. When AFRA (the radio performers' union) was founded, Hummert, more than any other producer, was responsible. His production line technique had aroused the actors. Yet when the union was formed and the closed shop set, his costs didn't go up perceptibly, because he had been paying better than average scale to his "regulars" all the while. He didn't require as much rehearsal time as the next producer, because once each character was set all the lines fitted the characters as perfectly as the clothes they wore. AFRA is still trying to find a way to make serials pay actors more.

Hummert goes right on depending on human frailties to build his audiences and people his productions. When he comes to the conclusion that the dialers, his dialers, are ready for better things through their loud speakers, he'll provide them. His production job, he reasons, is to produce audiences to be sold.



**UNCLE SAM'S WEIGHT
IS SHIFTIN'**

SOUTH

**FOR COVERAGE OF THE NO. 1 MARKET
IN THE SOUTH'S NO. 1 STATE ●●●**

WSJS

NBC STATION FOR WINSTON-SALEM, GREENSBORO, AND HIGH POINT

Represented by Headley-Reed Co.

WMIT

WINSTON - SALEM

- **PIONEER FM STATION OF THE SOUTHEAST**
- *From Mt. Mitchell on the Crest of the Blue Ridge Mountains*



"HI! JINX."



First of WEAF's great new shows

Since 1828, Webster's Dictionary has defined *jinx* as: "a charm; a spell . . ." Now WEAF offers you the 1946 *JINX*: personified charm; audience spellbinder.

She's Jinx Falkenburg—most famous of the "fabulous Falkenburgs". . . Cover model . . . movie and radio star . . . sports-woman . . . USO trouper . . . housewife.

Her husband is "Tex" McCrary—former editorial chief of the New York Mirror . . . now executive editor of "The American Mercury". . . author . . . star of newsreel features . . . recently Lt. Colonel, United States Army Air Forces.

They make an All-American couple, and combine their individual popularity and talents each weekday at 8:30 A. M. on the new WEAF hit feature, "Hi! Jinx."

For a breezy half-hour, listeners join them in "covering" and "discovering" the most fascinating city in the world—New York. In a lively interchange of worth-while ideas, the unsophisticated, highly publicized young pair discuss the problems of the times . . . visit with their famous friends . . . devote one session each week to the youth of the New York area. It all spells a fast-paced vehicle for sales.

"Hi! Jinx" is available. Sponsors may buy units of three or more 15-minute broadcast segments a week on this, the first of a series of great new WEAF shows for America's No. 1 Market.

Write, phone or wire to WEAF, or your nearest Spot Sales representative.



NBC's Key Station • New York

WEAF



50,000 watts • 660 kc.

Represented by NBC SPOT SALES

**to the man
who has
something
to sell to
sponsors
and their
advertising
agencies
in
1947**



*For buyers of
broadcast advertising*

**is tailor-made
for your advertising message**

Maximum readership and minimum waste circulation is yours when you advertise your station or broadcast advertising service in SPONSOR. Three out of every four copies go to sponsors, radio-minded account executives, radio directors, and timebuyers. Monthly circulation guarantee during 1947 . . . 8,000 to 12,000. For advertising rates write Advertising Director, SPONSOR PUBLICATIONS Inc., 40 West 52 Street, New York 19, N. Y.

AT THE NAB CONVENTION: ROOM 851 PALMER HOUSE

THE MONTH

(Continued from page 2)

everyone." Almost as though inspired by Sarnoff the Federal Telecommunication Laboratories demonstrated its Pulse Time Modulation method of using one frequency to transmit 8 programs, thus making possible 8 times the number of stations on the air without increasing the number of wave bands allotted to sound broadcasting. What with FM permitting an almost unlimited number of broadcast stations and the FCC building towards 1200 standard broadcast licenses within the year, the new technical development (It's been in the works for a number of years) may mean a different broadcasting picture in the not-too-far-away future.

That Lynch Closed Circuit

Christopher Lynch, the new Firestone tenor who was brought from Ireland for a Firestone Hour build-up, really received the gold-plated works when he was promoted over the NBC closed circuit (not broadcast) program. He sang with the full Firestone orchestra playing for him. It was no doubt the first time that anyone paid for a full orchestra for a closed circuit presentation. His first air broadcast was greeted, for the most part, by raves. There was nevertheless the usual carping newspaper critic who wrote that it was a shame that Lynch should have been brought over to America for broadcasting. His voice was, said the critic, too good for a radio tenor.

Why?

Net Says "No" to Sponsor

If a product demonstration is included in a commercial, nobody can be permitted in the NBC studio during the airing but the cast. This was brought forcibly to a sponsor's attention this past month, when he wanted to bring a party to the broadcast of one of his daytime serials—and he couldn't do it. There was a "demonstration commercial" scheduled and the net answer to the request was a polite "no."

Idea back of the policy is obvious, Air product demonstrations sometime look like sleight-of-hand and the network doesn't want anyone to get the idea that anything is "faked" when broadcast.

Five for Crosley?

Crosley Radio Corporation (a division of AVCO) has its sights set at buying the maximum number of stations permitted by the FCC. With WINS (New York) as its second baby (WLW, Cincinnati, is its first, of course), and KSTP (St. Paul, Minn.) scheduled as its third, if the FCC so wills, Crosley is looking around for number four and five, with both already within its sights. Naturally no one at the holding company is talking, nor is anyone at Crosley open for conversation on the matter. The stations are in the KSTP category, not the WINS,

That Milestone Volume

The historical tome of the broadcast industry for which Arthur Church (KMBC, Kansas City) is paying the bills, is ready to bow before its critics . . . everybody in the business. SPONSOR, which happens to know just how big and tough a job Art Church and his staff have done, will give a year's subscription to the first agency or

sponsor staffer who finds an error of fact in the volume. Incidentally, SPONSOR doesn't have any expectations of paying off.

Alaska Net

Alaska will have its own network soon, with the net officials planning to tie in with one of the four networks within the states.

(Continued on page 74)



IT'S THE SIMPLE LIFE IN RUGLESS (Ky.)!

Judging by the Spartan name of this Kentucky metropolis, floor coverings aren't the only things that folks do without in Rugless (Ky.). As in thousands of other tiny Kentucky towns, there's not much market for "goods and services". But it's different around Louisville. This city's trading area buys more rugs, and everything else, than all the rest of Kentucky, combined. WAVE gives you all the Louisville Trading Area—without waste, at low rates and with intense listenership. Shall we send you the facts?

LOUISVILLE'S WAVE

N. B. C. AFFILIATE
FREE & PETERS, INC.,



5000 WATTS . 970 KC
NATIONAL REPRESENTATIVES



CBS Live Color Television

CBS presented its live-color camera during the month. The press saw the demonstration over a closed circuit instead of off the air and the camera held a fixed position. NBC's live-color demonstration about a year ago had models moving and the demonstration was off the air even though it was a directional beaming and not an actual broadcast. CBS' live color was brighter than its first presentation due to the fact that there were more frames (pictures per minute (48 instead of 40) and other sharpening of techniques.

NBC Video Chain

WNBC TV (formerly WNBTV) is set as

the key station of the NBC video chain. First station to be joined with it regularly via land lines (coaxial cable) is WPTZ. WRGB. GE's station in Schenectady, is joined to the NBC web via relay stations. This has enabled GE to double the number of hours the station's on the air and Philco will also give many more hours service to set owners in the Quaker City. RCA is using Philadelphia as a test city, giving it far more than its share of receivers as they come off the production lines, and they also have RCA engineers checking dealers' antennas. Deal also has RCA engineers installing the sets when they're sold until such time as the manufacturer feels safe to turn the job over to dealer service men.

The Harry Wilder Coup

Both Harry Wilder and the International Ladies Garment Workers Union plan to make certain that they'll get FM sets in their station areas quickly by contracting with a manufacturer for a sizeable block of sets. Wilder will start a campaign to sell the sets and is certain to be able to place them in Syracuse, where his station will be located, without much trouble. Off-the-record deal has the ILGWU sets sold before the manufacturer has turned them over, the union having arranged for the "subscription" sales in advance among its members. First station man to try this set sale tie-up was Leonard Asch, who owns WBCA in Schenectady. Being an ex-GE man he was able, when he first set up his station, to buy a block of receivers at a low price. It put his station on the map. Reason for ILGWU and Harry Wilder doing the same thing is obvious. Morris Novik is a consultant for both of them.

Fax Slated for Hotels First

First large-scale use of facsimile will be its commercial applications. Both Radio Inventions, Inc. (John V. L. Hogan), and Finch Telecommunications, Inc., will have installations in hotel lobbies, clubs, and restaurants long before any quantity get into homes.

BMB Trims Its Sails

Practically all station maps have been sent out by BMB and the network coverage books are being set up now. With the technical work proceeding on schedule, the mental work got out of hand this past month and all the "uses" of BMB station coverage figures which had been discussed at clinic meetings were announced as being without official sanction. A BMB figures-mean-everything rally which had been scheduled for the NAB convention was cut down to research size and everything is under control with the exception of individual use of BMB figures (see editorial, page 76).

Wide Open Spaces for TV

Television City, which is being built in the Bronx, New York, will have on its lots at least one of the N. Y. stations that will receive a license. ABC will be TV-located in Queens (Sunnyside) New York, around the first of the year. The network is certain to have its maximum 5 licenses for stations within the next 60 days, the first net to be so "gifted."

Television Needs Programming: Kobak

Edgar Kobak, President of MBS, the only network that hasn't yet gone into television, warned the TBA (Television Broadcasters Association) in their second annual meet at the Waldorf-Astoria in New York Oct. 10, 11 that unless emphasis is placed on programming there won't be an audience for the medium.

AIR FEATURES, INC.

in association with

FRANK AND ANNE HUMMERT

are pleased to announce the

formation of

FEATURED RADIO PROGRAMS, INC.

and the appointment

of

EDWARD M. KIRBY

President and General Manager

LIVE PROGRAMS

TRANSCRIPTIONS

CONSULTATION

providing a new, hand-tailored program and production service to meet the individual needs of radio stations, networks and advertising agencies.

247 PARK AVENUE
NEW YORK CITY

Wickersham 2-2700

WHEN IT'S



BMI

IT'S YOURS

BMI—Broadcast Music, Inc.—was established, maintained and operated by and for the broadcasting industry.

It is managed by a Board of Directors elected by the broadcasting industry and functions solely in your interest as a broadcaster.

Every bit of music in the BMI catalogue is your music . . .

Every service provided by BMI to broadcasters is your service . . .

Every BMI song performed on radio is your song . . .

When you attend the NAB Convention of 1946, make it a point to consult with your BMI people. ROY HARLOW and his staff of BMI Field Men—RALPH WENTWORTH, GLENN DOLBERG, AL MARLIN, LINN PATTEE, JIM COX—those men who are working for you, the broadcaster, will be there with you.

BMI CONTINUES ITS AMAZING GROWTH

- BMI, which had enough music for the entire needs of broadcasters in 1941, today has increased its repertoire of performable music by more than 400%.
- BMI service, too, continues with amazing progress. To the broadcaster, the performing artist, to every user of music, BMI consistently adds Extra Service.

AN INVITATION
You are cordially invited to visit
the BMI Exhibit
on the 4th Floor Exhibit
Hall in the Palmer House, Chicago
at the NAB Convention
October 21 through October 24

BROADCAST MUSIC INC.

NEW YORK • CHICAGO • HOLLYWOOD

SPONSOR



SPEAKS

THE Broadcast Measurement Bureau has weathered the first storm since it became a going operation. Its decision to stop suggesting "ways" of using BMB measurement figures and to stop suggesting that cost-per-thousand BMB is a valid way of selling station time, is well taken. Nobody suggested that there was anything wrong with BMB's research or its objective during the organization's recent conferences which decided that BMB should stick to research and skip

research promotion. However, in a statement issued October 10th, BMB inferentially surrendered its birthright, the control of the use of its data. It stated:

"BMB neither approves nor disapproves of any specific manner in which its data are used. While certain uses seem at this time to be valid and other uses obviously invalid, there is an area of disagreement with regard to many possible uses, whose validity is subject to further experimentation and testing after all reports are available."

The BMB must not permit the indiscriminate use of its figures which this statement makes possible. It is the job of any research organization to make certain that the conclusions at which it arrives are not distorted, twisted, or perverted. If there are areas in which there are disagreements as to the proper use of data, then it's the responsibility of the research organization to probe the validity of the specific use and endorse or prohibit the proposed use of the figures or their projections.

The control of BMB is in the hands of representatives of all who are interested in broadcasting; the stations, the networks, the advertising agencies, and the advertisers. If they permit themselves to be rubber stamps as they were in the case of the Cooperative Analysis of Broadcasting, if they permit the officers, no matter how capable, to control BMB policy, they are

blank-checking the industry into another research failure. It happened once. It must not happen again. BMB is sound. It must be kept so.

NOW is the time to get acquainted with all the broadcast advertising mediums.

AM, still the big attraction, is no longer the whole show. FM, TV, and Fax share the billing, if not in dollars at least in attention, and no advertiser who is thinking about tomorrow's business can afford to forget it.

Sorting out the four broadcast mediums is a big assignment. AM itself is problem-beset. Add to this the complexities of its three contemporaries, each embryonic, dynamic, and different, and you really have something.

The situation calls for straight and unprejudiced thinking. SPONSOR was founded with this in mind. This issue, and the ones that follow, carry carefully-gathered facts and figures on each facet of broadcasting advertising. When necessary, the relation of one medium to the others is explained, with black-and-white mediums frequently included in the process.

SPONSOR will keep the sponsor abreast of the unfolding scene; often ahead of it. That's the sort of job that requires a maximum of cooperation. Reader contributions will be more than welcome. They help do it better.

40 WEST 52nd

The switch of *Lone Journey* from NBC to CBS should inspire a SPONSOR report on why advertisers change networks. Award winner Sandra Michael and her brother Peter still write the show.

WILLIAM R. HARSHE,
William R. Harshe & Associates

Editor's note: Network shifts are the basis for a special SPONSOR study.

Although networks and most stations feel that it takes a long time for a show to catch on, *Little Women*, which is heard daily at 5:45 P. M. est over KCMO has already collected a real listening audience. Maybe it's because we and the sponsors are promoting it, or maybe it's just because it's a worthwhile program.

E. K. HARTENPOWER,
General Manager,
KCMO

Editor's note: It's because of both reasons, as noted in SPONSOR review of the program on page 46.

The problem of copyright protection of broadcast material, both for the sponsor and the writer, is growing daily. Agencies are loath to look at new material and ideas with the result that new commercial ideas are stolen and there's no way to prove them right or wrong. It's going to take the combined efforts of sponsors, advertising agencies, and networks to move congress to action on protection of unprinted material. Maybe SPONSOR can do some thing about it for the industry.

ARTHUR HENLEY,
Script Writer,
Honeymoon in New York (NBC)

Editor's note: There have been a number of drawn out court cases on radio copyright. Action will no doubt follow a detailed report on the subject. Such a report is in the "future" folder of SPONSOR.

The thought has struck me that it might be advisable for us to send your trade paper on a yearly basis as a Christmas gift.

PHIL LALONDE,
General Manager,
CKAC

Publisher's note: Naturally, we agree heartily.

There's no inside story to *Cavalcade*. Many of us, both at the agency and in our own organization, have "sweated it out" for many hours. Also, *Cavalcade* is only part of our educational effort, which is so coordinated that it is impossible to give credit to any one activity.

WILLIAM A. HART,
Director of Advertising,
E. I. DuPont Nemours

Editor's note: The *Cavalcade of America* and what it has contributed to the present public acceptance of DuPont is a broadcast epic. We hope eventually to tell the DuPont story.



Shortly, in this space we hope to call your attention to developments here at WINS during the initial weeks of ownership by the Crosley Corporation. We will list a number of responsible and representative advertisers whose confidence in the future of the station is being expressed in the tangible form of contracts for time and for programs.

A 50,000 Watt transmitter has already been installed and is being tested. A new rate card has been issued to take effect November 1, 1946. In some respects at least it represents a rather unusual, but we hope, sound concept of Independent Station rate structure.

No deletions have been made in the WINS staff, rather every effort has been, and will continue to be made, to strengthen it.

The station will stand on its own, with all the help we in Cincinnati can give it, but WINS will not be run by remote control.

New York is a big market... we know full well that we are dealing in terms of years, not months, of sound and constructive growth before either WINS as a station or our company as the licensee can consider that our obligation to the people of New York is being fully met.

C R O S L E Y C O R P O R A T I O N

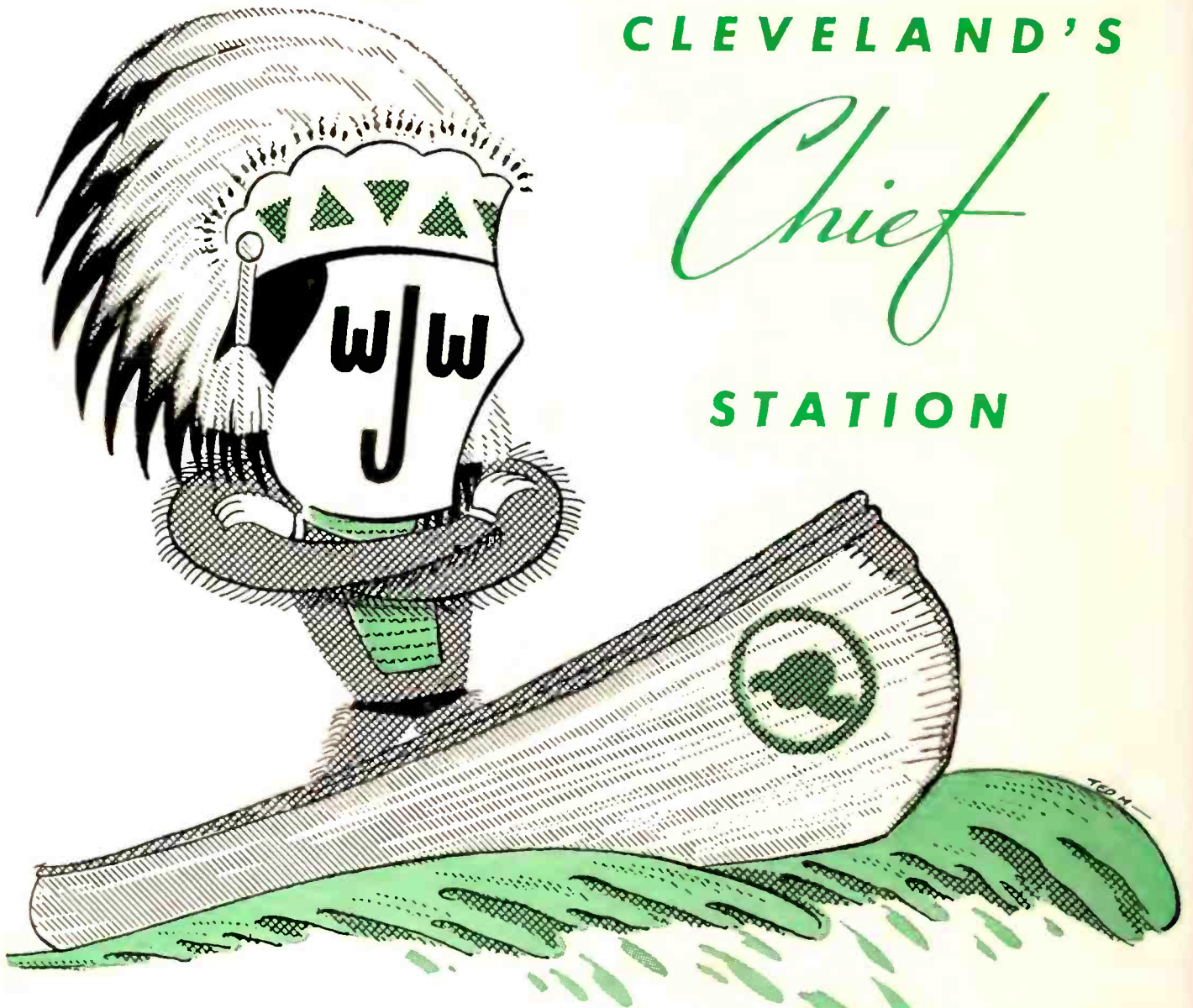
C R O S L E Y B R O A D C A S T I N G C O R P O R A T I O N

RIDE THE CREST OF THE WAVE WITH

CLEVELAND'S

Chief

STATION



WJW rides the crest of the wave of listener acceptance in Cleveland—a wave of enthusiastic acceptance built by better programming! In the industrial heart of the nation—the 7th largest . . . 5th richest . . . 3rd most densely populated area in the United States—Cleveland's Chief Station has more daytime listeners per dollar than any other regional station. Local top-raters like Pappy Howard's Cleveland Clambake have attracted a large listening audience! And for the advertiser who wants prestige—wants his product presented with quiet dignity — WJW offers you Stan Peyton's memorable "This is Goodnight".

BASIC
ABC Network
CLEVELAND, O.

WJW

850 KC
5000 Watts
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY