

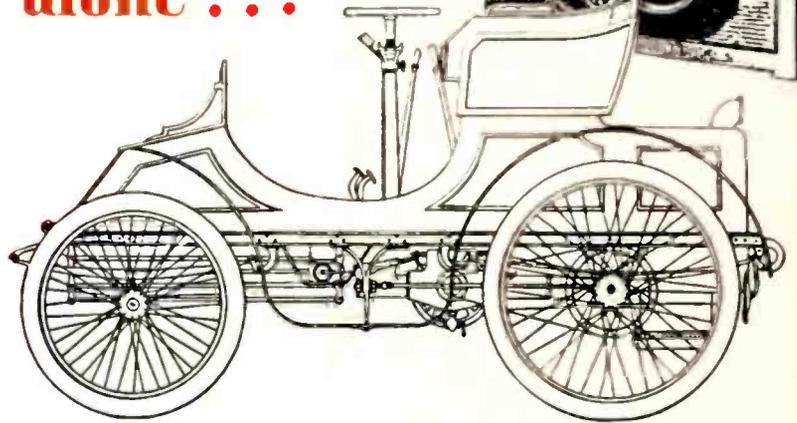
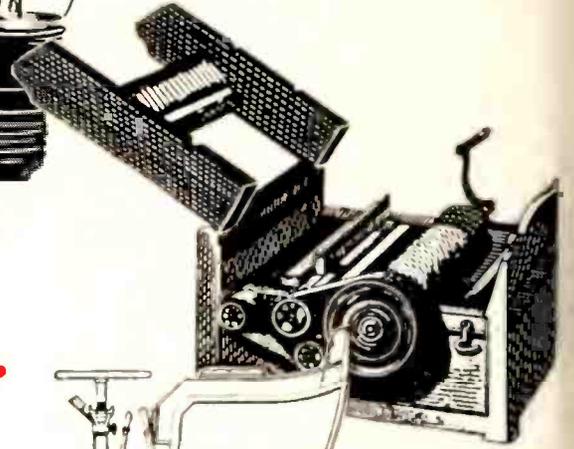
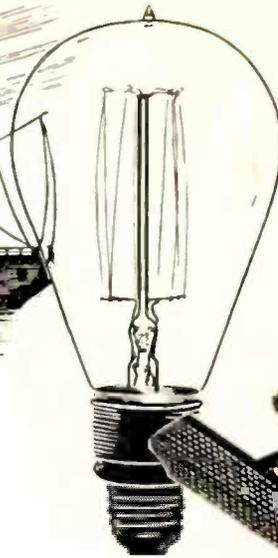
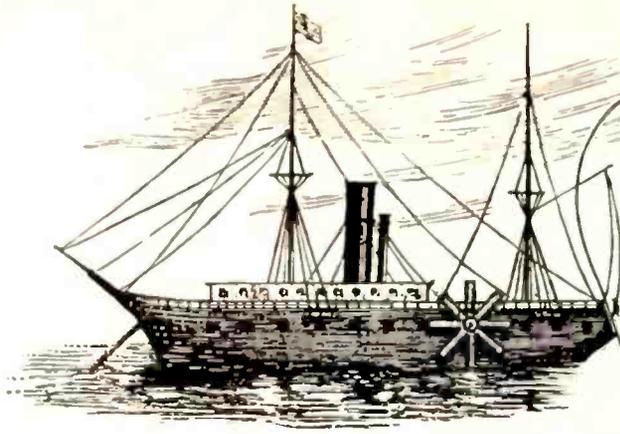
# SPONSOR

*For buyers of broadcast advertising*

**MARCH 1947**  
50c • \$5.00 per year


SPONSORED AT NIGHT (first of a series—see page 4)

**How Esso uses news spots • Diagnosing a program's ills**  
**Cut-ins are a problem • \$8,000,000 in teen-age sales**



## They wouldn't let well enough alone . . .

From the moment the first automobiles putted down Main Street . . . the Wright brothers wobbled through the air at Kitty Hawk . . . *Mary Had a Little Lamb* squeaked from Edison's pioneer phonograph — something important and typically American began to happen.

People wouldn't be satisfied with these new things. They saw in them more and more possibilities . . . and, in those possibilities, the need for more and more perfection.

In a word, they've continually sought the virtue of *dependability*.

People want things they can depend upon. That, in a large measure, accounts for the swift

success of radio. Today's generation of Americans has grown up with radio. They accept it as part of everyday life, know it as a dependable friend always ready to serve them at the simple touch of a switch.

The Fort Industry Company, with seven stations covering seven important markets, is representative of radio and of the American emphasis on dependability. We, too, have never believed in letting well enough alone. Our efforts to better the service we render the 20,000,000 people who live within range of our voices are perpetual. Listener or advertiser, you can *depend* upon a Fort Industry station.



## THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WGBS, Miami, Fla.  
WAGA, Atlanta, Ga. • WMMN, Fairmont, W. Va. • WLOK, Lima, O. • WHIZ, Zanesville, O.

"You can bank on a  
Fort Industry station"



# .. SPONSOR REPO

## TS... SPONSOR REPORTS...

MARCH 1947

SPOT AND LOCAL BILLING  
IP

National spot and local billings went up \$22,000,000 in 1946, while network business increased \$3,000,000 (previously published figures showed network business increase as \$500,000). Higher level of local station operation, and sponsor and agency surveys which reveal that advertisers are getting what they pay for, have switched many sponsors with spotty distribution to spot field.

-SR-

ALERT FM STATIONS  
PROFIT BY DEALER AID

FM stations that work closely with radio distributors in their areas find going much smoother. Close liaison not only produces quicker distribution of FM receivers in area but keeps FM promotion running daily. Typical example is WBT-FM which instead of piping programs to studio audiences over conventional loud speaker system uses makes of all FM receivers available for purpose. Visitors see programs going on air and hear them, as they would in their homes, over FM or FM-AM receiver. Demonstration type of reproduction helps pay bills, too.

-SR-

PROGRAM-BUILDING  
NET & STATION MUST

Stations and networks find that building programs for sponsors not only is profitable but is only assured way of keeping talent costs down. Profits sometimes are considerable. Demand for good producers has gone up all over country. So has local level of programming (see Commercial Reviews, page 36).

-SR-

DIRECT TV BUYING  
BY SPONSORS

Advertisers coming into TV are dealing direct with stations and networks, buying time and programs without consultation (until after the fact) with their agencies. U. S. Rubber, General Foods, General Mills, and Ford set their schedules first and then turn operations over to agencies.

-SR-

ALPHA TEST RESULTS  
DISPUTED

Mentality of radio listeners is not at 12-year level, says Dr. Philip J. Rulon, acting dean of Harvard University's School of Education. He attacked veracity of Alpha tests conducted during World War I and stated 12-year-old-mentality claim which tests produced was reflection not on public but on makers and users of the tests and "gullibility of those who circulate the idea."

-SR-

DOWN GO  
NET PROFITS

Network operation has become less profitable each year in last decade. Chains (except MBS) own stations which have become more profitable during the ten-year period, so financial statements don't look as bad as they are.

-SR-

4 OUT OF 10 LISTEN  
ONE PERIOD EVERY NIGHT

Practically half of nation's radio sets are operating on Tuesday evenings, actual receiver usage rating hitting 49.5 during period when "Fibber McGee and Molly" is broadcast. Second top receiver usage is at time of "Lux Theater" airing on Monday night when aggregate of 45.2 per cent of sets are on. Sunday night sets hit 45 at hour of Bergen-McCarthy opus. Friday 43.5 per cent of sets are in use during period when no single show is major contributor to making people tune ("People Are Funny" gets 15.2,

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

Ginny Simms 7.8, "Break the Bank" 13.3, Gabriel Heatter 7.0). Wednesday reaches top listening during "Mr. D. A." airing when 43 per cent of sets are in use. Thursday hits 42.6 during period when "Kraft Music Hall," Dick Haymes, and "American Town Meeting of the Air" are being miked. Even Saturday does better than 40 (40.4) while "Hit Parade," "Can You Top This?", and "Saturday Night Serenade" are being broadcast. Thus, every night has one period when at least four out of every 10 homes are listening.

-SR-

## BMB RENEWALS

Even before first Broadcast Measurement Bureau (BMB) Area Report was released there was every indication that over 200 stations would sign up for second survey. However in few areas where new stations have changed local listening picture, lack of enthusiasm is understandable though regrettable. Pressure will be brought to bring these areas into line but no one at BMB thinks it will be simple. Sponsors and agencies are suggesting that subscriptions be placed on continuous basis (until cancelled) which would avoid putting Hugh Feltis (BMB president) on spot at regular intervals. But even though idea is good 'til-forbid contracts are thing of future.

-SR-

## NIELSEN RATING SECRECY TO BE EASED

Restrictions that have engulfed Nielsen Radio Index rating figures are going to be eased within next 45 days. Nielson met with network heads while in New York third week of February and outlined an entirely new (for Nielsen) approach to his research. Even if networks don't go along with Nielsen suggestions, way will be worked out for Nielsen to obtain some of prestige that has been C. E. Hooper's for so long. Procter and Gamble after over 18 months of hesitating and investigating have become NRI client, which it's said will lead flock of sponsors into Nielsen fold (he has only 50 now).

-SR-

## STATICLESS FEATURE OF FM STRESSED

The staticless feature of FM instead of its high fidelity (full tonal range) will be emphasized by number of FM stations. These outlets are located in gulf and other areas with static conditions so bad that radio without crackle and sputter is simple to sell anyone. They have persuaded number of manufacturers to design receivers for both AM (standard) and FM reception which will have tone range not much beyond regular good table-model AM receiver. These receivers will be in "under \$100 price range" and will make acceptance of FM much quicker in static-ridden sections of U. S.

-SR-

## PANEL SURVEYS COMMAND SPONSOR INTEREST

Industrial Surveys (research organization) has been developing radio information as part of panel operation which is being studied by number of sponsors. Panel vs. diary vs. audimeter vs. co-incident audience surveys haven't simplified radio man's job at advertising agencies and advertisers. IS hasn't tried to sell radio information but other information developed by panel studies has been bought by Bristol-Myers and number of other key national advertisers.

# we're riding high in Syracuse...



The Federal Reserve Board put it very simply. Syracuse had a bigger retail gain during December, 1946 than any city in the United States.\*

But here at WSYR we know there's more to it. Being plumb in the middle of this prosperous area, we know all about the high 1946 incomes of our industrial and farm workers.

In fact, we've *helped* them spend a good many of their dollars. We know that when they crowd stores in Syracuse (and other cities and towns throughout WSYR's 17-county area) they buy the things wise advertisers advertise over WSYR.

It's significant, too, that our local retail advertising in December, 1946, was 45% more than in December, 1945. And for all of 1946, WSYR's local advertising was up 23%. More local advertisers

(actually 80%) use WSYR than any other station. Like many national advertisers, they find WSYR plays a big part in setting record sales gains. We've been doing it for 25 years now.

Tap your share of this growing billion-dollar buying potential by letting WSYR help build a demand for what you have to sell. First step is to get in touch with us or Headley-Reed.

\*Period ended December 21, 1946 when Syracuse retail sales hit 41% above same period, 1945.



570 kc.—5000 watts  
NBC in Central New York

*"The coming electronics capital of the world"*

Represented by Headley-Reed

WTRY, Albany-Troy-Schenectady, & WELL, New Haven, are also H. C. Wilder Stations

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COVER PICTURE: First of a series on nighttime (8-11 p. m.) sponsors. These are on NBC.

# APPLAUSE

## THEY'RE USING THE BMB YARDSTICK

A great number of stations have looked at their BMB figures and maps, put them in the "follow-up-someday" file, and proceeded to forget them.

Other stations have taken the BMB research figures and turned them into promotion that is factual yet, because of presentation methods, dishonest in its implications. There are comparatively few of these, for which the industry deserves credit. Both of these are ostrich-like techniques because the BMB figures will show up regardless in that organization's area report, which sponsors and agencies will receive.

There are too few stations like those represented by the Katz Agency. These stations have had Katz print their maps with the BMB figures clearly visible in every county reported, letting the chips fall where they may.

For U. S. radio BMB is a universal measurement of once-a-week coverage. It must be used to achieve acceptance. A special hand for the Katz organization that stepped out ahead of the parade by printing its stations' BMB ratings for all to see.

## THUMBS DOWN ON CASH GIVE-AWAYS

Due to the good taste of both sponsors and listeners, there hasn't been a wave of money-give-away programs. When *Pot of Gold* came back, the industry held its breath. Would it or wouldn't it start another rash of entertainmentless programming based upon the appeal of something for nothing? First it was discovered that the listeners weren't panicked into tuning *POG* because of the thousand dollars given away (the February 15 rating was 6.9). Then sponsors decided that "bought" audiences don't pay off for advertisers so practically no new hand-out programs have hit the air. When sponsors and dialers agree that cash for listening doesn't make sense it's further proof that better programming does.

## NEW PROGRAM IDEAS GET THEIR CHANCE

Power is important. Public service is vital. Promotion paves the way to the dial. But these are worthless if the broadcast air doesn't carry programs the listener wants; unless new entertainment is flowing through the microphone.

The quantity and quality of "new" offerings are hitting a low this season. Perhaps realizing this, and feeling sincerely that the advertiser must in some way make his contribution advertising agencies Kenyon and Eckhardt and Young and Rubicam are each trying to develop a formula whereby without undue expense, advertisers can test a number of new programs for short periods of time on the networks. This should bring new talent and ideas out of hiding. Agencies have been notorious for not developing programs, usually leaving it to the other fellow to take a chance. This change of faces, especially on the part of Y & R, one of the two top players of broadcasting advertising business, rates high on SPONSOR's applause meter.

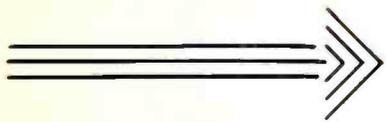
The same high rating is due Station WNEW for making station time available, for audition broadcasts, to package show producers. Countless ideas packaged by men and women who really know the broadcast business die aborning for lack of a chance at life. WNEW's welcome to such ideas together with the pioneer work of K & E and Y & R, may herald a new day in broadcast entertainment fare.

BASIC  
CBS  
•

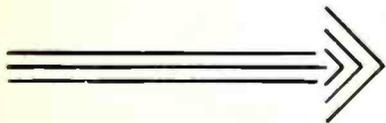
# WHEC

## ROCHESTER

N. Y.



# NOW



# 5,000



# WATTS!



..... A GREATER VOICE FOR THE  
"BIGGEST SHOW IN TOWN"

GUNNAR O. WIIG  
*General Mgr., Station WHEC*

•  
CLARENCE WHEELER  
*Vice-President*

•  
LEMOINE C. WHEELER  
*Commercial Manager*

•  
BERNARD C. O'BRIEN  
*Chief Engineer*

•  
WILLIAM J. ADAMS  
*Program Manager*

•  
LOWELL H. MAC MILLAN  
*Production Director*

•  
J. P. McKINNEY & SON  
*National Representative*  
*New York, Chicago, San Francisco*

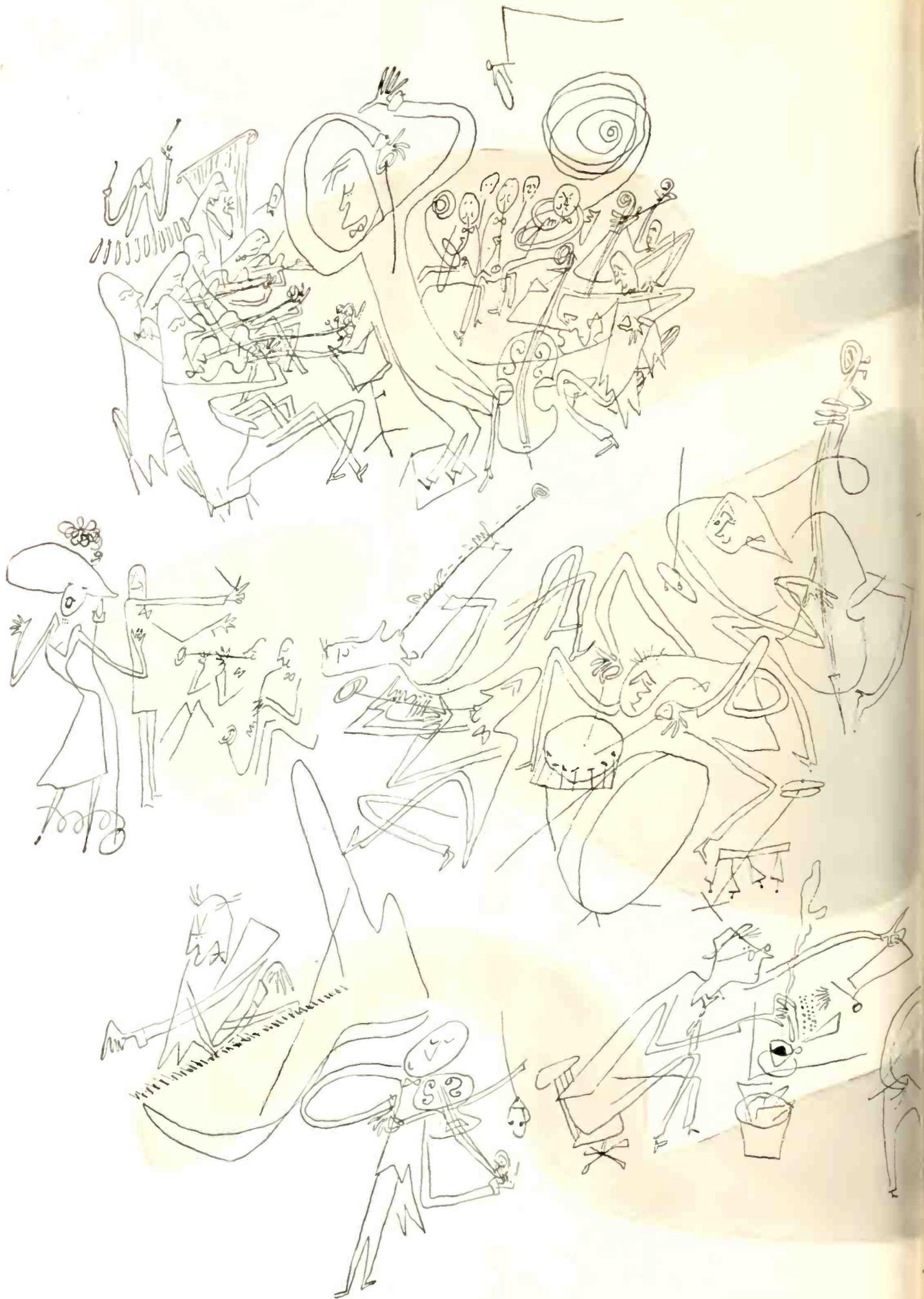
**NEW** TOWERS

**NEW** TRANSMITTER

**NEW** TRANSMITTER LOCATION

**NEW** POWER,—5,000 WATTS

**NEW** COMPLETENESS OF COVERAGE OF  
THE RICH ROCHESTER TRADING AREA





## *NBC Package Programs*

*Summer radio . . . what's it to you?*

Before the days of radio, summer was primarily a season measured in terms of atmospheric rather than programming pressure—of rises in temperature, rather than tempers.

Today, summer still can mean just a lot of dog days, grass stains, sunburn—and network replacement headaches, too.

Or summer can mean Tom Collinses, vacations, balmy days—and client relaxation with your program replacement.

For here's the opportunity to pick that replacement from NBC's stable of winners.

The range of NBC package shows now ready is as wide as radio itself. Find out by calling NBC Sales now . . . before you're hot and bothered.

AMERICA'S NO. 1 NETWORK

*National Broadcasting Company*



A SERVICE OF RADIO CORPORATION OF AMERICA

Remember the  
story about...



**GOLIATH**



**AND DAVID?**



It's the classic example of the little fellow hanging one on the big guy. A modern example in radio is found in WWDC. We could go into a lot of stuff about programming... listening audience... coverage (even in counties we didn't know we reached). But we like to talk about sales results. And costs per sale. Then we're happy. We've got sales results, facts to gladden the heart of the toughest buyer. Glad to show them to you!

Keep your eye on

**WWDC**

Coming Soon—WWDC-FM

Represented Nationally by  
**FORJIE & COMPANY**



**MR. SPONSOR:**

**Clarke "Fritz" Snyder**  
Radio Director, Bulova Watch Co.

**H**e's out to procure the greatest possible audience for his B-U-L-O-V-A watch time signals at the least cost. Snyder doesn't believe in timebuying at long distance. He does his air shopping on a coast-to-coast beat, traveling thousands of miles yearly to meet station men, survey markets, and gauge audiences at first hand.

Spots are the big thing in the Bulova radio picture. Snyder has considered network programming and turned it down, saying it would conflict with long-standing Bulova nationwide spot contracts. The spot campaigns pay off for Snyder and Bulova—for the past decade Bulova has outsold its competition.

Fritz Snyder has also transferred the Bulova radio formula to television, keeping a weather eye on video set and new-station construction, so Bulova can get it there fast and buy choice time breaks. Snyder's knack of picking good time is no secret. He's been at it for years, at one time buying markets for the original *Esso Reporter*, back in the swaddling-clothes days of radio news.

Snyder comes to Bulova by way of the Biow agency, where he was Bulova account executive for several years. Now he's working for the watch firm as head of the radio department. His "public service"-type spots have never drawn a complaint from network sponsors for breaking up mood sequences.

Bulova's radio operation started back in 1927 with a modest block of 10 stations. Today, the Bulova breaks are aired on "about" 295 stations. Snyder leaves the exact count to the auditing department. He's superstitious about it.

# new and renew

## New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Home Products Corp. (Whitehall Pharmacal Co. div.)	Sullivan, Stauffer, Colwell & Bayles	NBC	109	Bob Burns Show*; Sun 6:30-7 pm; Jan 12 (57 new stations)
Armour & Co.	Foote, Cone & Belding	CBS	20	Hint Hunt; MTWTF 3:45-4 pm; Feb 17; 52 wks
General Mills, Inc.	Knox Reeves	ABC	—	Betty Crocker Magazine of the Air; MTWTF 10:25-10:45 am; Mar 24
Charles E. Hires Co.	N. W. Ayer	CBS	153	Here's to You; Sun 2:30-3 pm; Jan 26; 52 wks
Mars, Inc.	Grant	NBC	110	Curtain Time*; Sat 7:30-8 pm; Feb 1 (78 new stations)
Sterling Drug, Inc.	Dancer-Fitzgerald-Sample	ABC	106	Zeke Manners Show*; MTWTF 7:30-7:45 am; Feb 3; 52 wks

\*Expanded network.

†Program has changed name and network.

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

## Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Campbell Soup Co.	Ward Wheelock	CBS	144	Jack Carson Show; Wed 8-8:30 pm; Feb 26; 52 wks
Gulf Oil Corp.	Young & Rubicam	CBS	113	We the People; Sun 10:30-11 pm; Feb 9; 52 wks
Lady Esther, Ltd.	Biow	CBS	152	Screen Guild Players; Mon 10-10:30 pm; Feb 10; 52 wks
Mars, Inc.	Grant	NBC	128	Dr. I. O.; Mon 10:30-11 pm; Mar 31; 52 wks
Philip Morris & Co.	Biow	CBS	144	It Pays to Be Ignorant; Fri 10-10:30 pm; Jan 31; 52 wks
Perfect Circle Co.	Henri, Hurst & McDonald	MBS	300	Indianapolis Speedway Race; Fri 11:45-12:15 pm; 1:15-1:30 pm; 3-3:15 pm; 4-4:15 pm; May 30 only
Pillsbury Mills, Inc.	McCann-Erlickson	CBS	136	Grand Central Station; Sat 1-1:30 pm; Mar 1; 52 wks
Roma Wine Co., Inc.	Biow	CBS	87	Suspense; Th 8-8:30 pm; Feb 27; 52 wks
Safeway Stores, Inc.	J. Walter Thompson	CBS	19 Mountain & Pacific	Aunt Mary; MTWTF 3:30-3:45 pm pst; Feb 17; 52 wks
Williamson Candy Co.	Aubrey, Moore & Wallace	MBS	300	True Detective Mysteries; Sun 4:30-5 pm; Mar 2; 52 wks

## New and Renewed On Television

SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
Borden Co.	Young & Rubicam	WNBT New York	Elsie's Kitchen Quiz; Fri 8:15 pm; Feb 7; indefinite
Bulova Watch Co.	Biow	WNBT New York	Time signals; TuW; Feb 11; indefinite
Philadelphia Electric Co.	—	WPTZ Philadelphia	Television Matinee; WF 2-3 pm; Feb 12; indefinite
Standard Brands, Inc.	J. Walter Thompson	WNBT New York	Dancing on Air (new); Sun 8-8:15 pm; Feb 2; 48 wks

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Alexander the Great Products, New York	Italian-style spaghetti sauces, dinners, syrups	M. Ryan, New York
All Plastic Manufacturing Co., Los Angeles	Plastic products	David-Hood, Los Angeles
Alta Vineyards Co., Fresno, Calif.	Wines	Carl C. Wakefield, San Francisco
American Home Products Corp. (Affiliated Products div.), New York	Cosmetics	Street & Finney, New York
American-Marietta Co., Chicago	Paints	Simon & Smith, Portland
Animal Food Products, Philadelphia	Dog food	J. M. Korn, Philadelphia
Attwood Laboratories, Inc., Jacksonville, Fla.	Hand lotion	Lindstrom, Leach, New York
Banquet Better Foods Co., Salt Lake City	Cheese	Cooper & Crowe, Salt Lake City
Bear Manufacturing Co., Terre Haute, Ind.	Proprietaries, cosmetics	M. R. Kopmeyer, Louisville, Ky.
Bell Products Corp., New York	Proprietaries	Deutsch & Shea, New York
Bubbling Wells Development Co., Palm Springs, Calif.	Real estate	Tullis, Los Angeles
Buffums' Dept. Store, Long Beach, Calif.	General merchandise	Evers Whyte, Los Angeles
L. M. Bunis Co., Buffalo	The Sample Store	Baldwin, Bowers & Strachan, Buffalo
Burgess Battery Co., Freeport, Ill.	Batteries	Ruthrauff & Ryan, Chicago
Canadian Breweries, Ltd., Montreal (O'Keefe's Inc. div., Buffalo)	Beer	Lang, Fisher & Stashower, Cleveland
Canterbury Match Co., Inc., New York	Watches	A. M. Snelder, New York
Case-Swayne Packing Co., Santa Ana, Calif.	Canned foods	Makelim, Hollywood
Celotex Corp., Chicago	Insulating products	Henri, Hurst & McDonald, Chicago

Chattanooga Medicine Co., Chattanooga	Proprietaries	Charles W. Hoyt, New York
Clark Bros. Chewing Gum Co., Pittsburgh	Chewing gum	Buchanan, New York
Colm-Hall-Marx Co., New York	Cohama fabrics	Hillman-Shane, Los Angeles, for West Coast
Delaware Flour Products, Inc., Wilmington	Vinylite plastic floor tiles, coverings	J. M. Mathes, New York
Detroit Retail Druggist Assn.	Trade association	Powell, Detroit
Duperwite, Inc., New York	Washing powder	Hirshon-Carfield, New York
Donaldson & Co., Ltd., Boston	Compacts and cigarette cases	Brown, Ayers & McDowell, Boston
Duchess D'Audre, Chicago	Shampoo and cosmetics	Jones Frankel, Chicago
Everlast Metal Products Corp., New York	Metal products	Jasper, Lynch & Fishel, New York
Eversharp, Inc., New York	Pencils, fountain pens, safety razors	McCann-Erickson, New York, for foreign markets
Famous Dept. Stores (chain), Southern California	General merchandise	Lee Ringer, Los Angeles
Flotill Products, Inc., Los Angeles	Canned foods	Tullis, Los Angeles
Foods Plus, Inc., New York	Grocery products	Raymond E. Nelson, New York
Forrest Leather Products, San Francisco, Oakland, Calif.	Men's and boys' leather coats; luggage	Ad Fried, Oakland, Calif.
A. Giurlani & Bro., San Francisco	Grocery products	Honig-Cooper, San Francisco
Glad Rug Products Corp., New York	Polishing cloths	Craven & Heurick, New York
Glembly Co., Inc. (national chain), New York	Beauty salons	Wesley, New York
Globe Pipe & Tobacco Co., Oakland, Calif.	Brlar pipes	Ad Fried, Oakland, Calif.
E. Cubell, Inc., New York	Watches, jewelry	Lindsay, New Haven, Conn.
Hammer Beverages Corp., Brooklyn	Soft drinks	Deutch & Shea, New York
Harrison Paints & Varnish Co., Canton, Ohio	Paint products	Palm & Patterson, Cleveland
Hat Corp. of America, New York (Mallory Hat Co. div., Danbury)	Women's, children's hats	Kenyon & Eckhardt, New York
Home Products International, Ltd., New York	Instant coffee, broths	W. Earl Bothwell, New York, for Canadian advertising
Hunt Foods (California Conserving Co. div.), Los Angeles	Pickles, tomatoes	Young & Rubicam, Hollywood
Juniors, Inc., Los Angeles	Children's sportswear	Abbott Kimball, Los Angeles
Kaufmann Department Stores, Pittsburgh	General merchandise	William H. Weintraub, New York
Lee & Cady, Detroit	Wholesale grocers	Powell, Detroit
Lehn & Fink Products Corp., New York	Cosmetics	Lennen & Mitchell, New York
Link of California, Inc., Los Angeles	Cotton dresses	Abbott Kimball, Los Angeles
Look Magazine, New York	Publication	Kenyon & Eckhardt, New York
Jerry Lynch, Detroit	Jeep distributor	Powell, Detroit
M & M Ltd., Newark, N. J.	Candy-coated chocolate	Compton, New York
Margot Fashions, Inc., New York	Rain, sports, wear	Seidel, New York
Matam Corp. (Mat Matic Home Appliance div.), Long Island City	Electric iron	Ruthrauff & Ryan, New York
McKay Davis Co., Detroit	Chemical products	Powell, Detroit
Merritt Chemical Co., Greensboro, N. C.	Proprietaries	J. M. Hlickerson, New York
Metropolitan Life Insurance Co. of Canada, Ottawa	Insurance	Young & Rubicam, Montreal
Mission Appliance Corp., Los Angeles	Water heaters	Harry J. Wendland, Los Angeles
Modcraft Co., Inc., Brooklyn	Furniture, fixtures	R. T. O'Connell, New York
National Shirt Shops, New York	Men's furnishings	Seidel, New York
Parfums Revillon, Inc., New York	Perfumes	Carl Reimers, New York
Peters Sausage Co., Detroit	Sausage	Powell, Detroit
Pharma-Craft Corp., Inc., New York	Hair tonic	William Esty, New York
Rochester Dairy Cooperative, Rochester, Minn.	Dairy products	Olmsted & Foley, Minneapolis
Rogers Majestic, Toronto	Radio receivers, electrical appliances	Erwin, Wasey, Toronto
Louis Rose Co., Detroit	DeSoto distributors	Powell, Detroit
Rothman Radio & Appliance Co., St. Louis	Radio, electrical appliances	Ridgway, St. Louis
Santa Fe Vintage Co., Los Angeles	Wine	Dan B. Miner, Los Angeles
Sayan Products Co., St. Louis	Proprietaries, soap, grocery products	Krupnick, St. Louis
Scandinavian Coffee Corp., Brooklyn	Coffee	Hadger and Browning & Hersey, New York
William S. Scull Co., Camden, N. J.	Coffee, tea	Kastor, Farrell, Chesley & Clifford, New York
Soll-Off Manufacturing Co., Glendale, Calif.	Wall cleaner	McCann-Erickson, Los Angeles
Standard Oil Co. (Indiana), Chicago	Petroleum products	BBD&O, Chicago
Alfred F. Steiner Co., Detroit	Ford dealer	Powell, Detroit
Tudor Chemical Specialties, Inc., New York	Waterless hand cleaner	Craven & Hedrick, New York
Universal Pictures Co., Inc., Hollywood	Motion pictures	Monroe Genthall, Los Angeles
Western Savings Bank, Cleve-Hill Plaza Branch, Buffalo	Banking	Ellis, Buffalo
Louis Ziegler Brewing Co., Milwaukee	Beer	Dozier-Graham-Eastman, Los Angeles, for Pacific Coast advertising

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles E. Beard	Braniff International Airways, Dallas, director, vp	Braniff International Airways, Dallas, executive vp
W. E. Benedict	Callaway Mills, Inc., La Grange, Ga., advertising, publicity director	Nashua Manufacturing Co., New York, advertising, sales promotion manager
William Bonyun	Standard Oil Co. of New Jersey (Daggett & Ramsdell div., New York), vp, general manager	Daggett & Ramsdell, New York, president
Robert M. Carter	Magnolia Petroleum Co., Dallas, sales promotion department	Magnolia Petroleum Co., Dallas, advertising, sales promotion department manager
Grant Chamberlain	Abbott Kimball, Chicago, executive vp, general manager	Venus Foundation Garments, Inc., Chicago, assistant to president
Norman V. Clements	United Aircraft Corp., East Hartford, Conn., advertising, publicity director	United Aircraft Corp., East Hartford, advertising, sales promotion director
Laurens H. Fritz	Atkin-Kynett, Philadelphia	Sun Oil Co., Philadelphia, advertising manager
Paul G. Glenkey	Abbott Kimball, Chicago, home furnishings merchandising consultant	Norris of Los Angeles, advertising, promotion director
Daniel H. Gordon	Schleffelin & Co., New York, assistant advertising manager, all divisions	Stardust, Inc., New York, advertising manager
Leavitt E. Criswold	Beaumont & Holman, Chicago, account executive	Schleffelin & Co., New York, advertising manager, drug division
Thomas R. Hopkins Sr.	Lever Bros. (Pepsodent div.), Cambridge, Mass., sales director	Pacific Greyhound Lines, San Francisco, advertising director
Phil Kalech	Canadian General Electric Co., Toronto	Toni, Inc., St. Paul, Minn., executive vp, general manager
Charles E. King	American Express Co., New York, general manager, advertising department	Thomas J. Lipton, Ltd., Toronto
Douglas Malcolm	American Express Co., New York, assistant advertising manager	American Express Co., New York, advertising counsel, all phases of business
Robert R. Mathews	Compton, New York, space, timebuyer	American Express Co., New York, general manager, advertising department
Walter Mayer	H. B. Humphrey, Boston	Squirt Co., Beverly Hills, Calif., advertising manager
Mary Pillsbury	Lever Brothers Co., Cambridge, Mass., assistant advertising manager	Kays-Newport, Providence, R. I., advertising manager
Michael J. Roche	Carnegie-Illinois Steel Corp., advertising manager	Lever Bros. Co., Cambridge, Mass., advertising manager
G. R. Schreiner	Blow, New York, account executive, Bulova Watch Co., account	United States Steel Corp. of Delaware, Pittsburgh, assistant director, advertising
Joseph F. Slauf	National Tea Co., Chicago, advertising manager	Sears, Roebuck & Co., Dayton, O., advertising, sales promotion manager
Clark A. Snyder	Gardner Displays Co., Pittsburgh, assistant advertising manager	Bulova Watch Co., New York, radio director
Harvey Steen		Booth Fisheries Corp., Chicago, advertising manager
Robert N. Stoodt		Gardner Displays Co., Pittsburgh, advertising manager

(Continued on Page 44)

Radio has been ribbed by experts before. Wag Wagner, vice president of Olian Advertising Company, has a better background than most. He takes it as well as gives it. His "Whizz-z-z—best nickei candy there iz-z-zl", "Atlas Prager—got it? Atlas Prager—get it!", and Paradise Wine Song are among the most-ribbed (and resultful) radio commercials on record.

NEWS ITEM: "America is going to broadcast to Russia as a means of promoting a better understanding of our ways and our people among the citizens of the Soviet Union." We think that's a great idea, in fact we have a vision of American commercial radio clearing up the fog of misunderstanding after very few broadcasts—

*Wag's*

UNCLE JOE: Please, Sam, tovarich, maybe you explain me sometying on raddio.

UNCLE SAM: Certainly, Joe. What do you wanna know?

JOE: Val, efery morning is man on American raddio putting on vooman's hat and audience is laugh on him like crazy. Is not in America available man's copelitch, translation, hat?

SAM: Sure, comrade, he just puts on a woman's hat to make the old gals laugh, see? It's a joke, a gag, see?

JOE: Efery morning same gack?

SAM: Of course, it's a surefire routine, never misses. The gals always get hysterical and the more they laugh, the better his program rates, the more he gets paid. Understand?

JOE: Oh yes, yes, Joe understand now. In America is occupation for man for putting himself on vooman's hats. Is pay good scale for such kind vork. Explain me sometying else, tovarich.

SAM: What's that, Joe, old pal?

JOE: In middle program is announcer say: "Folks, don't vait, don't delay, go right out now, go to your friendly druggist and get a bottle of that famous product right away. Yes, I said right away." Now, Sam, if whole audience is go out right away is nobody left for listen to program, no?

SAM: Joe, comrade, maybe you got somethin' there. Only that's a kind of a gag, too. He tells 'em to hurry out and get the product right away, but he doesn't really mean right away, understand?

JOE: Ah, how you say, sure, Mikhaail. Announcer is make gack, too. He say, go out right away get product, but people is laughing and say, you crazy, we got for listen program and announcer is get more rubles for make people laugh.

SAM: Well, that's a kind of new twist, but what else do you want to know, pard?

JOE: Is coming on raddio from America program for advertise medicine for cure cold in nose.

SAM: Well?

JOE: Val, is coming on program billhilly singers and is singing like is catching cold in noses.

SAM: Now, wait a minute, Joe, comrade, hillbilly singing comes straight from the heart of America.

JOE: Oh, is come from heart, not from nose. Hokay, Sam. Soviet Union vitdraws weto. But one American kind program is make my wife, Sonia, happy like eferyting.

SAM: What kind is that, Joe?

JOE: Is efery day time on American raddio, eferywhere tuning in same kind program.

SAM: Oh, you mean the record programs, the disk jockeys?

JOE: Oh, no, is not horse racing, is life. One time vife die on program, one time hosban' die, one time baby die.

SAM: Oh, you mean the soap operas. So your wife likes 'em, eh, Joe?

JOE: You betcha my shoes she like vash-opera, Sam. Is exactly like Russian art theatre. Eferybody soffer. Eferybody die. Is plazhure to listen.

SAM: Joe, you understand America, American life, and the American people. Tovarich!

JOE: Comrade!

**NOW**

it can be known

**HOOPER and CONLAN**

LONG HAVE SHOWN HOW

**KMBC**

**IS FIRST IN  
METROPOLITAN  
KANSAS CITY**

**—AND**

out in the states

**LOOK AT THIS SURVEY**

**5,545 INTERVIEWS  
SHOW THAT**

**KMBC**

**IS FIRST IN  
ANSWER TO THE QUESTION**

Do you listen on the radio to news on early morning and noon farm programs? What station?

**MISSOURI KANSAS**

**KMBC 2,112 982**

**WDAF 1,675 882**

**WIBW 135 1,349**

**WHB 414 65**

**KFEQ 350 117**

(Top five stations reported. Weighted sample base: 5,545 interviews within KMBC's 0.5 mv contour—1% of oreo's radio families—BMB's "Radio Families: 1946"—conducted by Robert S. Conlan & Associates of Missouri State Fair, Kansas Free Fair and the American Royal Livestock Exposition.)

**AVAILABILITY**

KMBC's 6 o. m. News with  
BILL GRIFFITH—  
Monday thru Saturday.  
Wire for Details.



**KMBC**  
of Kansas City

Free & Peters, Inc.

Since 1920—The Basic CBS Station for Kansas and Missouri

# THIS Baker SELLS COFFEE!

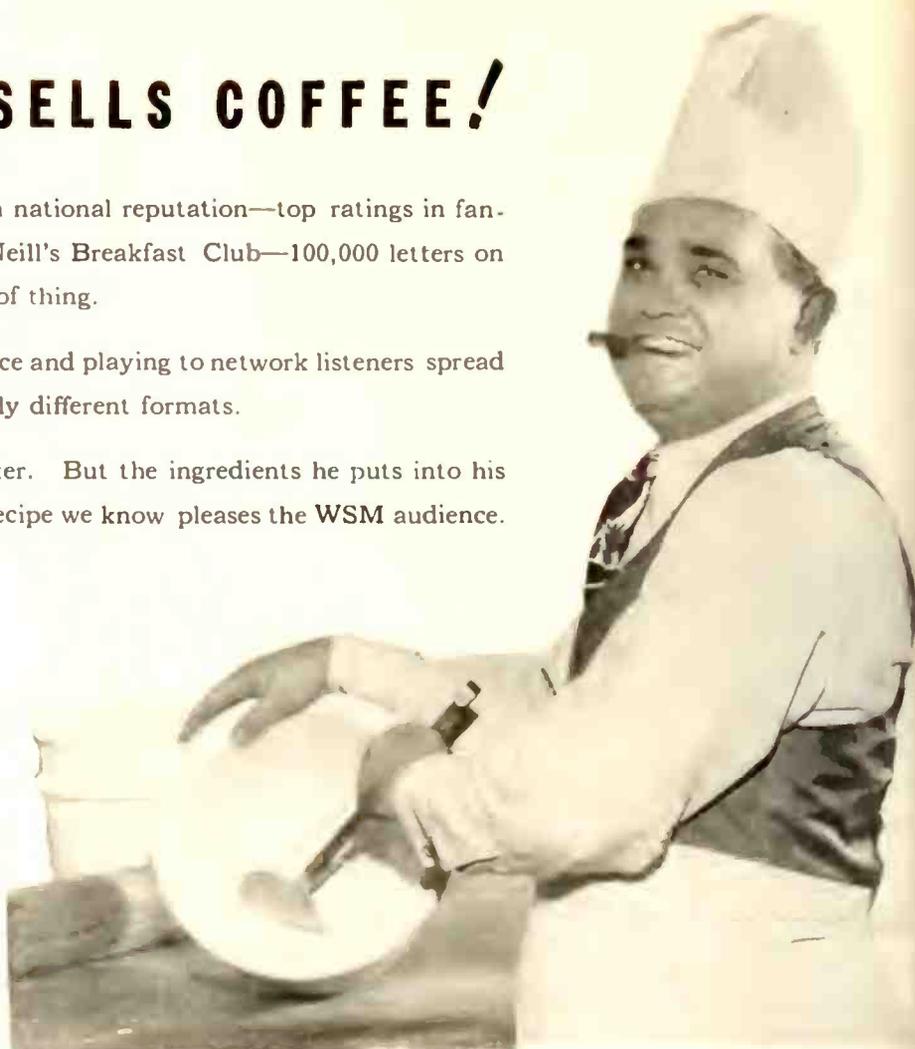
Jack Baker came to WSM with a national reputation—top ratings in fan-mag polls—eight years on Don McNeill's Breakfast Club—100,000 letters on his 10th year in radio—all that sort of thing.

But playing for a sectional audience and playing to network listeners spread over 48 states requires two completely different formats.

WSM listeners get the same Baker. But the ingredients he puts into his program are different, mixed to the recipe we know pleases the WSM audience.

It's Jack Baker on RFD DIXIE, a folksy, zany, informal song-ful quarter-hour designed for Southern housewives. They "eat it up"—which on the dollars and cents side means they are keeping the JFG Coffee Company busy supplying their dealers.

Yes, he not only entertains but this *Baker Sells Coffee*, too.



- ★ Whatever your product, WSM has the talent (a roster of 300)
- the production know-how (5 production men with network experience)
- and an intimate knowledge of our audience (through serving them for 21 years)
- to build the show YOU need—

HARRY STONE, Gen. Mgr.

WINSTON S. DUSTIN, Comm. Mgr.

EDWARD PETRY & CO., National Representatives



*"The Best in Broadcasting"*

**WSM**  
NASHVILLE

**SPONSOR**

**Esso**  
**NEWS**  
**REPORTER**

WBZA WGAN WLBZ  
WGY WSYR WHAM WBEN KDKA WBLK WPAR  
WCHS WDBJ WJHL WWNC WLAC WDOD WREC  
KLRA KWKH WJBO WWL WNOX WFBC WIS WBZ  
WRC WBAL WHP WDEL KYW WJZ WDRC WPRO  
WCSC WSPA WBT WSJS WPTF WRVA WTAR

**Four 5-minute daily news sessions reach nine out of ten listeners for Standard Oil of N. J.**

Seven out of eight homes in the 18-state Esso marketing area hear the *Esso Reporter* during any eight-week period. Five million homes hear the Esso sales story daily. (In the territory in which Esso products are marketed that's equal to combined circulation of the *Post*, *Life*, *Collier's*, and *American Magazine* and they aren't published daily.)

And since audiences are only part of any advertising story it's important to underline the fact that Esso's the first gasoline in sales in its territory. There isn't a single network show that equals the pull of the *Esso Reporter* on the 40 stations which broadcast this news spot four times a day. Like Bulova, the Standard Oil Company of New Jersey

has proven the efficacy of national spot broadcasting—in sales.

There are no star names used on the program. The news is simply Esso's and the announcer is simply the Esso Reporter. Although the *Esso Reporter* is on the air four times daily, it uses only 20 minutes (four times five) and its annual expenditure is less than a year-round network show with top names, like Benny Goodman and Victor Borge (Socony-Vacuum), H. V. Kaltenborn (Pure Oil), Eddie Bracken (Texaco), and Lowell Thomas (Sun Oil).

At one time these *Esso Reporter* five-minute airings were exclusively Esso's. Today they're exactly the same as the five-minute shows which are packaged for

all the 700 stations served by the United Press radio bureau. However regional bureaus of UP and each Esso local station adds regional and local items to the national news package put on the wire by UP. It's the consistency of the four-times-a-day, six-times-a-week impact that has played the biggest part in making the *Esso Reporter* an outstanding selling success. However the news show alone wouldn't have done the job—the commercial handling backed by the promotion and advertising which each of the 12 Esso divisions and the 40 stations have focused upon the show, has to be given a great deal of the credit. The 18 states in which Esso products are marketed run from Maine to Louisiana, with a different problem in almost every

state. No over-all copy approach can hope to cover all the 18 states, for while winter lubrication is a seasonal need in Maine that appeal just won't go in the South. In some areas the service stations really turn out to tie into the broadcasting campaign. In others fewer than one out of 10 dealers do anything about Esso air advertising. And what goes for the dealers goes also for the Esso divisions, with some divisional heads giving most Esso air campaigns the quick brush. Typical of the campaigns which Esso air has pushed was the "Clean Restroom" campaign, an ideal point-of-sale promotion. Esso offered a free local mention to the service stations which cooperated with the air campaign. The promotion got considerable newspaper publicity, dealers were circularized, and there was plenty of sales hoop-la. Did the free air mention and the rah rah get action? No! Only a few responded. The few, however, collected plenty. One dealer (John Clarke of Pottsville, Pa.) who liked the idea received air mention landed newspaper space about his restroom—and his gallonage jumped 75 per cent the day following the broadcast on which his name was mentioned.

By and large the broadcast has to carry the burden alone. No matter how

Esso doesn't expect its dealers to believe without proof that air advertising sells gas and oil. They give the facts on public acceptance

the divisional salesmen stress the fine selling job the four-daily newscasts are doing, most dealers just aren't able to check what actually brings in the business and quite possibly feel that its their personal followings, locations, and or just the need for gasoline that sells for them.

Even point-of-sale give-aways, which should certainly be proof of impact, fail to convince the general run of dealers. When the Standard Oil of New Jersey house organ *Esso Oilways* featured a story on Tennessee, the local division decided to reprint the folder (see page 16) and offer it free for the asking. Five thousand folders were distributed to stations in the Knoxville area on the basis of their gas sales. Then a single 100-word announcement was used on a single broadcast over the *Esso Reporter* on WNOX in Knoxville. Although the dealers had to be "sold" on the idea and many failed to cooperate, within a week after the broadcast all 5,000 folders had been called for at the point-of-sale; there were also 65 mail requests from outside the Knoxville area. How many stations ran out of copies before the demand dropped off nobody knows, but what is certain is that one announcement over one station in one *Esso Reporter* broadcast made more than 5,000 car owners drive into Esso service stations and ask for a free booklet. This was a local give-away, handled on a local station with a minimum of fuss.

There have been countless incidents of how that "local touch" produces results. In one case the North Carolina Esso division sent out its salesmen and sold its dealers a give-away, a fishing and hunting guide (see page 16) which was plainly marked "\$.25." Some dealers told the salesmen "to hell with it," but more than half of them bought a supply. Then once a day the *Esso Reporter* did a 100-word job on the guide. The dealers who had told the salesmen to hell with it were the first to yell for copies and the division switchboard was tied up in knots by them and other dealers who wanted more copies every time an announcement went on the air. R. H. Crum, radio advertising head of S. O. of N. J., makes a special point about the distribution of the North Carolina booklets. He states: "The program distributed these books to motorists for a fraction of what it would have cost to mail them. The *Esso Fishing and Hunting Guide* brought thousands of cars into Esso stations instead of Gulf, Shell, or Texaco stations." One of the reasons for the *Esso Reporter* commercial impact,

according to ad-man Crum also, is that "the average listener to these news sessions stays tuned to 91-2 10 per cent of each broadcast, including the commercial."

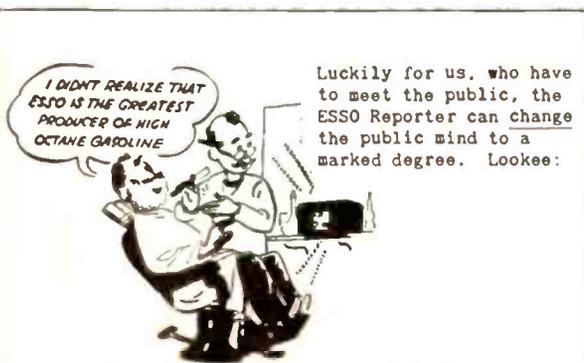
Listening to the *Esso Reporter* hasn't gone down since the end of the war because, as Phillip Newsom, head of United Press radio news section, stresses, the five-minute shows include national, international, and regional or local news, and all three types of stories were part of the package all through the war.

The report includes from 16 to 20 headline items. Its formula hasn't changed from the day it started. *Esso Reporter* was the first big-time sponsored news show. It opened the door to commercial sponsorship of news at a time when newspapers were still anti-newscasts.

The idea was sold to the Esso advertising agency, Marschalk and Pratt, back in July 1935. Clifford Glick, then a salesman for the National Broadcasting Company, one day ran into Fritz Snyder (see *Mr. Sponsor*, page 8), then radio director of the agency, and Harry C. Marschalk, head of the agency, at Broadway and 43d Street. Glick told Snyder and Marschalk that UP had decided to change its policy and was ready to lease its news service to NBC and maybe Standard Oil would be interested. The proposition was put up to Dr. R. T. Haslam, now a director of the oil company but then the sales manager, and he bought the UP news on WJZ (where it still is) and WEAf as well as an NBC chain. The company dropped Guy Lombardo for this newcast. After the first 26 weeks the operation began to shift to a spot campaign, covering the territory to which Esso was restricted by the anti-trust decision which had broken up the Standard Oil empire.

The agency endeavors to blanket the Esso sales territory. In the past it based its decisions on NBC "regular listening figures" but now uses Hooper, Nielsen, and more recently the Broadcast Measurement Bureau Index. Also in the past it insisted on coverage based upon a minimum of 50 per cent of the sets in any county. It's understood that since January 1946 a 25 per cent listening figure has been the minimum base. The 25 per cent figure of course is for the outlying counties where Esso service stations and broadcast station coverage are fringe.

But no research figures alone determine the final station selection. Curt Peterson, now radio director of Marschalk and Pratt, and R. H. Crum of the oil



How it changed its mind regarding the standing of the Company as a producer of Hundred Octane

August 1943		JANUARY 1944	
Company	Per cent	Company	Per cent
ESSO	43	ESSO	49
SOCONY	13	SOCONY	11
GULF	9	GULF	10
SUN	6	SUN	8
SHELL	5	SHELL	5
OTHER	2	OTHER	2
DON'T KNOW	22	DON'T KNOW	15
<b>TOTAL</b>	<b>100 %</b>	<b>TOTAL</b>	<b>100 %</b>

(1,300 men, in 15 cities in ESSO territory)

HIGH OCTANE ... Carefully Refined.

FOR THE **Belt** IN RADIO TUNE IN

# WDOD

CBS Station For The Greater Tennessee Valley

## 1310

ON YOUR DIAL

**Esso Reporter**  
4 BROADCASTS DAILY

JEWELRY  
Sole of Gold  
MARKET STREET

**NEWS**  
When You Want It

### ESSO REPORTER

Local, National and International News

20 TIMES WEEKLY

Monday-Saturday      Sunday  
7:30 A.M.              10:00 A.M.  
12:35 P.M.             6:25 P.M.  
6:25 P.M.

Presented by Your Friendly Esso Dealer

# WDEL

1150 K.C.

**BIGGEST SHOW IN TOWN!**

## Esso Reporter

MON. THRU. FRIDAY  
8 A.M. 12:30 P.M.  
5:30 P.M. 10 A.M.

# WWL

## 870

on your dial

OR THE HEADLINE NEWS...



**DAY AND NIGHT...**

LISTEN TO YOUR **ESSO NEWS REPORTER**

**Time and Station**

	Weekdays				Saturday	Sunday			
	Morning	Afternoon	Evening	Night	Afternoon	Morning	Afternoon	Evening	Night
WSJS	7:30	12:00(N)	6:00	11:00	12:00(N)		12:00(N)		11:00
WPTF	7:55	12:15	6:25	11:00	12:15		12:25	6:45	
WBT	7:55	12:30	8:30	11:00	12:30	9:45	1:00		
WWNC	7:45	1:00	6:00	11:00	12:55		12:55 2:55		

**save that car!**



care saves wear

**LISTEN TO YOUR**  
**Esso REPORTER**  
**AT A NEW TIME**  
**MON THRU SAT 5:30 PM**

Stations do not spare promotion when they have the ESSO Reporter to sell. They use dash cards, blotters, car cards, news papers, and billboards

company, visit each station at least once a year. The talk usually produces information that's never found on a rating report or a rate card. It also produces a closer liaison between the local Esso division, the dealers, and the stations. This liaison results in 24-sheet billboards, car cards, newspaper advertising on the program, and all forms of station promotion. The program, being a clean-cut newscast with a local and regional slant, is public service and many stations promote it as though it were their own sustaining program (see above).

*Esso Reporter* is the toughest kind of a program, commercially, to be handled by an agency. It requires 8 commercials per day. It requires copy geared to the region in which it is broadcast. Since the advertising expense is allocated to the division in which each station broad-

casts, it means keeping each division satisfied—not just the home office. These divisions are consistently coming up with ideas (they are urged to do this by Crum and his superior, R. M. Gray, advertising manager). In one division dealers wanted Butel (synthetic) tubes plugged, since they only had to be pumped up every six months, and that division was given special air copy for Butel. Another division found that Ethyl Cleaner, a product of the Ethyl Specialties Corporation, subsidiary of Standard Oil of New Jersey, had been sold to a great many dealers but was not moving off their shelves. They asked for *Esso Reporter* help and North Carolina was exposed once a day for two weeks to a 100-word hard-hitting commercial. Ethyl Cleaner began to move off the shelves. A special bow, in a sales meeting, was

made to WWNC in Asheville whose merchandising department sold a number of retail stores on tying in with the promotion.

Of course the individual problems of the 2200 Esso stations can't be handled directly, but the 12 divisions manage to make sure that their general aches are taken care of.

When it comes Fair time in the country, most stations operate their news bureaus from a booth at their County Fairs... and the *Esso Reporter* is found to be a real drawing card. Four times a day the crowd mobs the booth to see news in action.

How stations feel about their *Esso Reporter* is evidenced by the many anniversary celebrations (see WHP, Harrisburg, folder, page 16) and special broadsides published. The most recent broadside

Your ESSO Reporter has  
broadcast many great tales.  
...Ask your ESSO dealer for  
a copy of the Esso stories  
of the year.....It's free.

Where do you wet a line?  
Ask your dealer for a copy  
of the ESSO Fishing and  
Hunting Guide to the state  
of North Carolina. It's yours.

Ask your nearby ESSO dealer  
for this pamphlet on the  
great state of Tennessee. It  
is free at any ESSO station...  
and no obligation.



**WHP**  
**ESSO**  
REPORTER'S  
BIGGEST  
NEWS STORIES  
*Sponsored by*  
**UNITED PRESS**

**ESSO FISHING and HUNTING**  
GUIDE to North Carolina **25¢**

**HAPPY FISHING • HAPPY HUNTING • HAPPY MOTORING**

**TENNESSEE'S**  
Tale of Industrial Triumph

*reprinted from* **Esso Oilways**

was that of WPTF, Raleigh, N. C., which stressed the fact that it thought Standard Oil backed up its program with sound selling more than any other sponsor.

During the war the Reporter "sold" 3,500,000 war maps which were given away free at Esso service stations. Came VJ day and there was a considerable number of maps still available. Crum and the agency put their heads together, came up with an honest plug for the ex-war map, and then had to pull the commercials off in a hurry. Although Crum thought that nothing was as dead as a war map in peacetime, he had figured without the pull of his program.

One of the objectives of the Esso marketing plans is to keep the program in the public interest. There's real time devoted to Red Cross, March of Dimes, USO, and all other drives. The public service doesn't stop there. In the Delaware-Maryland-D.C. division two Esso service stations handled tickets for the Navy home football games and asked for a lift. The Navy-Notre Dame game in Baltimore was a sell-out so it was not to be mentioned, but the local Esso reporters banged away a couple of times a week on the smaller home games. More than once the division had to stop the plugs because of an unexpected sell-out. That hadn't happened before.

Other objectives of the program, aside from the public service, are to:

- help dealers build their service business;
- set the pace for the petroleum industry;
- keep the Esso brand name the leader (it is now);
- back up Esso dealers;
- stress "Quality and Service";
- increase public understanding of petroleum.

Esso feels it's done that and more.

Twelve of its stations have been carrying the show 10 years or more. Thirty-eight have been with Esso for more than five years. The agency and sponsor feeling is that sticking with a

station gives the dealers a confidence that wouldn't be present if the show shifted from station to station. Besides, most of the stations are doing a top-drawer job of promoting the program. Consistency of station also inspires dealers to do some promotion. Recently a dealer suggested to the Esso division head in the area in which he was located that it'd be a good idea if they supplied dealers with a tag on which was printed the wave length of the station and the four time periods in which the program was aired. Esso did just that, and since it was a dealer suggestion many of the dealers cooperated by having their men wear them. The idea is that customers will ask what the numbers are all about and the men will tell them about the Esso Reporter. It works.

The Esso newcast formula is being extended to the Esso Television Reporter. The news is all on film and thus can be sent to any station in the Esso area, when such stations are perking. At present NBC is filming the program working with John Allen of the agency. Commercials are more detailed than the broadcast copy for they are trying to show the laboratory tests they can only talk about briefly in radio copy. Service can be demonstrated and trade name impact visually is said to be much higher than straight wordage. Paul Alley (NBC film head) has landed a number of picture scoops for Esso and their surveys have proved that for them, at least, TV is selling. Towards the end of 1946 they made a survey to compare with one they had made in May 1946. In May they found that 30 per cent of the viewers (6,000) used Esso Extra. (Crum's comment on this is that it's a very high usage figure.) In the second research job the figures stood at 40 per cent. This doesn't mean that a great deal of

gas was sold but it does mean that Esso is developing a sight-and-sound selling version of its Esso Reporter to await TV day. The visual program is now on WNBT (NBC, New York) and WPTZ (Philco, Philadelphia).

Competition is heavy in the 18-state area in which Esso products are sold and Standard Oil of New Jersey gives broadcasting a great deal of the credit for keeping it first. It's out to reach everyone in its selling territory and feels that it does, to all intents and purposes. It still would like more dealer cooperation. At a merchandising managers' meeting in January a typical Esso Reporter talked to the men this way:

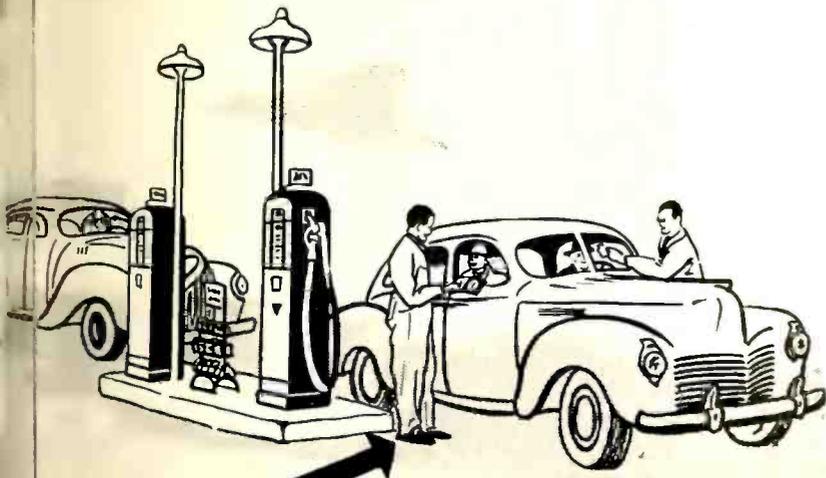
"I keep telling people, 'Go to your nearby Esso station' . . . and who gives me a hand? Nobody! Who ever plugs your Esso Reporter to Esso customers? Nobody! Who ever says 'This product was featured by your Esso Reporter?' Nobody! I get so damned discouraged! What have I got to do to get some cooperation? Anybody'd think I was advertising a competitive gasoline. Look guys, I'm YOUR Esso Reporter. That's Esso, E-S-S-O. I'm plugging for you . . ."

Esso is selling—but their dealer selling job is never done. It's been one thing to sell the product and still another to shake the average retailer into cooperation.

There is another factor—one that's a constant problem for advertising managers of all great corporations using spot broadcasting. The Esso Reporter is not a program to which stockholders and organization executives can point and say, "Our company sponsors that great broadcast."

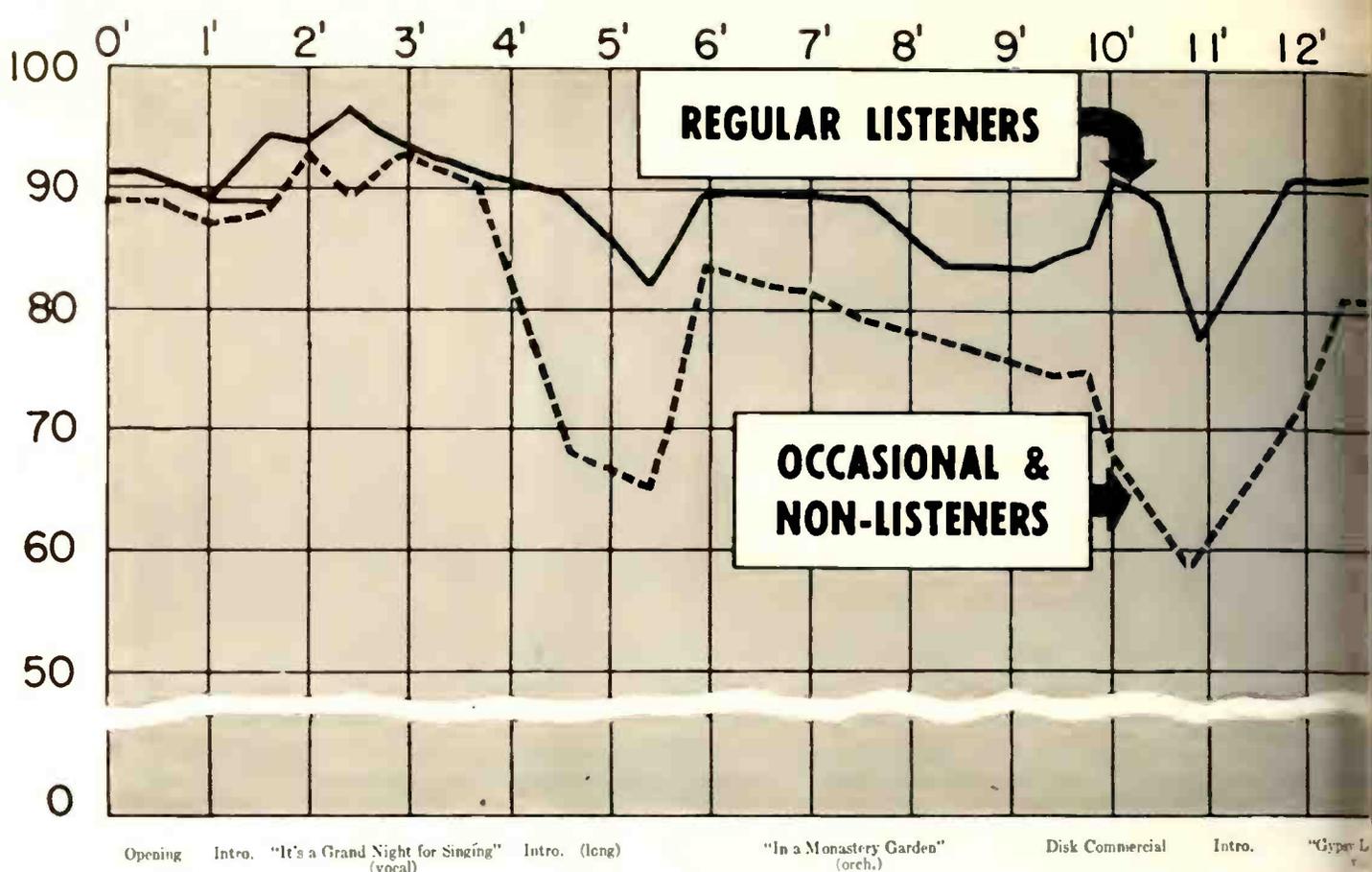
Like most other spot programs, Esso Reporter is a sales tool. Standard Oil's president can't take the visiting fireman to see an Esso reporter at work for there's little drama and plenty of glamorous sweat to the job. While that may not at first glance seem important, programs are constantly being bought because of the business social standing that they give a sponsor. And many shows have been cancelled because of the lack of this social standing. The now famous story of Heinz's cancellation of the network version of Joe Palooka because Mrs. H. felt that it wasn't "fit to come to her drawing room" has been repeated time and time again. Often it isn't just personal feeling but business prestige that prompts a sponsor to buy big names and coast-to-coast when a regional or national spot campaign would do a better job.

Esso and Marschalk and Pratt have been able to withstand pressure (of course they deny there has been any). They have been able to prove that the Esso Reporter is tailored to their exacting needs for a flexible direct selling multiple impact daily advertising campaign. Standard sponsors Esso Reporter on 40 stations because it sells.



Localized commercials with give-aways bring car owners right into the gas stations to get the free booklets—and they buy gasoline too

MEASURE OF APPROVAL



Minute-by-minute reaction of regular listeners and occasional and non-listeners in a test Schwerin panel survey of the RCA-Vic

# DIAGNOSING a radio program's ills

There's no "perfect specimen" of a healthy radio program. A program may top all the shows on the air and still be sick in its commercials. Other "great" programs may not reach the audience to whom their sponsor is selling. And still others may have over-all appeal but have other elements that lose audiences.

Everybody admits this but up to comparatively recently little or nothing was done about it. Millions were and are spent for quantitative research (how many listen) but only a minute fraction of this amount for qualitative surveying (why they listen, and how they like what they hear).

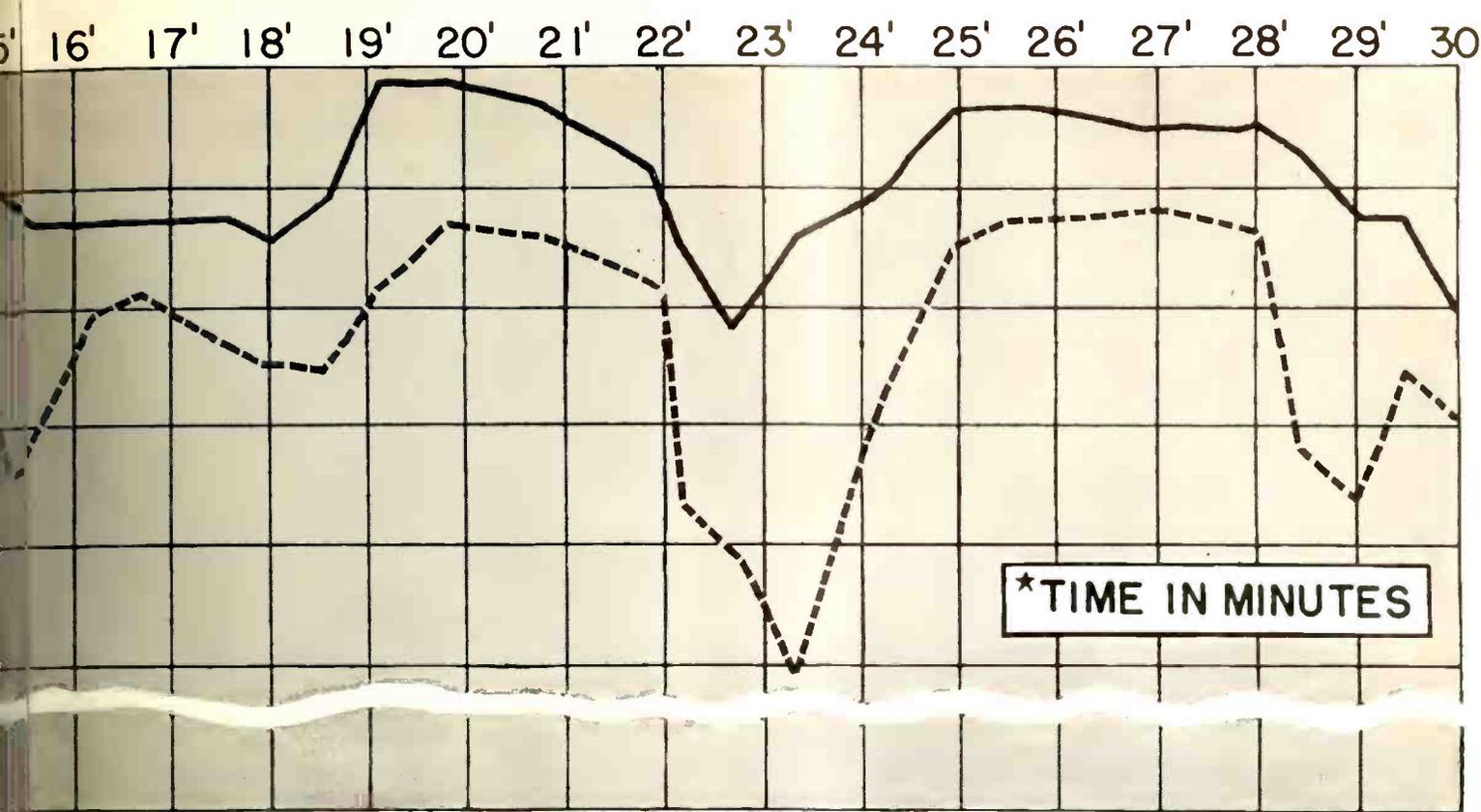
Three types of "why" research are employed at this time and more and more attention is being given to research into commercial copy as well as program content. The Hopkins Televote Machine and the Lazarsfeld-Stanton Program Analyzer have been in use for some time. The former has been used on Young and Rubicam (ad-agency) programs. The latter has been in use not only on Columbia Broadcasting System programs (it was developed for this purpose) but McCann-Erickson (also an ad-agency) has used it on *Dr. Christian* and several others of its sponsors' shows. The

McCann organization is the only agency licensed to use the Program Analyzer, and its use at the agency is under the direction of Herta Herzog (wife of Paul Lazarsfeld).

However, despite CBS's Frank Stanton's constant stress on "why" instead of "how many" it wasn't until Captain Horace Schwerin came back from his army service and started to do a qualitative research job for NBC that the industry began really to wake up to the fact that knowing what goes on in the minds of the men, women, and children who listen is vital. When one network fights for something the pool is stirred, but when the two leading chains plump for the same thing the pool is really churned.

Schwerin's new contract with NBC restricts his program research to the net and its clients, except in the field of commercials analysis. He's permitted to work on the selling end of broadcasting without restriction.

Six months have elapsed since Schwerin was turned loose on the senior network's programs. He has analyzed a hundred of them (he checks three at each session). As many as 13 in one series have been analyzed, to test whether the panels (especially selected groups of listeners) which he sets up can



"Marchal e" (vocal)      Intro.      "Liebesfreud" (orch.)      Instrument Commercial      Intro.      "Lord's Prayer" (vocal)      Closing Comm.      Sing- ff

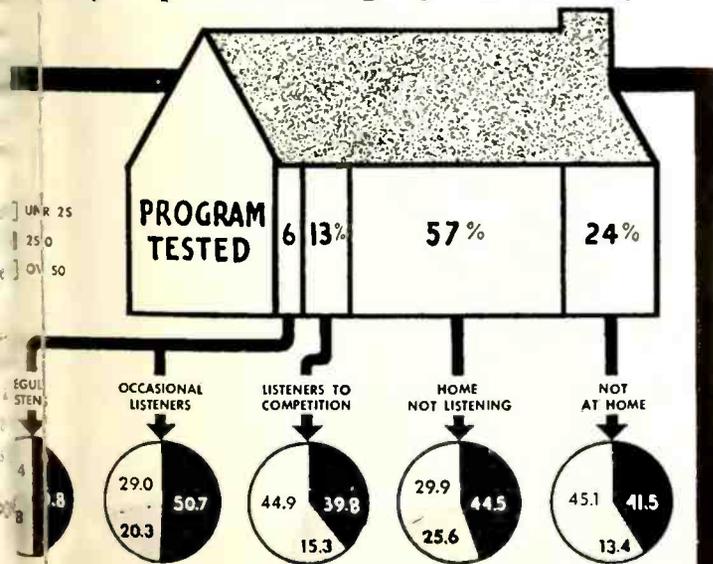
"America Loves Best." 100 would mean "complete" enjoyment of the program. Vocals were by [Robert] Merrill. Orchestra directed by Frank Black

help expand the audience, change the audience composition, and/or increase the audience's enjoyment of the program and acceptance of its commercials. As has been uncovered through other program-analyzing methods certain basic facts were again brought out by Schwerin which are applicable to all programming. Many of these came to light during a study of *Music America Loves Best*, the RCA-Victor Sunday afternoon 2-2:30 p.m.—selling effort.

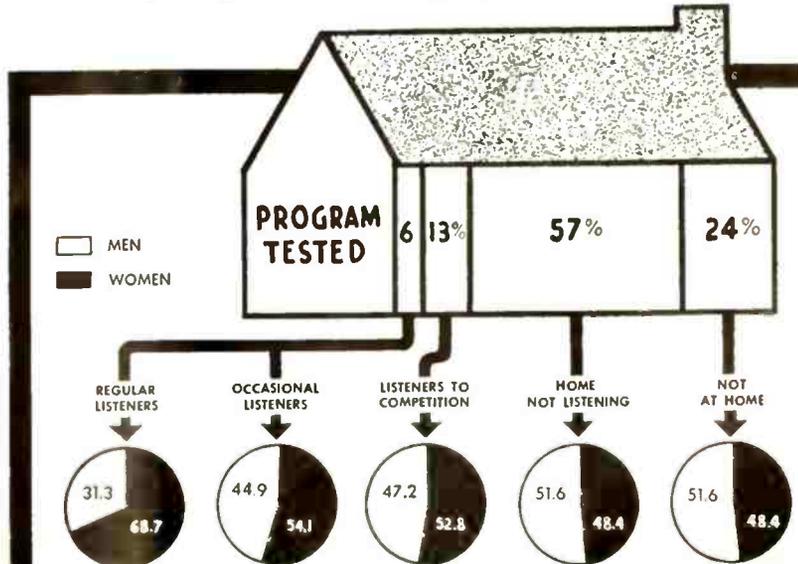
This program wasn't producing. Rumor had it that the sponsor was going to forget about radio advertising, trade papers even carrying the story of the program's exit. But since the parent company of RCA-Victor and NBC is the same that would have been a slap in radio's face. So the

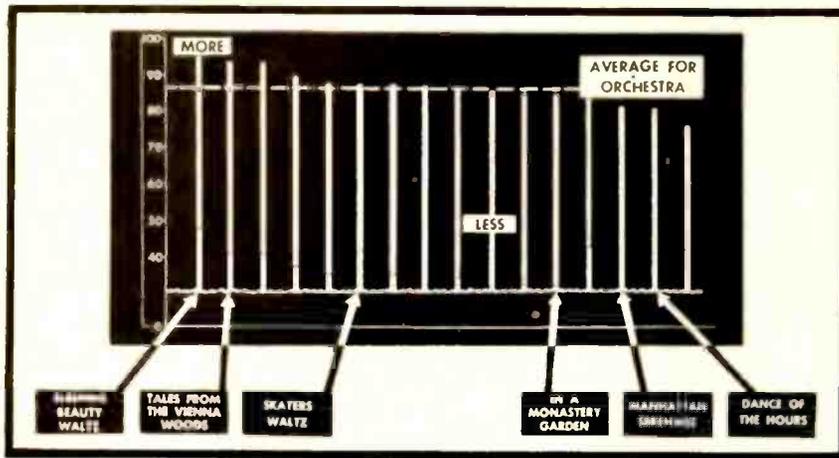
show remained on the air and was given to Schwerin to test—to uncover what was wrong with it. The first program tested was that of August 4, an airing that was Hooperated 3.4 with a share of audience of 20.3. The share figure is important due to the fact that the program's rating naturally would build during the fall and winter and a higher rating then would be no indication of actual program improvement. An increase in share of audience, however, is proof of the increased pull of the presentation. On the February 15 Hooperating the program received a 7.7, with the share of audience having increased over 50 per cent, the index being 31.6. That is not the sole result of the Schwerin qualitative investigations of *Music America Loves Best*, although in some cases it might be.

### Sunday 2 pm listening by age groups

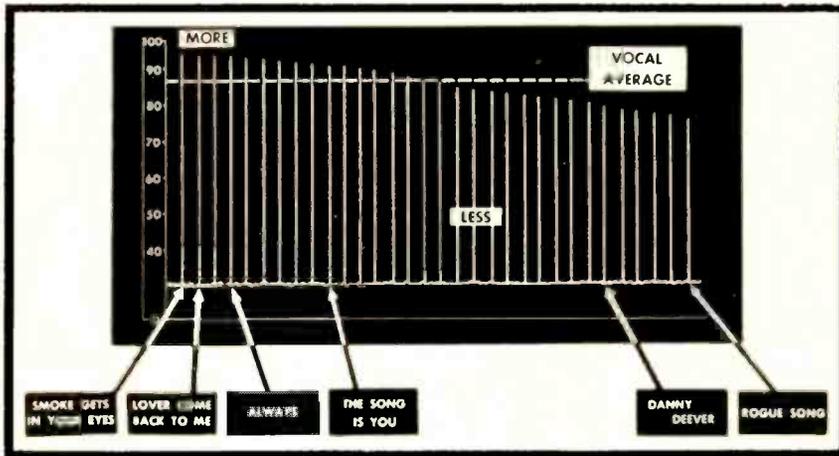


### Sunday 2 pm listening by men & women



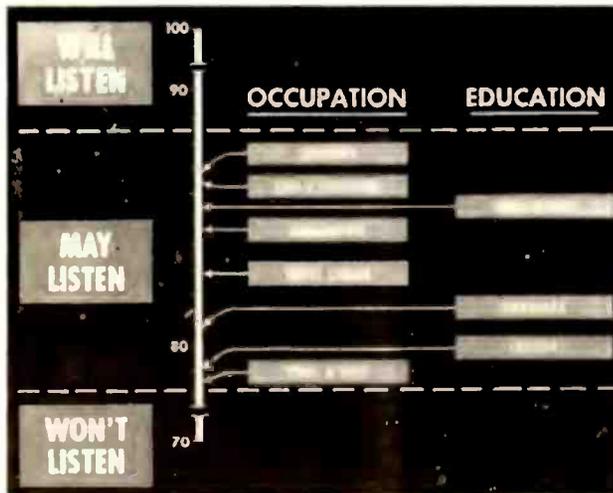


Panel reaction to instrumentals

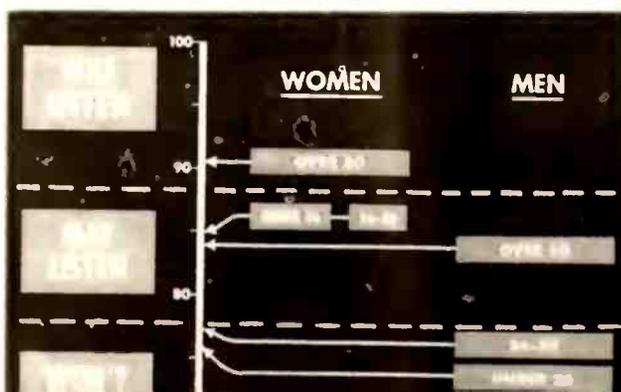


Panel reaction to vocal numbers

## Reaction by occupation, education



## Panel reaction by sex and age



Schwerin discovered that *Music America Loves Best* was enjoyed most, and therefore dialed most, by listeners over 50. This is an age group in which family buying is generally much lower than other groups. It is also an age group that does not spend money for new radios and radio-phonographs, nor does the appeal of popular new disks send it into a buying splurge. In other words even had its rating been good the program still wouldn't have been reaching the major buyers of home furnishings. The program's selling assignment was to sell radio instruments first, the RCA-Victor trade name second and Victor records third. There was some division of opinion within the company itself on the relative selling responsibilities of the show but the majority agreed that the job it had was in this sequence.

For the program to reach the "buying age," those who were listening to the competition, i.e., those who had their radio sets turned on but not to *Music America Loves Best*, had to be brought to tune the RCA-Victor show. The first tabulation, therefore, established how the non-listener and occasional listener felt about the program (see chart on pages 18 and 19). Regular listeners rated the program 88.6, its occasional dialers 85, and the listeners to other broadcasts on the air at the same time 77.3, indicating that there wasn't a great span between listeners and non-listeners. Thus there was a fair chance that if the show improved so that the regular listeners liked it more, it would gain impetus enough also to turn occasional listeners into regulars and non-listeners into part of the now-and-then audience.

To improve, therefore, rather than change, the program the Schwerin staff had to uncover the weaknesses, which could then be removed by the program producer, in this case George Voutsas, NBC staff member.

Panels began to come up repeatedly with the same suggestions. First it was discovered that programs start with a high level of interest on the part of their listeners. This interest dwindles when the introduction is drawn out, or over-produced. The Schwerin report on the program suggested that the program get under way at once. Opening is now less than a minute for sponsor identification and everything. The lead into the first number is long if it runs 45 seconds. The get-on-with-the-show routine retains the usual high level of the opening interest for some time.

The panels next indicated that certain songs were liked and certain songs were not (see charts); yet frequently in the latter category were songs of the same genre and quality as those in the former. This was at least a hint that it might not be the songs themselves that weren't liked and investigation presented the fact that the songs that were liked ran three minutes or less and those that were not enjoyed ran four minutes or more. Musical numbers were thereupon restricted generally to the three-minute duration. Result—the audience liked more songs.

The first commercial usually came around eight minutes after the program started and was devoted to selling RCA-Victor radios and radio-phonographs. It's normally expected that interest drops during a commercial except when it's on *Fibber McGee and Molly* or a like program—but in this case it wasn't a drop, it was a plunge. It landed 25 points lower than the spot on the program from which it took off. That wasn't good (understatement). It not only indicated a failure to sell the product but also broke down audience interest in the program.

The second commercial, devoted to selling records, was usually spotted about 22 minutes into the program. It

(Please turn to page 45)

# ADventures

IN THE RADIO BUSINESS

*... that really pay off!*



**HAPPY JOE  
and RALPH**



## 50 SPONSORS Per BROADCAST

• THE EARLY MORNING FROLIC with Joe and Ralph is a music-plus-comedy show that's an institution in The Detroit Area. From 6 to 9 mornings, daily, it does a great product selling job for local and national advertisers. A dramatized spot on this show is a powerful piece of time for \$20. It pulls the greatest concentrated morning audience in this market. It will sell your product and save you money. Write or wire now ... there may be an opening, soon!

*in the Detroit Area, it's . . .*

**5,000 Watts  
at 800 kc.  
Day and Night**

# CKLW

*Union Guardian Bldg., Detroit 26*

*J. E. Campeau, Managing Director—Mutual System*

Adam J. Young, Jr., Inc., Natl. Rep. • Canadian Rep., H. N. Stovin & Co.

# Find the Market FIRST

baths—it showers. He found that bath salts never sell to any great extent except at gift time. He found that copy over stations reaching the normal cross-section of America produced no business for him. Sulphur baths were one thing America could do without—but definitely.

The merchandising error had been made in not first discovering if there were a market for the product. There was, but it wasn't in the great mass audience that listened to radio generally. The few test broadcasts which were addressed to anybody reached nobody. Then came the marketing huddle. Was there really anybody who wanted Sul-Ray baths? Research developed one further fact, America's foreign-born population had been trained in childhood to think of spas and sulphur baths as curative and health-building. Showers were not part of European living—baths were.

The problem then was to sell the foreign-language listening audience. Not only were these listeners bath-conditioned but they also were faithful dialers to foreign-language broadcasts. The Jewish listeners tuned every station broadcasting in Yiddish. Italians ran around the dial picking up programs in their native tongue. And the same thing was true of German, Polish, French, and Spanish nationals transplanted to America. There was still another plus. These nationals also were mail shoppers. They sent in their dollars to buy via a three cent stamp. This last was very important to Sul-Ray for it still had no distribution, and couldn't obtain coverage unless there was an advance demand for the product.

The decision therefore was to try selling the foreign language market via the air.

The first attempt was on a station with a sizable Jewish-speaking audience, station WEVD. The reason for this was elementary—New York was to be the first market opened and the "language" side of that market, according to the 1940 census, checked this way:

Jewish-speaking	2,350,000
Italian-speaking	2,103,737
German-speaking	1,236,000
Polish-speaking	576,000
Spanish-speaking	250,000

Naturally that double-checked the use of WEVD, owned by the *Jewish Daily Forward* and reaching a great Jewish audience. Original investment was \$500 in spots on the *Jewish News* program. That first \$500 brought in 2,000 dollar bills (Sul-Ray was sold at a dollar a package) all of which was plowed back into more announcements. The plow-back continued for a period of four months after which time there was enough demand at drug stores in the area in which Yiddish was spoken to enable Sul-Ray to obtain effective distribution for this first foreign-born group.

Now they could shift from spot announcements to a program and they bought WEVD's *Jewish Philosopher*. Up went sales again; it looked as though the Jewish market was okay for Sul-Ray.

Next they tested the Italian listeners with spots and direct selling on station WHOM, Jersey City, N. J. Again the dialers responded with dollars (although not in so great a ratio as the Jewish audience) and the same routine was followed, with the stores in Italian districts responding in the same manner as those in the Jewish districts.

The Jewish and Italian tests indicated that sulphur baths could be sold to these groups and more than likely to the other foreign-born groups.

(Please turn to page 47)

THE COUNTRY'S LEADING DEPARTMENT STORES ARE DOING A BIG PROFITABLE BUSINESS SELLING

**SUL-RAY** Colloidal Sulphur MINERAL BATHS

**RADIO ADVERTISING**

WEVD	WTEL	WPEN	WSTV
WJLB	WWSW	WARA	KCLW
WGES	WHLD	WHLD	KWJ
WHOM	WHFC	WMIN	WJR
WWRL	WSBC	WCBM	WCAR
WHFC	WAAT	WSAB	WCOJ
WCOL	WDAS	KCHO	WHBC
WFNJ	WHK	WRTZ	WRRN

... FAST SELLING  
... FAST REPEATING

**SANTE CHEMICAL COMPANY, INC.**  
144 WEST 10TH STREET NEW YORK 11 NEW YORK

**B**roadcasting is a mass medium, yet many of its greatest advertising successes are based upon a copy appeal directed at only a segment of the listeners. Both stations and advertisers are frequently damned for trying to reach everyone, of trying to fight for the same audience and the same dollar. But in air advertising history there are innumerable case histories of sales stories addressed to the few rather than the many. An early example (and a much-quoted one) is that of an advertiser who broadcast a series to sell just two prospects—and the 13-week program cost in the thousands. The two customers' orders exceeded the half-million figure.

When Sul-Ray (a sulphur bath) approached its selling job it was started from scratch. It had no distribution, no demand, no money—and no product. Fred Latter, chemist, had a formula and a feeling that sulphur baths could be sold in the U. S. A. Like many a man with an idea he went the rounds of advertising agencies to find one who thought he had something. He hit the man, Hal Salzman, on his fifth call. Salzman had a small agency, a few friends with money, and manufacturing sources. He had landed other accounts the hard way—and decided to take a flyer with this one. He set up the business (Sante Chemical Co., now National Healthaids Co., Inc.), packaged the product, and named it Sul-Ray.

Then came some marketing research, which threw Salzman for a loop. He found that America as a nation doesn't take

# RENEWED!

## Again - and Again - and Again!

# "EASY ACES"

AND THE RENEWAL RECORD BY LOCAL SPONSORS THAT'S THE TALK OF THE INDUSTRY...

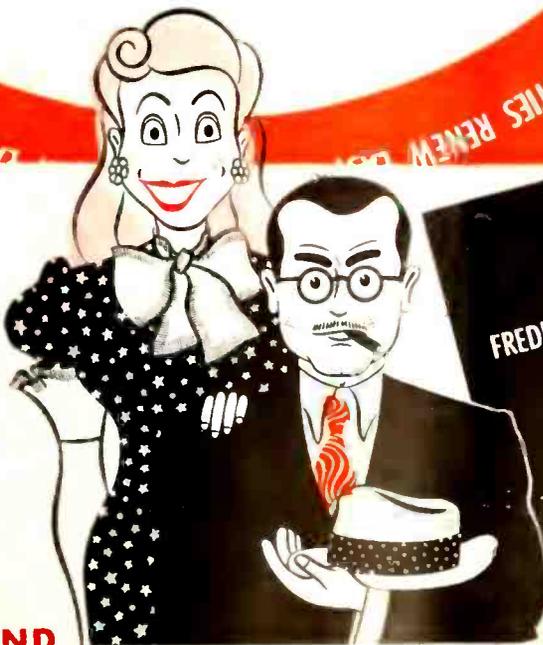
Denver . . . . . 7th Renewal	Kansas City . . . 6th Renewal
Salt Lake City . . 7th Renewal	Boston . . . . . 5th Renewal
Cincinnati . . . . 7th Renewal	St. Louis . . . . . 5th Renewal
Altoona . . . . . 7th Renewal	Knoxville . . . . . 5th Renewal
Miami . . . . . 7th Renewal	Zanesville . . . . . 5th Renewal
Seattle . . . . . 6th Renewal	Chattanooga . . . 5th Renewal

AND DOZENS MORE!

### Ma's Funniest Husband and Wife!

Written and played by Goodie Ace, one of the nation's top comedy creators, a headline magazine fashioner for 13 years...

Goodie Ace - radio's beloved "dumb" character who has malaproposed her way to radio immortality. 1040 quarter hours immediately available. EASY ACES means easy listening and easy renewals.



WRITE, WIRE OR PHONE

**TW** COMPANY

FREDERIC W.

*Radio Productions*

1529 MADISON ROAD · CINCINNATI 6, OHIO

NEW YORK · CHICAGO · HOLLYWOOD

DESCRIBED FOR LOCAL AND REGIONAL SPONSORSHIP



## MR. SPONSOR ASKS :

"Do give-aways with multiple trade name air credits reduce the advertising value of a program for the actual sponsor?"

Charles M. Spencer  
Advertising and Sale Promotion Manager  
D. L. & W. Coal Co.

### The Picked Panel answers:



From personal observation I am convinced that multiple trade name air credits do not reduce the advertising value of a program for the actual sponsor.

These give-aways, in some cases, add glamor to the original sponsor's program somewhat the way guest stars do. With the sponsor are associated the names of products which are in some instances better-known and more lustrous than his. A Benny or a Buick each has glamor and name value to the listener. Some sizable and canny sponsors have found an equal and perhaps less expensive lure in the Santa Claus or Cinderella route.

One sure way of getting has always been to give and the giving in radio can be talent, entertainment, or gimmicks, or a combination of all three. Most certainly this would not reduce the advertising value of a program.

On checking the five leading audience participation shows in daytime with many give-aways, it was interesting to note that their sponsor identification ran from a low of 52.4 per cent to a high of 64.4 per cent. Compared with these were three daily serials that have been on the air for many years with higher audience ratings but with sponsor identification which ran under 30 per cent. These latter do not include give-aways.

The type of product and its established acceptance of course are a factor in sponsor identification. To tie it up, let me add that my experience is based on *Queen for a Day* which has sponsor identification of 54.8 per cent and 62.8 per cent for the two products it advertised and

yet is one of the youngest audience participation shows. *Queen* has given away everything but the White House.

PHILLIPS CARLIN  
Vp in charge of programs  
Mutual Broadcasting System



It is my opinion that the use of multiple trade names on give-away products over a radio show is actually an advantage to us. It is the quickest possible way of showing people that the prizes given away are bona fide and desirable. A nameless "Portable Radio" as such, or a "Whosis" Radio, would be viewed with extreme suspicion by a listening audience which never actually sees the prizes. But a "Bendix 5-Tube Radio" bears the hallmark of authenticity and is acceptable.

I feel that if we eliminated brand names, public interest would diminish, and, after all, public interest in our radio program is public interest in our product which is our object.

On our program, *Grand Slam*, Irene Beasley always mentions the trade names of the products she gives away—and, as on this show prizes are won by listener contestants as well as studio contestants, these winners know immediately that the prizes they win are tops in the merchandising field, and have not a moment of uncertainty as to their good luck. With these considerations in mind, we definitely feel that the advertising value of the program is not diminished in the least by multiple trade name air credits.

LEE MACK MARSHALL  
Advertising Manager  
Continental Baking Company



About the only way to take this out of the realm of pure speculation is to look at it in terms of sponsor identification.

There's no doubt that the shows that rate highest in correct sponsor identification are the single-product shows. Shows that advertise more than one product—even well-established shows with respectable ratings, such as *Kraft Music Hall*, *Mr. District Attorney*, *Fred Allen*, *Durante-Moore*—tend to fall in the medium bracket in sponsor identity.

But in the case of "give-away shows with multiple trade name air credits," another factor comes into play. They're all audience participation shows. And that kind of show runs high in sponsor identity. In the latest sponsor identification ranking, three of the first five shows are audience participation.

So the sponsor identification of the give-away shows is the result of two factors pulling in opposite directions. The audience participation factor, with its multiple mentions of the actual sponsor, pulls up the SI index. Credits for give-away merchandise pull it down. The result is about what you might expect. These shows fall into the middle range in correct sponsor identification. Actually, most of them are better than the median.

To be practical about it, if an advertiser can cut his program cost by getting free give-away merchandise in exchange for air credits, and still get better-than-average sponsor identification for himself, it looks to me like a smart deal.

JAMES E. HANNA  
Manager, Radio Department  
N. W. Ayer & Son, Inc.



The use of multiple trade names on a program, as I see it, probably tends to reduce the value received to the man who actually foots the bills. This would be a hard thing to

prove, as sponsor identification figures won't necessarily give the answer and do not always carry a direct relation to a program's sales effectiveness. But common sense will tell you that a sponsor's sales message is likely to be impaired, or at least confused, if there are 10 or 20 other brand names mentioned on his program.

There are of course obvious advantages in the mention of well-known brand names. They mean something to audiences—at least they know what the contestants are taking home with them—and mentions of known high-quality products put the sponsor's product in "good company." To a large degree, the problem depends on how skillfully the actual sponsor's sales message is presented as opposed to the brand-name mentions. A really top-notch job of highlighting the actual sponsor's message is necessary to offset any confusion in the listener's mind. A nice balance would have to be achieved between the brand names and the name of the sponsoring product.

It's difficult to generalize about any type of show, because I believe the matter of the product to be advertised—and the particular sales problem to be met in each individual case—is of primary concern in the consideration of what type of show is likely to be most effective.

CHESTER MCCrackEN  
Radio Director  
Doherty, Clifford & Shenfield



I can't help but feel that a program using a lot of give-aways with air mentions of the brand names will hurt a sponsor in the long run. Unless a listener has listened long and

faithfully to the program, the free plugs for the give-aways would tend to reduce the advertising impact of the commercial, and thus reduce the over-all advertising

(Please turn to page 40)

**JET PROPELLED**

**WFBM** *Afternoon Audience*  
**UP 56%**

● The C. E. Hooper Index—September through December—shows a 56% INCREASE in WFBM afternoon audience 12:00 to 6:00 P. M.

Programming—plus intensive promotion—is designed to continue sky-rocketing the number of sets tuned to WFBM.

It's a trend! . . . Time buyers who like to bet on winners will like the long odds in favor of securing top availabilities for their clients.

Ask the nearest Katz representative—NOW—about this phenomenal growth in audience.

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



## *The American Society of Composers, Authors and Publishers*

Pioneer public performance society in America, ASCAP is dedicated to the principle of justice for America's musically creative men and women. An unincorporated association, the Society's membership is a cross section of the American way of life.

Through its fair and equitable program of licensing the commercial users of music, ASCAP easily makes available a growing repertoire which represents the finest in American popular, serious and religious music.

By contracts with the representative performing right societies throughout the world, ASCAP provides its licensed clients with the foremost musical works of all nations.

Today, the Society is proud to offer the commercial user of music, through its licensing program, this comprehensive repertoire by the foremost authors and composers of America. Without an ASCAP, every organization or enterprise which uses music would be obliged to contact individual copyright owners to obtain permission to use their copyright works. That such a chaotic situation does not exist is due in part to the Society. With an ASCAP license, the music that means most to America is immediately available.

**The American Society of Composers,  
Authors and Publishers, 30 Rockefeller Plaza, N. Y. 20**



Hero worship is part of being a teen-ager, so when Gordon MacRae makes a personal appearance in a Teentimer store, he's mobbed

# \$ 500,000 program sells \$8,000,000 in teen-age dresses

It all started in 1943 with a two-line ad in *Women's Wear Daily*, the garment industry's trade paper. The advertisement read, "For better mark-ups see Princess Junior." That was before Teen-timers' incorporation papers had been filed. Prior to 1943 Jules Rubinstein was a typical 7th Avenue dress manufacturer selling a junior miss-size line to chain and department stores. He, like many another dress manufacturer, had dreams of owning a trade name that meant something to the public, instead of being at the mercy of every buyer who came into the market. He noted, with envy, the gradual growth of other dress manufacturers' trade names, developed through advertising in publications addressed to the career and college girl. And he decided that since a revolt from

the rolled-up blue jeans and brother's shirt was certain to develop, he'd try advertising a line of dresses, dresses with a feminine appeal, for the high school girl.

He turned to *Mademoiselle* and *Calling All Girls*. Nothing happened. He tried local advertising copy in department store lay outs. A little happened. He tried more extensive *Women's Wear* trade advertising. A little more happened. All together the advertising produced enough business to justify the investment in the space but the Teentimers' trade name—the corporation, Teen-timers, Inc., was operating by this time and the trademark, Teentimers, had been registered—was just another label in another teen-age line of dresses.

Rubinstein wasn't happy. He was

making money, business was growing, the Sterling Advertising Agency was developing copy themes that seemed to pull—but Teentimers was just as far from being a national consumer trade name as Princess Junior had been before it. Something had to be done. Ralph Reubin, account executive of the agency, talked over the idea of using radio. It seemed that Art Ford of WNEW had a program called *Teentimers' Canteen*. It looked like a natural for selling the teen-age market. Two heads at the agency were put together and a show was born. Naturally station WNEW was suggested for the program but Rubinstein wasn't interested in a local show, nor was he interested in anything but the number one network, NBC.

That meant more money than Rubin-

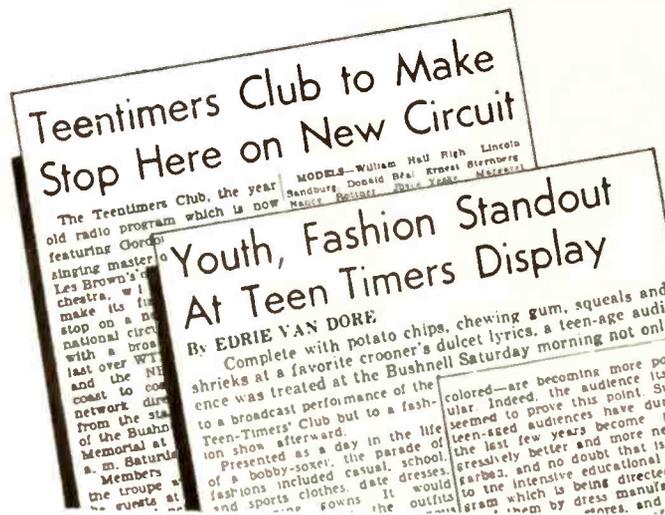


1 Typical window display first lets the teeners know that the "Teentimers' Club" is coming to town. Cut-out of Gordon MacRae between a couple of bobby-sox manikins, a mike, and a giant window card bring 'em in for tickets

stein had ever thought of for advertising. It also meant getting some assurance that Rubinstein would do the business required to justify the expenditure. And that in turn meant retail outlets which were able to order and sell real quantity. Rubinstein decided that he could sign up enough stores to pay off. On this basis the agency and Rubenstein went to NBC to sell them on permitting a program with local cut-ins by one franchised store in each city that had an NBC station. NBC didn't like the local retail cut-in idea, but Rubinstein was persistent and finally the program policy board accepted the show.

Rubinstein actually went out and signed up stores himself. When the first program hit the air, August 25, 1945, on a

2 Publicity in the newspapers, mostly about the fashion show that follows the broadcast, is a Teentimer promotional must



63-station network, 36 stores had signed franchises and had local cut-ins. The program name, which had been planned to be Art Ford's *Teentimers' Canteen*, was changed to *Teentimers' Show*, Ford having decided to retain his title for his WNEW program. Eileen Barton, youngster who had just completed 26 weeks with Frank Sinatra, was the star, Art Ford the mc, Merita Helms the show's teen-age-fashion commentator, and Jerry Jerome the baton-wielder. Saturday at 10 a.m. was the time. Everyone connected with the program had his heart in his mouth when the *Teentimers' Show* hit the air for the first time. Would the program appeal to the bobby soxers? What assurance was there that any soxers were even listening at 10 a.m.? Of course surveys indicated that they were at home but were they listening this morning? Could dresses be sold over the air? These were just a few of the imponderables that beset the Rubinstein and Sterling agency families. The first flash that gave any indication that the program would sell came from Gimbel's in New York. Five hundred young shoppers were crowding into the store to buy the dress which Miss Helms had described on the broadcast. Every dress was sold by 1:30 p.m., three hours after the program signed off. Wires from retailers in Rochester, N. Y., Williamsport

3 Next, full-page newspaper ads combine program and dress selling as Teentimers' Club broadcast date nears



Sage-Allen

presents

# Teentimers Club



and Lewistown, Pa., St. Cloud, Minn., and Fort Wayne, Ind., came through on the following Monday, indicating that what had happened in New York, where Art Ford had a personal bobby sox following due to his WNEW program, was being duplicated all over the nation in big and little towns. Everyone took a deep breath the program was in.

The next problem was to sign up more franchises so that each of the original 63 stations would have a local cut-in and a franchise dealer. That took time but there wasn't a week in which another store or two didn't sign a franchise. The result was that not only did Teen-timers, Inc., have local cut-ins in these towns but actually added stations to their network so that today the *Teentimers' Club* the name was changed from *Show to Club* because promotion was easier to handle as a club—has 98 stations and 98 stores with cut-ins.

The secret of Teen-timers' increasing success is that the program isn't expected to do the job alone. Rubinstein is promotion-minded. He knows that advertising—air or any other kind that isn't put to work just doesn't produce anywhere near what it can. So the Teen-timers sales staff went to work to sell stores on setting up teen-age departments and



4 Sage-Allen Department Store used all the promotional plans to bring this mob to the broadcast at the giant Bushnell Auditorium

making them promotional centers in the stores. Teen-age bulletin boards, club rooms, tune-picking contests ("guess the selections the star will sing on the next *Teentimer* broadcast"), and "teen-agers only" shopping days, are just a few regular promotions which Rubinstein has suggested. To this is added the big "super-promotion," in which the program intact visits each store and broadcasts from each town under the sponsorship of the local franchise holder. The program is on the road about six months out of each year. Each store that arranges for a local broadcast undertakes a big-time promotion. It hires the biggest theater or auditorium in town (in Hartford Sage-Allen rented the great Bushnell Auditorium and filled it to overflowing—see above). Advertising, air and newspaper, is contracted for and starts three weeks before the program reaches the town. Tickets are printed with the store name on them and have stubs on which each teen-ager writes her name and address (thus the store builds a solid mailing list). Most stores use the

Take up the band, Teens, and just look what we've cooked up for you! Your very own radio show, "The Teentimers Club" featuring Gordon MacRae and Les Brown with his band, will put on a show for you at the Bushnell, Saturday Morning, November 23rd, at 11:30. And, you'll also see a short, smart fashion show of those famous Teentimer Originals (the teen's own style line!) Get your tickets free at Sage-Allen's Teen Shop, Second Floor and be sure to ask for the very special "Wishing Star" tickets.

B. Teentimer OOriginal in rose, grey or maize spun rayon with pretive daisy applique. H.918

C. Teentimer OOriginal in grey plaid spun rayon with bright red and silver accents. H.918

D. Teentimer OOriginal striped wool rayon jumper in k blue, rust or gold. H

All in sizes 8 to 16

Sage-Allen . . . Teen Shop . . . Second Floor



The Teentimers' Club once-a-year visit is just one of the promotions used. An annual "design-and-name-it" contest helps sell too

stubs for a "Wishing Star" drawing in which the prizes, all products that the kids want and which are for sale at the store, are valued at about \$500. (Thus the "door prize" is a store promotion as well as a drawing card.) Tickets are distributed only in the teen-age section of the store, creating store traffic that turns into actual sales too. Window and floor displays, billboards, and bulletins to all high schools, are used generously. The newspapers give the program's visit to the town plenty of news space, since stores are big advertisers and teen-agers good copy.

Following the broadcast there's a fashion show of Teentimer fashions. Even the models for the fashion show are instruments for promotion. Each high school in the store's territory has a number of students who hope to be models and these compete among themselves so that there's one model in the fashion show from each secondary school. That means school-wide publicity in every school in each store's market. At the fashion show the stars of the program make personal appearances, sign photographs of themselves, and lend "big time" glamor to the occasion (the mob scene on page 27 is typical of the turn-out in a store for the stars' personal appearance). The local broadcasts really turn the network show into the store's show all year 'round.

Nothing is taken for granted. The Teentimers' Club fashion authority, now Dale Dilworth, works with the store on the fashion show, mc-ing it and thus bringing an air personality to the local fashion parade. The store is assured of three weeks' supply of Teentimer "OOriginals" — which is what the Teen-timer, Inc., line is tagged these days—to enable the outlet to collect directly upon the promotion.

Department stores do not run promotions with an eye to long-term results. Each promotion is expected to pay off directly in sales at the time of the promotion. That's the reason for the extra supply of the dresses—Rubinstein knows department store thinking and doesn't hope to change it overnight. Nevertheless in a number of cases he has had to try to convince store managements that the general upsurge of business in the store during the promotion must be traced in part at least to the visit of the Teentimers' Club broadcast and that they shouldn't insist on having the actual profits from immediate sales of Teentimer OOriginals pay the entire bill.

The program now costs Teen-timers, Inc., \$9,500 a week. The local cut-ins are paid for by each store. Recently it was franchise renewal time and the garment industry was laying



bets that Rubinstein just wouldn't get renewals; excess profit taxes were off and the tightness of newsprint, which had previously restricted department store printed advertising, had begun to lift. They were wrong. The renewals rolled in. Here and there a store like Gimbel Brothers in Philadelphia cropped up. Gimbel Brothers had decided that since they had their own station, WIP, a Mutual Broadcasting System affiliate and stockholder, it didn't make sense to tie in to a show on a competing outlet (KYW)—and a competing network at that. Rubinstein went to Philadelphia himself and went over matters with the buyers and merchandise manager. It developed that Gimbels were doing \$300,000 a year in their teen-age department, of which \$100,000 was Teentimer OOriginals. Rubinstein guaranteed that they'd do \$150,000 in his OOriginals this year and as a clincher asked them to check to see just how much other teen-age business had been brought in by the program. They renewed. Only two stores have dropped their franchises (Please turn to page 50)

STARS OVER CALIFORNIA



*Bill Anson*

*with us  
Now!*

...IN WARNER BROS. **KFWB** CONSTELLATION

*Martin Block*



*coming  
June 1st*

*Glowing stars  
in the sky of  
radio entertainment!*

*Two of the  
many leading lights  
in the KFWB galaxy!*



And still another "star".  
Look for our 1947 Rate Card . . .  
"something really new is being added!"

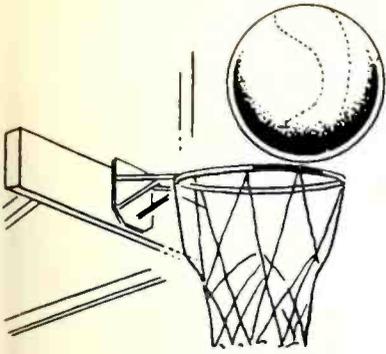
WARNER BROS. **KFWB** HOLLYWOOD

980 KILOCYCLES

A DIVISION OF WARNER BROS. PICTURES, INC. • HARRY MAIZLISH, GENERAL MANAGER  
REPRESENTED NATIONALLY BY *Rambeau* NEW YORK • CHICAGO • HOLLYWOOD

**MARCH: COSMETICS AND BEAUTY PRODUCTS**

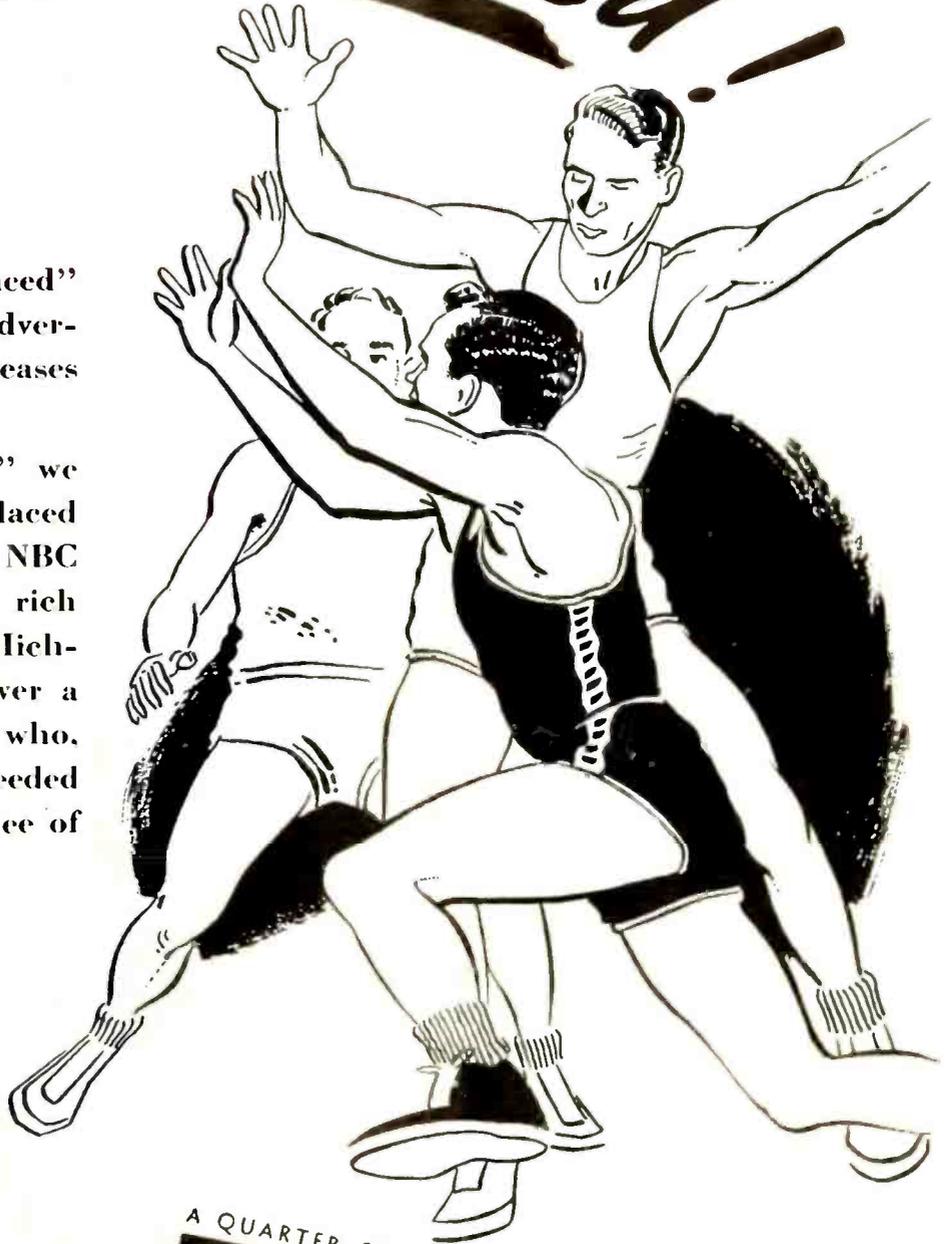
SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
G. Barr & Co., Chicago	Arthur Meyerhoff, Chicago	Balm Barr lotion, shampoo	The Shadow (MBS), Sun 5-5:30 pm, 90 stations	—
Bristol-Myers Co., New York	Young & Rubicam, New York	Trushay	Duffy's Tavern (NBC), Wed 9-9:30 pm Tele-Varieties, WNBT, WPTZ, WRGB, 8:15-8:30 pm	Live weather spots, WOR (N. Y.)
Campana Sales Co., Batavia, Ill.	Hanly, Hicks & Montgomery, Chicago	Solitaire make-up	Solitaire Time (NBC), Sun 11:45-12 n, 20 stations	—
Carter Products, Inc., New York	Sullivan, Stauffer, Colwell & Bayles, N. Y.	Arrid	Gabriel Heater (MBS), MWF 9-9:15 pm	Spots, national campaign
Chesebrough Manufacturing Co., N. Y.	McCann-Erickson, New York	Vaseline Hair Tonic	Dr. Christian (CBS), Wed 8:30-8:55 pm	E.t. spots, chain breaks, sectional markets
Colgate-Palmolive-Peet Co., Jersey City, N. J.	Ted Bates, New York; Sherman & Marquette, Chicago	Halo Shampoo	Mel Blanc Show (CBS), Tu 8:30-8:55 pm Kay Kyser's College (NBC), Wed 10:30-11 pm, trailers Day in Life of Dennis Day (NBC), Wed 8-8:30 pm, trailers	National 1-min e.t. campaign
Conti Products Corp., New York	Birmingham, Castleman & Pierce, N. Y.	Castile shampoo	Treasure Hour of Song (MBS), Th 9:30-10 pm	—
Daggett & Ramsdell, New York	McCann-Erickson, New York	Toilet preparations	Live 15-min music show, MTWTF 3:15-3:30 pm, KCMO (Kansas City)	—
Kay Daumit, Chicago	Hill Blackett, Chicago	Lustre-Creme Shampoo	Breakfast Club (ABC), MTWTF 9-9:15 am	—
Drezma, Inc., New York	Lee-Murray, New York	Cosmetics	—	Live breaks, spots, several markets
Lady Esther Sales Co., Chicago	Biow, New York	Cosmetics	Screen Guild Players (CBS), Mon 10-10:30 pm	—
F. W. Fitch Co., Des Moines	L. W. Ramsey, Davenport, Ia.	Shampoo	Fitch Bandwagon (NBC), Sun 7:30-8 pm	—
"42" Products, Ltd., Los Angeles	Brisacher, Van Norden, Los Angeles	Hair oil, shampoo	Hollywood Whispers (ABC), MTWTF 2:25-2:30 pm, 17 Pacific stations	—
Andrew Jergens Co., Cincinnati (& John H. Woodbury Co. div., Cincinnati)	Robert Orr, New York	Jergens Lotion; Make-up Special Dry Skin Cream, Lanl	Walter Winchell (ABC), Sun 9-9:15 pm New Louella Parsons Show (ABC), Sun 9:15-9:30 pm Make-Believe Ballroom, MWF 6-6:15 pm, WNEW (N. Y.) TTS: 4:45-6 pm Live 30 min women's programs, 3 stations	—
Andy Lotshaw & Co., Chicago	Arthur Meyerhoff, Chicago	Gorjus Hair Dressing, Lotshaw Body Rub	—	Live spots, local sports, 2 stations
Noxzema Chemical Co., Baltimore	Sullivan, Stauffer, Colwell & Bayles, New York	Noxzema Creams	Mayor of the Town (CBS), Sat 8:30-8:55 pm	—
Procter & Gamble Co., Cincinnati	Kastor, Farrell, Chesley & Clifford; Compton; New York	Drene Shampoo	Truth or Consequences (NBC), Sat 8:30-9 pm, trailers	Chain break e.t.'s, all markets, rotated periodically
R. B. Semler, Inc., New Canaan, Conn.	Erwin, Wasey, New York	Kreml Hair Tonic, Shampoo	New Adventures of Sherlock Holmes (ABC), Sat 8:30-9 pm Live 15-min news, music, quiz, sports shows, 4 stations	—
Shontex Co., Santa Monica	Robert B. Raisbeck, Hollywood	Shampoo, hair conditioner	Mystery Is My Hobby (NBC), Sat 9-9:30 pm pst, 26 Pacific stations	—
Sterling Drug Co., New York	Dancer-Fitzgerald-Sample, New York	Mulsified Coconut Oil Shampoo; Double Danderine Mulsified Coconut Oil Shampoo Double Danderine Glostora	Stella Dallas (NBC), MTWTF 4:15-4:30 pm Manhattan Merry-Go-Round (NBC), Sun 9-9:30 pm, trailers Bride and Groom (ABC), MTWTF 2:30-3 pm Rise and Shine (MBS), TTh 7:15-7:30 am pst, 41 Don Lee stations Young Widder Brown (NBC), ThF 4:45-5 pm, trailers Zeke Manners, MTWTF 7:30-7:45 am	—
Toni, Inc., St. Paul	Foote, Cone and Belding, New York	Home permanent	Give and Take (CBS), Sat 2-2:30 pm	—
William R. Warner & Co. (and Hudnut Sales Co. div.), New York (Hudnut Sales Co.)	Roche, Williams & Cleary, New York Kenyon & Eckhardt	Rayve Creme Shampoo, Richard Hudnut Cosmetics DuBarry cosmetics	Sammy Kaye Sunday Serenade (ABC), Sun 1:30-1:55 pm Grand Marquee (NBC), Th 7:30-8 pm Rayve Presents Sheilah Graham (MBS), Sun 8:45-9 pm pst, 41 Don Lee stations Jean Sablon (CBS), Sat 7:15-7:30 pm	Live, e.t., spots, 6 markets
Wildroot Co., Inc., Buffalo	BBD&O, New York	Cream oil, Wave set	King Cole Trio Time (NBC), Sat 5:45-6 pm Dark Venture (ABC), Mon 9-9:30 pm pst, 15 Pacific stations Sam Spade (CBS), Sun 8-8:30 pm Live news, sports, record shows in all major markets	Live, e.t., spots, about 250 stations; 1 min e.t.'s, 80 stations (KBS)



# Well Placed!

In basketball a "well placed" ball raises the score. In advertising a "well placed" ad increases sales.

Naturally by "well placed" we mean your advertising placed with WSPD, the 5000 watt, NBC station which covers the rich Northwest Ohio-Southern Michigan area . . . home of over a million and a half listeners who, for over 25 years, have heeded the good advice of the Voice of Toledo.



JUST ASK KATZ

A QUARTER CENTURY • THE VOICE OF TOLEDO  
**WSPD TOLEDO, OHIO**  
*A Fort Industry Station*  
5000 WATTS • N.B.C.

# CUT-INS PRODUCE

# sales . . . and problems too

All business is local. That's trite but true. A national advertiser's products may be distributed from coast to coast but they're sold on Main Street.

The broadcast advertiser is prone to forget at times that all radio is local too. Unlike magazines, which are printed and mailed from one focal (and usually distant) point, air advertising comes into the home from a station that's right around the corner from the average listener. Like a newspaper with its wire services and syndicated features each station gets many of its top-ranking attractions from the networks. The chains are to broadcasting what the wire services and syndicates are to the news publications.

Because of the networks it's possible to do a national advertising job through hundreds of local stations without separate arrangements with each of them. Day by day, however, the question of how best to localize that national selling appeal faces advertising managers. There are a number of accepted ways of tying in local dealers to the national program. Point-of-sale displays, local newspaper advertising, local promotion by dealers, and traveling the national show from town to town are just a few of the time-tested devices of dissolving the thousands of miles that often separate the listener from the actual source of the program.

There is another device, one which removes all the mileage between the program and the customer. That's the local cut-in, the device which permits a local announcer to follow the national program (or cut into the middle of it) with the information, for instance, that "your local Clipper Craft dealer is Burns Brothers, Houston's noted men's haberdasher. . ."

Tied together with the local cut-in is the regional cut-in which permits commercials to be tailored to the weather and

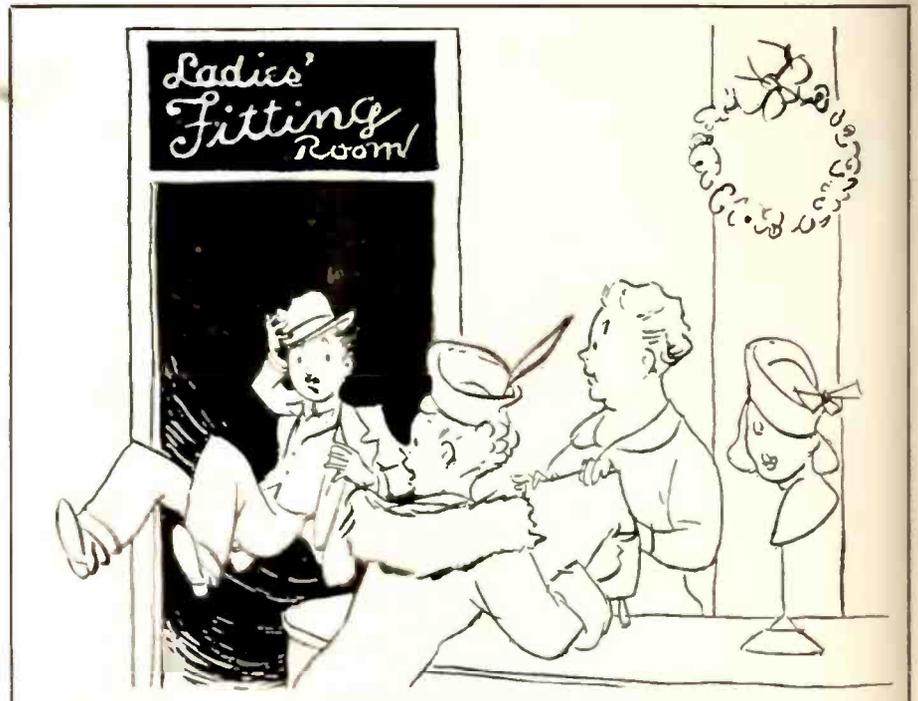
the buying habits of the locale where the program is heard. The regional cut-in also permits a manufacturer to lay special selling emphasis on a product that may not be moving so well in one area as it is throughout the rest of the nation. It also permits of small-area test campaigns without disturbing of the over-all selling campaign; and of commercials which are adjusted to situations where the same product is known by different trade names in different sections of the country (Quaker Oats [Mother's Oats] and Seal-test ice cream and milk are two examples of this). In short, cut-ins permit network radio to have the flexibility of newspapers. The biggest users of air-time constantly employ regional cut-ins to do their sectional selling jobs. Typical regional users are General Mills, Libby, Kellogg, but practically all the regulars

have used cut-ins at some time or other.

There are no objections at the networks to regional cut-ins. There's a charge made in addition to the \$14.50 announcer's fee set by the actors' union (AFRA). It isn't a factor that makes any demands upon the budget.

The real cut-in problem is the local retail outlet identification. NBC permits one client—Teen-timers, Inc. (see page 27)—to have "franchised dealers" cut into his program. But affiliated stations of the network claim that such cut-ins encroach upon the stations' local business. NBC's policy, therefore, is to refuse to permit them, so that when even another division of RCA, RCA-Victor, wished to have local dealers tie into the middle of *Music America Loves Best*, the network refused permission. Actual case history of the

(Please turn to page 48)



"Mr. Moffat just can't get that 'Exploring the Unknown' radio program off his mind."



**S**ELLING millions of cases of canned foods a year calls for the kind of mass selling that has made Libby-McNeill & Libby one of the world's leading canning companies.

Back in 1929, Libby-McNeill & Libby first used the facilities of the American Broadcasting Company to mass sell by radio to the families of America.

Today, Libby's "My True Story"—a complete 25-minute radio drama each weekday morning, Monday

through Friday—is heard on 200 ABC stations. On this highly popular dramatic show, Libby's 100 Famous Foods are advertised in millions of radio homes...and, as a consequence, move faster off grocers' shelves. Proof of the effectiveness of ABC as a food advertising medium is the fact that the Libby people will soon start their

fourth year of sponsoring "My True Story" to keep Libby products moving for grocers all over America.

So, if you, too, are interested in mass sales, why not follow the lead of America's outstanding advertisers like Libby-McNeill & Libby—ship your product to the nation's market via ABC?

**American Broadcasting Company**  
 AMERICA'S MASS SELLING MEDIUM

The  
Golden  
Circle  
Station

is

the  
smart  
money  
station

for

St. Louis

1,460,347 people

For Joe  
will tell you

# Commercial Reviews

## FOOD STORE QUIZ

*Radio Station KXOK, St. Louis, Monday through Friday, 12:30-12:45 p.m. cst*

**PROGRAM:** Airing a food-product sponsored program in a different store each day is a production headache that only a wire-recorder relieves since only then can the recording be edited before it is aired. Bob Hille, mc, is easy with the questions and follows the *Take It Or Leave It* formula of giving the contestants a lift on the answers when it appears that the lift will help the program or ease a tense situation. Fifteen-minute quiz sessions are tough to handle since the program seems about getting started when it signs off.

Listeners send in the questions for an award. They receive a covered cake tray if their questions are used, and the best question of the week receives a bonus in the form of a 12-pound "tenderated" smoked ham. Women appearing on the program get a five-dollar bill for answering the questions correctly; everyone, right or wrong, receives a pound of Forbes Culture-Ripened Coffee. Hille is not over-glib and the program is well produced. Something is still required to give it character if it is to collect 100 per cent on a formula that should be sure-fire. Questions and answers are not quite enough.

**COMMERCIAL:** John Corrigan handles the selling of Forbes Culture-Ripened Coffee without obnoxious pushing. Hille also gets a good share of product plugs in while handling the quiz so it isn't necessary for the commercial spieler to peddle too loudly. A "scientific-aging" appeal is different and a "seven-day test" is good. The fact that the local grocer in whose store the quiz is taking place handles one question on the air gives the program a local commercial angle that is hard to beat. If anything can sell coffee this routine should.

**TIME:** At 12:30 p.m. it should catch a food-conscious audience. Its competition is *Young Dr. Malone* (KMOX), *Easy Aces* (KSD), Jackie Hill (KWK), music on WTMV, sports on KXLW, disks on WIL, and a hillbilly airing on WEW. That's not the easiest daytime line-up to buck but during its first three months (October through December) it rated 2.4 in the St. Louis City Hooper for the period. Helping it is a Rush Hughes disk-spinning session that precedes it, Hughes having a solid St. Louis following.

**PROMOTION:** The Star-Times trucks have carried posters featuring the Quiz. Newspaper space has been used and each grocery store naturally goes to town playing up actual program recording time. Once the program has covered all the stores it will have a local appeal impossible to obtain in any other way. And there's nothing better to build up distribution of a product than recording the show actually in a store and using the grocer or store manager on the program. Using him as a one-question quiz-master is better than just introducing him, and doesn't waste entertainment time.

**CREDITS:** Doing a remote like this in a retail store during business hours is no small job. Credit Elmer Muschany, the producer, for handling a tough job well. The writer also deserves a bow, for the questions are so worded as to belong in a food-store quiz and they're not gushy. Bob Hille and John Corrigan are adequate.

## SHOW OF PROMISE

*Radio Station WKY, Oklahoma City, Monday-Wednesday-Friday, 10 p.m. cst*

**PROGRAM:** A singer with just the backing of a piano or an organ has to be good to carry a show. Ex-G.I. Tommy Allen is, and that goes whether he's singing *I Love You for Sentimental Reasons* or *Guilty*. He takes it easy, avoids tricky phrasing, and nevertheless comes through the speaker as a real person. Allen is star of this session sponsored by the Oklahoma Gas and Electric Company. He was originally scheduled for a 13-week run and has been with the program now for 39 weeks. He came to WKY on loan from *Return Home Auditions*, the NBC gift to G.I.'s. The nostalgic touch on the program is usually handled by the pianist, Bob Duane, who is tops on fingering the ivories. Some of his solos are over-arranged but they're enjoyable in spite of that, and many listeners are impressed by fancy runs, over-emphasized crescendos, and counter-melody fingering.

**COMMERCIAL:** Roy Kerns handles the selling assignment without punching. The wordage isn't startling, OG&E using typical gas and electric public utility copy. The *Show of Promise* title is used for a springboard at the closing commercial which credits OG&E with creating "a comfortable today and a promising tomorrow."

TIME: Competition is not too stiff at 10 p.m. est and even if it were Tommy Allen has enough in his voice to hold his audience.

PROMOTION: Tommy Allen was the first NBC "farm-out" performer and the red carpet was rolled out when he first came to WKY. The Gaylord (he owns the station) newspaper, although not going all out for radio, generally did give Allen a good press and the young crowd traded in their Sinatra Fan Clubs and let Tommy Allen send them. One ex-Sinatra Club president expressed it this way, "Tommy's specifical. When he gives with those fancy flirts, he racks us, sacks us, and carries us away."

CREDITS: Allen deserves a special nod for his handling of the song introductions. He does them straight and swell.

### ROCHESTER SAVINGS BANK JOURNAL OF THE AIR

Radio Station WHEC, Rochester, N. Y.,  
Monday through Friday, 6:30-6:45 p.m. est

PROGRAM: The formula crowds more information into its 15 minutes than the usual news program could handle in a half hour. It's well written, airing no canned copy. It covers the national front in such a way as to keep its listeners abreast of the world, but its emphasis is on Rochester, and what affects the camera town. It divides its news handling into four "columns." Column one presents the headlines and a word or two of brief explanation. Column two covers the local scene (with an assist from the *Democrat & Chronicle*, leading local newspaper). In this section names and addresses are used and the listener gets the feeling that every person mentioned is living around the corner. Column three is *Washington Predicts*, nicely handled with a two-voice routine. One states the prediction and the other questions the facts and authority for each statement. The device creates a feeling of "inside information" despite the fact that most of the items are current news. Column four is devoted to the *Citizen of the Day*, a profile of a resident of Rochester who is deserving of a deep bow. The bows are usually not for broad accomplishment but for plain humanity. The broadcast caught paid tribute to a school teacher who on her own time taught a hospitalized youngster so that he could graduate with his class. It made Doris Walsh, the teacher in question, seem, as no doubt she is, a grand person. No orchids, no presents, no razzle-dazzle, just an honest news report of a woman who had gone beyond the call of duty. Final bit welcomes newcomers to Rochester, by name and address.

Everything on the program is personalized, is addressed to the men and women who reside and earn their living in Rochester. It's local without being corny or

(Please turn to page 39)

# BMI *Run-up Sheet*

## Hit Tunes for March

(On Records)

### ANOTHER NIGHT LIKE THIS (Marks)

Dick Haymes—Dec. 23731 • Desi Arnaz—Vic. 20-2052 • Hal Derwin—Cap. 336  
Herb Kern-Lloyd Sloop—Tempo 984 • Hal Winters-Jose Morand—Apollo 1034  
Don Alfredo—Pan-Amer. 076 • Larry Douglas—Sig. 15085

### BEST MAN, THE (Vanguard)

Les Brown—Col. 37086 • King Cole Trio—Cap. 304 • Romo Vincent—Dec. 23749  
Sunny Skylar—Mercury 5004

### EV'RYBODY LOVES MY BABY, my baby (Goode)

Tex Beneke—Vic. 20-1914 • Pied Pipers—Cap. 279  
Three Suns—Maj. 7180 • Gene Krupa—Col. 37078

### FOR SENTIMENTAL REASONS (Duchess)

Eddy Howard—Maj. 1071 • Charlie Spivak—Vic. 20-1981  
Ella Fitzgerald—Dec. 23670 • Dinah Shore—Col. 37188 • King Cole Trio—Cap. 304  
Art Kassel—Vogue 781 • Fran Warren—Cosmo 514 • Bown Dots—Manor 1041  
Skip Strahl—Emerald 106

### ILLUSION (Pemora)

Hal Winters-Jose Morand—Apollo 1034 • Don Jose—Gotham 3003  
Xavier Cugat—Col.\* • Bobby Doyle—Sig.\*

### IT MIGHT HAVE BEEN A DIFFERENT STORY

Tex Beneke—Vic. 20-2123 (Campbell Porgie)

### MANAGUA, NICARAGUA (Encore)

Freddy Martin—Vic. 20-2026 • Guy Lombardo—Dec. 23782  
Kay Kyser—Col. 37214 • Gorden Trio—Sonora 3032  
Two Ton Baker—Mercury 5016 • Dick Peterson—Enterprise\*  
Julie Conway—Sig. 15086

### MISIRLOU (Colonial)

Jan August—Diamond 2009 • Herbie Fields—Vic. 20-2138  
Skitch Henderson—Cap. 351 • Nicholas Matthey—Dec. 25045  
Frank Knight—Standard 5010 • Jose Morand—Dec. 50005

### MY ADOBE HACIENDA (Peer)

Billy Williams—Vic. 20-2150 • Jack McLean—Coast 8001  
Coffman Sisters—Ent. 147 • Esquire Trio—Rhapsody 102 • Hammondairs—Mars 1037  
Eddy Howard—Maj.\* • Frankie Carle—Col.\* • Russ Morgan-Kenny Baker—Dec.\*  
Westerners—Col.\* • Dave Dznney—Music.\* • Bobby True Trio—Mercury\*

### OPEN THE DOOR, RICHARD (Duchess)

Three Flames—Col. 37268 • Count Basie—Vic. 20-2127 • Jack McVea—B & W 792  
Pied Pipers—Cap. 369 • Bill Samuels—Mercury 8029 • Dusty Fletcher—Nat. 4012  
Merry Macs—Maj. 1112 • Sid Catlett—Manor 1058 • Hot Lips Page—Apollo 1041  
Brown-Grimes—Sig. 1006 • Louis Jordan—Dec.\* • Charlie Spivak—Vic.\*  
Charioteers—Col. 37240 • Bill Osborne—Cont.\*

### RICKETY RICKSHAW MAN, THE (Peer)

Eddy Howard—Maj. 7192 • Two Ton Baker—Mercury 3047

### WE COULD MAKE SUCH BEAUTIFUL MUSIC (BMI)

Vaughn Monroe—Vic. 20-2095 • Frankie Carle—Col. 37222  
Monica Lewis—Sig. 15068 • George Towne—Sonora 2002  
Billy Butterfield—Cap. 371 • Blue Baron—M-G-M\*

### WHAT MORE CAN I ASK? (London)

Guy Lombardo—Decca 23782 • Jack McLean—Coast 8003

### YES, YES, HONEY (Chelsea)

Danny Ryan—Diamond 2062 • Stardusters—Swan 8002 • Gene Krupa—Col.\*

\*Soon to be released

## BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD

*It's all in the record...*



# broadcast advertising **PAYS**

Whether it's apples or automobiles, dentifrices or department stores, fountain pens, coal, bath salts, vacuum cleaners, banks, coffee—or what have you—the broadcast advertising record is clear. Rightly understood, and rightly applied, BROADCAST ADVERTISING PAYS. Hundreds of factual reports reveal the amazing results. Ask your advertising agency, any station representative, station, network, or SPONSOR. They'll show you the record as it applies to your business.

from the record **EVERSHARP: DEALER INCREASE FROM 400 TO 30,000 IN 6 YEARS**  
from the record **WIEBOLDT (DEPARTMENT STORES): MERCHANDISE UPGRADED 3 TIMES**  
from the record **LEE HATS: 6TH TO 1ST IN HAT SALES IN 1946 WITH 15-MINUTE SHOW**

SPONSOR PUBLICATIONS INC., NEW YORK 19, N. Y.

**SPONSOR**

*for buyers of broadcast advertising*

## COMMERCIAL REVIEWS

(Continued from page 37)

general storeish. Check this as one of the best news programs of its kind that can be heard throughout the nation.

**COMMERCIAL:** Although the average savings bank on the air handles its commercials on an institutional basis, the Rochester Savings Bank does a direct selling job, with no apologies. In its opening advertising copy it sells "buying your home through the bank's real estate department." In the closing it sells "low-cost savings bank money orders for paying your bills." The copy is written by the bank's advertising department and edited by the show's producer.

**TIME:** The program is on station time and the competition isn't too strong: *Philco Supper Club* on WSAY and *Evening* on WHAM. The audience delivered to the program comes from the *Gulf Sports News* right ahead of it.

**PROMOTION:** Car cards, direct mail, news in employee publications in plants, as well as spot announcements have been used to "sell" the program. Publicity has also appeared in a promotional column in the one local weekly newspaper. The usual advertising done by the station in Rochester dailies has been impossible since November 8 as the latter have been on strike since then.

**CREDITS:** Roger Goodrich and Warren Doremus handle the newscasting and respect what they're doing. They're real air newsmen with their roots in Rochester. William J. Adams, program manager of the station, created the program idea and writes and directs the show, which is a man-size daily job.

### PARTY LINE

WCBS-TV, New York, Sunday, 8:30-9 p.m. est

**PROGRAM:** Next to sports the television quiz has the greatest viewing audience. This is especially true when the quiz is conceived so that the home audience, through the use of the telephone, is made part of the show. *Party Line* is that kind of a show and with John Reed King at the helm it usually bounces along. King has been ill for a while and CBS's Gil Faires has been handling the mc assignment. With Faires it's a different show, the quiz questions being the attraction rather than the gag commentary that King purveys. All the questions are visual and most of them fun. Faires was even able to bring in a news slant on the show. A typical news bit was asking viewers to identify breeds of dogs that were going to be entered in the Westminster Kennels show. Thus the dog show was publicized and a feeling of immediacy brought to the scanning.

**COMMERCIAL:** Bristol-Myers sponsors *Party Line* for Vitalis and Ipana. Straight "billboard" copy was used in

the commercial film scanned. It was nicely handled under the direction of Jose Di Donato, Blaney Harris, and John Mullen. Films for Industry shot the film for the agency, Doherty, Clifford and Shenfield, Inc.

**TIME:** The program's big competition in radio is the Fred Allen show which of course has a tremendous following. On WNBTV, the NBC TV station, the show at this time varies but on occasion it has very fine dramatic scannings which attract many set-owners. Despite this a recent survey indicates that the quiz audience will view ask-me shows no matter what the competition and no

doubt Bristol-Myers depends upon this in scheduling *Party Line*.

**PROMOTION:** Very little at this time.

**CREDITS:** This is a CBS package and has the usual smooth camera work which is the result of the crew's knowing what's expected of them and what to do about it.

### DANCING ON AIR

WNBTV, New York, NBC-TV, Sunday, 8 8:20 p.m. est

**PROGRAM:** Having sponsored *Face to Face* for some time, Standard Brands, Inc., has now replaced it with dance instruction on the air, via the Fred Astaire (Please turn to page 40)



**"I heard it  
over  
WIBW"**

## The by-word that's the Buy-word in KANSAS



They're a clannish bunch—our farm and small town listeners in Kansas and adjoining states—quick to pass on ideas, information and suggestions that are to their mutual benefit and interest.

That's the secret of the long-continued impact of your sales message over WIBW.

"I heard it over WIBW" is the by-word that carries countless products from friend to friend and neighbor to neighbor . . . the by-word that's an endorsement of a product's value and dependability. Dealers know it as a buy-word as customers insist on specific brands.

YOU hear its echo in gratifying sales records when you use WIBW.

Serving the  
First Families of Agriculture

Rep.: CAPPER PUBLICATIONS, Inc.



CBS

BEN LUDY  
Gen. Mgr.  
WIBW-KCKN

**YOU MAY BE ABLE TO SKATE 100  
YARDS IN 9.4 SECONDS\* —**



**BUT—YOU CAN'T SLIDE INTO  
WESTERN MICHIGAN ON AN OUTSIDE  
BROADCAST!**

As the crow flies, Western Michigan isn't a very great distance from Chicago and Detroit.

But unlike the crow, a broadcast can't slip through the wall of *fading* that isolates Western Michigan from outside-the-wall stations.

The only way to reach this big market is to use stations behind the wall. A CBS combination—WKZO for Kalamazoo and WJEF for Grand Rapids—gives you complete coverage in Western Michigan with a larger Share of Audience, morning, afternoon and night, than any NBC, ABC or MBS outlets inside or outside this area! We would be glad to send you all the facts, or just ask Avery-Knodel, Inc.

\* C. Jewtraw did it at Lake Placid in 1923.



Both owned and operated by Fetzer Broadcasting Company  
Avery-Knodel, Inc., Exclusive National Representatives

**COMMERCIAL REVIEWS**

(Continued from page 39)

Dance Studio's system. If the Eddie Dunn-Bob Dunn face-to-face-ing was static, this is a viewer chaser de luxe. The program is supposed to take place at a dance party, with Fred Astaire teachers present to show the tyro dancers what the light fantastic is all about. The very nature of the program requires that the cameras pan around until the producer thinks he's found a good shot—then he calls it. In practice, that doesn't work out. The teachers, Ed Simms (who also mc's) and Chris Bye, may be grand on the ballroom floor, but they're not entertaining before the cameras.

**COMMERCIAL:** Dick Dudley handles the selling, which is devoted to Chase and Sanborn Instant Coffee. He's easy and telegenic and Gloria Hope who assists isn't bad when she isn't pushing.

**TIME:** WCBS-TV usually has a feature film on at this time. If it's a bad film (it starts at 7:15) viewers may shift to *Dancing on Air*, but it's doubtful. Radio has Charlie McCarthy and Bergen in competition on NBC, *Sam Spade* is on CBS, and the Detroit Symphony is on ABC, something for everybody.

**PROMOTION:** Standard Brands hasn't started promoting anything on TV yet.

**CREDITS:** Ernest Colling of NBC works with Stan Quinn of J. Walter Thompson on the production to no avail. Writer is Ed Rice. His copy is pretty deadly.

**MR. SPONSOR ASKS:**

(Continued from page 25)

value. Not only that, but there is a feeling, to my way of thinking, of "cheapening" the sponsor's commercial, and the dignity of his product, by giving mentions to many other trade name products.

As a station representative, I should say that there is a strong possibility of these multiple-mentions conflicting with the spot broadcasting campaigns of competitive sponsors. A sponsor and a time-buyer might well think twice before placing spots before or after a program in which the competition gets a big plug.

There is also a nuisance factor, which reflects on the sponsor. Many of the give-aways on the contestant-jackpot type of show are scarce appliances, fixtures, or products. Handing over a new washing machine or refrigerator to a contestant while the nation listens is something that is going to make a lot of housewives sizzle.

It might be better for a sponsor to stick to give-aways such as money prizes, trips, or U. S. Savings Bonds rather than the hard-to-get brand-name products.

HINES HATCHETT  
Manager  
John E. Pearson Co.

# Contests and Offers

Sponsor	Product	Program	Time	Offer	Terms	Outlet
ALTA VISTA CREAMERY	Dairy products	Birthday Party	MTWTF 2-2 15 pm	2 theater tickets	Listener whose birthday falls on day of program and who writes station	KFIZ, Ft. Worth
AMERICAN HOME PRODUCTS (WHITEHALL PHARMACAL CO. DIV.)	Aftershave; Kolyuos	Romance of Helen Trent	MTWTF 12:30-12:45 pm	Reproduction of necklace worn by Jennifer Jones in "Duel in the Sun"	Send 25c and Kolyuos label to program, New York	CBS
		Hollywood Jackpot	MWF 4:30-5 pm			
G BARR	Balm Barr Lotion	The Shadow	Sunday 5-5:30 pm	Purse-size jar Balm Barr Lotion	Send 10c to sponsor, Chicago	MBS
CAREY SALT	Carey Salt	The Shadow	Sunday 5-5:30 pm	(1) \$100 gold wrist watch each for man & woman; (2) Farm record book	1) Write letter-entry up to 100 words on new uses of Carey Salt to sponsor at stations; 2) free from dealers, or for 10c from sponsor	MBS
CARNATION CO	Carnation Milk; Friskies	Lone Journey	MTWTF 2:30-3 pm	Dog tag stamped with owner's address or phone	Send 10c and Friskies package trade-mark to Friskies, Seattle	CBS
CHESEBROUGH MANUFACTURING CO.	Vaseline Hair Tonic	Dr. Christian	Wednesday 8:30-8:55 pm	\$2,000, winning script; \$150 \$300, others chosen	Write program, New York, for rules; submit script for program	CBS
COLGATE-PALMOLIVE-PEET	Palmolive Shave Cream	Can You Top This?	Saturday 9:30-10 pm	\$25 cash	Jokes sent to program and used win \$10. Sender receives \$5 each time joke is not topped	NBC
CONTI PRODUCTS	Castile Soap & Shampoo	Treasure Hour of Song	Thursday 9:30-10 pm	3 days in New York for two as sponsor's guests	Name the 2 selections played, popular and classical; tell in 50 words or less why they're favorites	MBS
CONTINENTAL BAKING	Wonder Bread; Hostess Cake	Grand Slam	MTWTF 11:30-11:45 am	Miscellaneous merchandise prizes. Chance at \$100 savings bond bonus	Send 5 questions about music to program, New York	CBS
GENERAL FOODS	Grape-Nuts Wheat-Meal and others)	Portia Faces Life	MTWTF 5:15-5:30 pm	Silverplated knife and fork	Send 75c and Grape-Nuts Wheat-Meal boxtop to product, Wallingford, Conn.	NBC
GENERAL MILLS	Softasilk Cake Flour	Hymns of All Churches	MTWTF 10:25-10:45 am	14-piece cake set	Send \$1 and 1 Softasilk boxtop to Softasilk, Chicago	ABC
	Cheerios	Lone Ranger	MWF 7:30-8 pm	4 pocket-size Disney comic books	Send 10c and Cheerios boxtop to Donald Duck, Minneapolis	
SAMUEL C GLEANER	Watches	Time on My Hands	Thursday 7:30-7:45 pm	\$37.50 Gift Certificate	Send to station up to 50 words on favorite composer, giving reasons	KYW, Phila.
JOHN HANCOCK MUTUAL LIFE INSURANCE CO	Insurance	Boston Symphony	Tuesday 8:30-9:30 pm	10 scholarships for Tanglewood	Write sponsor, Boston, for details. Applicant must be 18 years old; technically proficient on instrument, composition, singing, conducting	ABC
HARVEL WATCH CO.	Watches	Music Time	Sunday 1-1:15 pm	First prize, wrist watch; next two, Cinderella washing machine, bath-scales; next 1000 book, "Silver Leopard"	Time scene enacted on program; send time and up to 25 words on "What I Expect of a Watch" to sponsor, New York	ABC
HERSHEL CALIFORNIA FRUIT PRODUCTS	Contadina Tomato Paste	Easy Does It	MWF 11:30-11:45 am	"Surprise award" of household devices (electric irons, etc.); \$5 cash	Send suggestions for lightening household tasks to program, MBS, New York, with 1 label	MBS
HUNT FOODS	Tomato sauce	What's Doin', Ladies?	MTWTF 2-2:25 pm	Gas range to "outstanding mother of week." Gift to winning letter writer	Write letter-entry about outstanding mother to me	ABC
MAIL POUCH TOBACCO	Kentucky Club tobacco	Fishing & Hunting Club	Monday 10-10:30 pm	Several fine pieces of hard-to-get hunting and fishing equipment	Send unusual story, tip, or question to program. Gift for each item used	MBS
MANHATTAN SOAP CO.	Blu-White	Evelyn Winters	MTWTF 10:30-10:45 am	Victory sword earrings	B from Blu-White boxtop	CBS
MARS, INC.	Candy	Dr. I. Q.	Monday 10:30-11 pm	Sums up to \$250 cash plus bonuses	Send program 6 yes-or-no questions; 9 clues to famous personality. Judge selects winners	NBC
MILES LABORATORIES	Alka-Seltzer; One-A-Day Vitamins	Quiz Kids	Sunday 4 4:30 pm	(1) Zenith portable radio; Zenith console radio-phonograph; (2) \$602 cash prizes totaling \$1650	1) Question sent to program wins portable if used; if Quiz Kids are stumped, radio-phonograph; (2) 3 distinguished educators judge letters from grade and high school pupils on "The Teacher Who Has Helped Me Most"	NBC
PARKER PEN	Pens, pencils	Information Please	Wednesday 10:30-11 pm	(1) Parker "51" set; (2) "51" Magic Wand desk set; (3) \$500 bond	Send 3-part question for use on show to program, CBS, New York	CBS
PROCTER & GAMBLE	Crisco	Cedric dams Noontime News	MTWTF 12:30-12:45 pm	Coo book, "Recipes for Good Eating"	Send 10c and Crisco label to Cedric Adams, Cincinnati	WCCO, Minneapolis
QUAKER OATS	Aunt Jemima Mixes	Ladies Be Seated	MTWTF 3-3:15 pm	Electrical household appliances	Send question to program. Judge selects winner daily	ABC
RONSON ART METAL WORKS	Ronson Lighters	Twenty Questions	Saturday 8-5:30 pm	Lighter to sender of subject used. Two table lighters if studio contestants are stumped. Grand prize, table lighter with silver plated cigarette chest	Send to program subject about which 20 questions may be asked. Wins premium if used	MBS
WILLIAM SCULL CO.	Tea	Present from Hollywood	Sunday 3:30-3:45 pm	(1) \$500 bond, (2) electric stove, (3) radio-phonograph, (4) Easter outfit	Complete in up to 25 words, "I like Boscov Tea because" and send with Boscov Tea boxtop to sponsor, most interesting statement wins	ABC
SOUTHERN CALIFORNIA RADIO AND ELECTRICAL APPLIANCE ASSN.	Institutional	Magic of Electricity	Sunday 8:30-9 pm	5 electrical appliances	Names selected from those sending station answer to "Why I would like to own a particular radio or electrical appliance" are telephoned and awarded prize if they identify program	KMPC, Los Angeles
TEEN-TIMERS, INC.	Dresses	Teentimers' Club	Saturday 11-11:30 am	First prize twelve Teentimer dresses (one for each month of year); nine prizes, one dress each	Look at week's Teentimer styles in local shop. Send sponsor letter up to 75 words on style favored and why	ABC
TEXAS CO.	Petroleum products	Metropolitan Opera	Saturday 2-5 pm	Album of operatic records to listeners whose questions are used on program	Send questions on opera to Opera Forum Quiz, c/o sponsor, New York	ABC
ION PHARMACEUTICAL CO.	Saraka (laxative)	Dorothy Dix	MTWTF 12:45-1 pm	Cash prizes \$150, \$50, \$25, 22 at \$5 & \$10	Supply last line of limerick; judges pick winners	ABC
WANOR CO.	Ovaltine	Captain Midnight	MTWTF 5:30-5:45 pm	Secret Squadron Handbook; plastic whistle with code dial	Send Ovaltine label to program, Chicago	MBS
WESTERN MUTUAL LIFE AND CASUALTY CO.	Insurance	Old Corral	MTWTF 7:15-7:30 am	\$100 bond each month	Write letter on "Why Should a Veteran Keep his National Service Life Insurance?"	KOTA, Rapid City
J. B. WILLIAMS	Shaving cream; Electric Shave	William L. Shirer	Sunday 5:45-6 pm	Month's free supply of Electric Shave	Write sponsor, local station	CBS
WILLIAMSON CANOY	Oh Henry	Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from "True Detective Mysteries" Magazine	Notify FBI and Magazine of information leading to arrest of criminal named on broadcast	MBS

# This is **JOHN ACKER** of near Muncie, Indiana



**J**OHN ACKER and family have an 80-acre farm in Delaware County, Indiana. They have owned this place for 20 years and have well over \$3,000 invested in machinery. Using a piece of nearby land with their own 80, the Ackers had 50 acres in oats and 42 in corn last season. They raised 100 hogs for market, along with 200 chickens, and they milk five dairy cows.

Through alert, thrifty farming and marketing, they have established a very comfortable 5-room home with a completely modern kitchen—electric range and refrigerator, water softener, fluorescent lighting, hand-made cabinets. A new forced air heating system adds to the comfort of the home.

For 20 years, John Acker, his wife and son, Allen, have been WLS listeners and Prairie Farmer readers, appreciating the markets and weather especially, enjoying Mac and Bob, Dr. John W. Holland, Art Page and Dinner Bell, and all the WLS National Barn Dance favorites. More than once, John Acker, following the market reports daily, has made extra cash through getting top prices for his hogs.

It is on this home and this family, and the homes and families like them throughout Midwest America, that the microphones of WLS have been focused for 23 years. It is our intimate interest in their problems, the service and entertainment we give them, that have made them such loyal listeners to WLS . . . and upon loyal listeners depend advertising results.

*The Acker farmstead*



890 kilocycles, 50,000 watts, American affiliate. Represented by John Blair and Company. Affiliated in management with KOY, Phoenix, and the ARIZONA NETWORK . . . KOY, Phoenix . . . KTUC, Tucson . . . KSUN, Bisbee-Lowell-Douglas



# signed and unsigned

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Sam M. Ballard	Gardner, St. Louis, executive vp in charge Monsanto Chemical Co. and New York Stock Exchange accounts	Gardner, New York, in charge eastern operations
Richard J. Barrett Herbert R. Bayle	Newman, Lynde, Jacksonville, account executive Brooke, Smith, French & Dorrance, Detroit, media director	Lindstrom, Leach, New York, account executive Brooke, Smith, French & Dorrance, Detroit, vp
Don Benjamin A. C. Bernstein Chester T. Birch	General Artists Corp., Los Angeles, publicity staff Lennen & Mitchell, New York	Claire A. Wolff, New York, copy writer, account executive Makelim, Hollywood, radio production dept. Robert W. Orr, New York, vp, account executive for several Jergens products, Comic Weekly Dade B. Epstein, Chicago, vp
Reilly Bird	Mandel Bros., Chicago, associate advertising manager, art director	McCann-Erickson, Los Angeles, account executive on Enterprise Productions
Walter Blake	Blaine-Thompson, New York, account executive on Warner Bros. pictures	Bennett-Advertising, High Point, N. C. Ralph H. Jones Co., New York, account executive MacLeod & Grove, Pittsburgh, account executive Kenyon & Eckhardt, New York, vp in charge time and spacebuying
Julian D. Bobbitt James J. Booth Arthur Brammer Joseph P. Braun	Foote, Cone & Belding, Chicago Army Air Forces BBD&O, Pittsburgh, account executive Kenyon & Eckhardt, New York	Sherman & Marquette, New York, account executive E. W. Reynolds & Co., Toronto, radio director Tucker, Wayne & Co., Atlanta, executive capacity Arthur Davis Associates, New York, account executive Retailers' Advertising Service, New York (new), president Shaw Co., Los Angeles, account executive Cole & Chason, New York (new), partner Robert Otto & Associates, New York, media director J. J. Gibbons, Toronto, timebuyer Biow, New York, account executive Geyer, Newell & Ganger, New York, media director Cole & Chason, New York (new), partner Aetna, New York, account executive Ridgway, St. Louis, account executive Associated, Los Angeles, vp Bob Byers & Son, Columbus, advertising, sales promotion dept. manager
William J. Breen Jr. Tommy Briggs Ernest Camp Jr. Frank Campbell Taylor S. Castell Richard P. Casterline Herbert Chason Martin C. Chavez A. Claire Terence Clyne Eugene J. Cogan John Cole David A. Collins C. W. Cook Douglas Crane Mary C. Crosby	Young & Rubicam, New York  American Display Corp., New York Kenyon Research Corp., New York, vp Shaw Co., Los Angeles, production manager Herbert Chason, New York, head  Free & Peters, New York, vp Ward Wheelock, New York, media director McCann-Erickson, New York Army Arel, Inc., St. Louis, advertising manager  Ohio State Journal	Raymond R. Morgan, Hollywood, executive capacity Seymour Kameny Associates, New York, radio consultant R. J. Potts-Calkins & Holden, Kansas City, radio director Lennen & Mitchell, New York, radio dept. manager in addition to P. Lorillard account duties Foote, Cone & Belding, London Dancer-Fitzgerald-Sample, New York, coordinator media, statistical research Moore & Hamm, New York, in charge Mason, Au & Magenhelmer account Roy S. Durstine, Chicago, vp Joe H. Langhammer, Omaha, account executive Mitchell-Faust, Chicago, radio director Walsh, Windsor, head, media, research depts. McCann-Erickson, New York, media director
Craig Davidson Vernon Deiston Gene W. Dennis Thomas P. Doughten	Compton, New York, vp Radio writer KMBC, Kansas City, special features director Lennen & Mitchell, New York, assistant account executive on P. Lorillard Co. account Fuller & Smith & Ross, Cleveland	Abbott Kimball, Los Angeles, account executive Moore & Hamm, New York, media director Julius J. Rowen, New York, account executive Fred Gardner Co., New York (new), owner
James E. Duffield Jr. George Durham	Roy S. Durstine, New York, account executive	Ellis, New York, general manager Dunn-Fenwick, Los Angeles, account executive Hart & Greenfield, Philadelphia (new), partner Brooke, Smith, French & Dorrance, Detroit, vp
Franklyn W. Dyson	Buchanan, Chicago, vp, Chicago office head Mort Duff, Omaha, art director Navy; Mitchell-Faust, Chicago, radio director Walsh, Windsor, Ont., spacebuyer, office manager McCann-Erickson, New York, publication media manager	Hart & Greenfield, Philadelphia (new), partner Compton, New York, radio dept. manager Kuttner & Kuttner, Chicago, account executive
George Enzinger Chet A. Ettlinger Jr. Holman Faust John S. Finn John J. Flanagan	Robert F. Dennis, Los Angeles, account executive J. R. Kupsick, New York, media buyer Sportsservice, Inc. McCann-Erickson, New York, account executive; merchandising, marketing specialist Ellis, Buffalo, account executive Lockwood-Shackelford, Los Angeles, copy chief Harry Feigenbaum, Philadelphia, art director Brooke, Smith, French & Dorrance, Detroit, account executive Harry Feigenbaum, Philadelphia, radio director Compton, New York General Outdoor Advertising, New York, administrative executive	Storecast Corp. of America, New York, vp Donahue & Coe, New York, vp, account executive Hoag & Provandie, Boston (new), partner James A. Stewart, Carnegie, Pa., account executive
Mildred Fluent Ethel M. Fordsman H. F. Furber Fred Gardner	BBD&O, New York, grocery store merchandiser Maxon, New York, vp	West-Marquis, Portland, Ore. (new office), manager Allied Advertising Agencies, Los Angeles, account executive Doherty, Clifford & Shenfield, New York, vp
James W. Gillis Jr. Mary Lou Gordon Leon Greenfield L. Grant Hamilton	Firth-Sterling Steel Co., McKeesport, Pa., advertising manager Smith & Drum, Los Angeles Services Unlimited, Pasadena, account executive Doherty, Clifford & Shenfield, New York, account executive	A. James Rouse, Chicago, account supervisor Erwin, Wasey, Minneapolis, executive director
Ralph A. Hart Storrs Haynes Albert S. Hecht	Marshall Field & Co., Chicago Business consultant specializing in advertising, radio merchandising, business promotion, Minneapolis	Rogers & Smith, Los Angeles (new office), general manager Market Research and Advertising, New York (new), partner
George H. Hennessy Peter Hilton J. Paul Hoag Charles F. Hoffman	Robert F. Dennis, Los Angeles, account executive Robert Heiler, Cleveland, associate	
Jack R. Holmes Allen Hubbard Joel F. Jacobs		
Frank J. Jacobson Jr. Ray C. Jenkins		
Ed Johnson James E. Jump		

NAME	FORMER AFFILIATION	NEW AFFILIATION
Frank A. Kasala Jay E. Kashuk	Lew Kashuk, New York, account executive, head new business dept.	Frank A. Kasala, Hollywood (new), head Lew Kashuk & Son, New York, partner
Sam Kaufman Frank A. Kearney	Bozell & Jacobs, Minneapolis, advertising director Dancer-Fitzgerald-Sample, Chicago, account executive	Bozell & Jacobs, Minneapolis, manager W. Earl Bothwell, New York
Frank Kemp	Dancer-Fitzgerald-Sample, New York, media director	Compton, New York, assistant media director
Paul Langford Scott Leonard S. O. Lipset	Army J. M. Mathes, New York Diener & Dorskind, New York, account executive and production manager	Rogers & Smith, Chicago, West Coast radio director Tracy-Locke Co., Dallas Lipset Advertising, New York (new), owner
George O. Logan Jack Loucks Sally Lowe Roy Lundy	Army Federal, New York, media director Cromwell, New York	G. M. Basford, New York, account executive Redbook Magazine, New York, advertising sales staff William H. Rankin, New York, account executive Carroll Dean Murphy, Chicago, account executive, public relations counsel Don Mack Advertising, Los Angeles (new), head
Don Mack	Weber Showcase and Fixture Co., Los Angeles, advertising manager	
Robert Marks George McGarrett	Greenfield-Lippman, Buffalo Young & Rubicam, New York, account executive	
Mary McKenna	Benton & Bowles, New York, in charge media research	
Joseph McLaughlin	Philadelphia Democratic City Committee, publicity director	
Jack McNie R. E. Messer	Raymond R. Morgan, Hollywood, general manager	
Russell Mitchelltree Garth Montgomery	Lawrence Fertig, New York Geyer, Newell and Ganger, New York	
Vernon L. Morelock Alexander H. Mossman	Anfenger, St. Louis, radio director Pan-American World Airways, New York, assistant advertising manager	
Thomas P. Murray Win Nance Russell D. Nelson John T. Nolan	Walter B. Snow, Boston Welsh-Hollander, Los Angeles, account executive Melamed-Hobbs, Minneapolis, account executive Gruen Watch Co., Cincinnati, public relations representative	
Mac L. Olds	Harper Magee Co., Portland, Ore., advertising manager	
Ramsey S. Oppenheim	Western Advertising (publication), advertising manager	
Leslie Orlons David Owen	Army Dancer-Fitzgerald-Sample, Chicago, daytime radio general supervisor	
Nan Pendrell Mary Poleson	Chernow, New York, copy chief Mitchell-Faust, Chicago, assistant to radio director	
Paul H. Provandie Stanley Pulver	Dancer-Fitzgerald-Sample, New York, timebuyer	
Robert Rockwell Sherwin R. Rodgers	Navy	
Irv Rousner John W. Ross	Cox & Tanz, Philadelphia, radio department Office of War Information, San Francisco, domestic radio unit	
Lee-Muiron Rousseau	Charles Dallas Reach, Newark, N. J., in charge new business	
Cary A. Rowland	Lee-Stockman, New York, horticultural, agricultural div. head	
Hildred Sanders Lewis H. Scurlock Jr. Milton G. Shaller George P. Shilinger	Mitchell-Faust, Chicago, vp in charge radio Curtis Publishing Co., Philadelphia D. H. Ahrend, New York Industrial Advertisers Service, Muskegon, Mich., owner	
Gil Simon Margaret A. Slaney Ned C. Smith Stanley C. Smith Phillip Solomon	KFWB, Hollywood, promotion-publicity director Harry E. Foster Agencies, Toronto, spacebuyer Raymond Spector, New York, vp, copy chief	
Louis Sperling	Blaine-Thompson, New York	
Earl Stephens Bob Stern John H. Stillwell Erwin Swann Marvin Taub	Brooke, Smith, French & Dorrance, Detroit Brandt, Chicago WLS, Chicago, continuity director Buchanan, New York, consultant Radio Receptor Co., New York, advertising manager	
William Thorniley Kern Tlps James C. Toedtman	Puget Sound Bfack Ball Ferry Lines KPRC, Houston, Texas, manager Ohio Wesleyan University, journalism, publicity director McCann-Erickson, Detroit	
Glyde Vortman Norman Welner L. Barton Wilson	Colt's Patent Fire Arms Mfg. Co., Hartford, Conn., advertising manager	
Robert G. Wilson	Tolle Co., San Diego (formerly Allied Business Builders), account executive	
Jay Wingate G. Bruce Woodin Harry H. Wright Walter H. Wright	Dorland International-Pettingell & Fenton, vp Hicks & Greist, New York L. C. Pedler, partner J. M. Mathes, New York	
		Compton, New York, assistant media director Rogers & Smith, Chicago, West Coast radio director Tracy-Locke Co., Dallas Lipset Advertising, New York (new), owner G. M. Basford, New York, account executive Redbook Magazine, New York, advertising sales staff William H. Rankin, New York, account executive Carroll Dean Murphy, Chicago, account executive, public relations counsel Don Mack Advertising, Los Angeles (new), head Ellis, Buffalo, account executive Foote, Cone & Belding, New York, handling radio operations on Lucky Strike account Benton & Bowles, New York, in charge all spot radio time-buying except Procter & Gamble Thomas LaBrum, Philadelphia Russell T. Kelley, Hamilton, Ont., account executive Robert F. Dennis, Los Angeles, executive vp, overseeing all media production Henry L. Davis, New York, vp in charge plans, copy Kenyon & Eckhardt, New York, commercial writer in radio department, television assistant Anfenger, St. Louis, vp, director Wendell P. Colton, New York, account executive Huff & Henderson, Dallas, executive capacity Dan B. Miner, Los Angeles, account executive Larken Industrial Advertising, Minneapolis, account staff Keeler & Stites, Cincinnati, account executive Adolph L. Bloch, Portland, Ore., account executive Short & Baum, vp, manager San Francisco office Lockwood-Shackelford, Hollywood, account executive Dancer-Fitzgerald-Sample, New York, Ma Perkins show producer Chernow, New York, executive vp Mitchell-Faust, Chicago, timebuyer Hoag & Provandie, Boston (new), partner Dancer-Fitzgerald-Sample, New York, media manager on Whitehall Pharmacal Co. account T. Robley Louttit, Providence, account executive Harry J. Lazarus, Chicago, account executive, publicity director Harry Feigenbaum, Philadelphia, radio director John W. Ross Advertising, San Francisco (new), head Market Research and Advertising, New York (new), partner Lee-Stockman, New York, vp Dancer-Fitzgerald-Sample, Chicago, copy writer Shaw-LeVally, Chicago, account executive D. H. Ahrend, New York, account executive Behel & Waldie & Briggs, Muskegon (new branch with which his agency merged), manager Jim Ward, Hollywood, manager Stewart-Lovick, Toronto, time, spacebuyer H. B. Humphrey, New York, account executive A. McKim, Winnipeg, account executive Blaine-Thompson, New York, account executive for Warner Bros. pictures Advertisers' Service, Pawtucket, R. I., radio production manager Boyse-Bradford, Saginaw, Mich., account executive Lon Kaufman, Hollywood, account executive Lloyd Larson, Chicago, vp Blow, New York, executive capacity Shaw Associates, New York, vp, new business J. Walter Thompson, Seattle, account executive Franke-Wilkinson-Schwartz & Tlps, Inc., Houston, partner D'Arcy, Cleveland Brooke, Smith, French & Dorrance, Detroit, media dept. Norman Advertising, Los Angeles (new), head Edward W. Robotham Co., Hartford, Conn. Tolle Co., San Diego, partner Justin Funkhouser, Baltimore, media director G. M. Basford, New York, account executive Justin Funkhouser, Baltimore, radio director Moss, New York, account executive

## Sponsor Personal Charges (Continued from Page 10)

Alleda Van Wesep	Lord & Taylor, New York, advertising, publicity director	Lord & Taylor, New York, vp in charge advertising, display publicity
Harry C. Welch	Borden Co., New York, assistant advertising manager, grocery products division	Borden Co., New York, advertising manager, grocery products division
Russell B. Western	Ethyl Corp., New York, assistant advertising manager	Ethyl Corp., New York, advertising manager
Robert J. Wilcox Marle Wilson	Charles of the Ritz, New York, advertising production manager	Carnegie-Illinois Steel Corp., acting advertising manager Universal Laboratories, Inc. (Vivaudou, Kerkoff and Deletrez div.), Long Island City, N. Y., advertising manager

## DIAGNOSING A PROGRAM

(Continued from page 20)

dropped also but only 14 points. Since the record commercial was apparently disliked less than the instrument selling, and since it seemed likely that the negative result of the first commercial was making dialers approach the second with a chip on their shoulders, it was decided to switch commercials. The typical disk-selling minute now dips around 9 instead of 14 and the instrument commercial dips only 18 instead of 25. Just as the negative reaction to the instrument commercial hurt the record-advertising copy, just so does the positive reaction to the record copy help the instrument commercial now that the positions in the program are reversed.

Human interest introductions to musical numbers have long been favored by producers. A listener with a special story that has a heart-throb in it is made-to-order for continuity writers. But, at least as far as the interest of listeners to *Music America Loves Best* is concerned, "hearts and flowers" lead-ins for songs drop interest right out the window, straight introductions to musical numbers rating 81.9, those with a razzle-dazzle dropping to 74.9.

Robert Merrill is the star of *Music America Loves Best*. The program's audience enjoys his singing; but that doesn't mean that they like everything he does. When Merrill sings a spiritual the program audience interest drops. That happens every time he chants a south-of-the-Mason-Dixon-line number. The audience also likes most of the orchestra numbers which are directed by Frank Black; but when Black waved the baton for *Buckle Down Winssocki*, the listeners started out with high enjoyment but by the time the orchestra had finished buckling down the enjoyment was down too—10 points. It was not what they expected from Black.

Schwerin stresses that all the research in the world won't improve programs, or commercials. That depends upon the program producer, to whom all his reports are made. Schwerin's pre-testing of a program in the series, *Adventures of Frank Merriwell*, resulted in an increase in listener interest of 10 per cent due to the producer's making changes in the show before it went on the air. However, the producer retained in the broadcast presentation a 60-yard drop kick which had been rated very low by the pre-test audience. The air program dialer reacted exactly as had the test audience and interest in that drop kick was lower than

in any of the rest of the program. They didn't believe that anyone could drop-kick 60 yards on or off the air.

Although there are over 30 factors considered by Schwerin in setting up a panel for any program, four of them are what actually determine the make-up of a program's audience. In the case of *Music America Loves Best* it was found that age, sex, and education were important factors. The fourth element was "listening habits"—the most constant factor appearing in program panels.

It's important to uncover the basic groupings of a program's audience, for

without that it would be impossible to establish a panel that would parallel the show's actual dialers; and without such a panel it would be impossible to uncover the appeal which wins its audience.

Qualitative research has only penetrated the surface of what it can accomplish. What Schwerin has started to do for RCA-Victor, what the McCann-Erickson agency has done for *Dr. Christian* (which will be the basis for a future sponsor report), is only an indication of what can be done for air advertising by thorough analysis of the reactions of the radio audience.

## A QUARTER OF A CENTURY IS ONLY THE BEGINNING



MARVEL of the Twentieth Century . . . means for mass communication . . . disseminator of education and entertainment . . . Radio broadcasting is a tribute to man's inventive genius. In little more than 25 years it has grown from novelty to necessity in our daily lives.

Proud to have played a part in the phenomenal growth of the radio art, pioneer Station WGY, on the occasion of its Silver Anniversary (February 20, 1947) looks back through the years with a deep sense of gratitude to those who have made its operation possible.

Firm in the belief that there is an even greater tomorrow for broadcasting with the addition of Frequency Modulation and Television, General Electric Stations face the future with plans for further expansion and better service.

# WGY

50,000 Watts  
NBC Affiliate

GENERAL  ELECTRIC  
Schenectady, New York

Represented Nationally By NBC Spot Sales

# FOR JOE

## METROPOLITAN MARKET STATIONS

<b>KWKW</b>	Los Angeles
<b>WWDC</b>	Wash., D. C.
<b>WSBC</b>	Chicago
* <b>WORL</b>	Boston
** <b>WJBK</b>	Detroit
<b>WMIN</b>	Minn.-St. Paul
<b>KXLW</b>	St. Louis
<b>WBNX</b>	New York
<b>WDAS</b>	Philadelphia
<b>WWSW</b>	Pittsburgh
<b>WHHM</b>	Memphis
<b>KONO</b>	San Antonio
<b>WLOW</b>	Norfolk, Va.

\* except in New York \*\* except in Chicago

### For Joe Offices

New York • Chicago • Philadelphia  
Pittsburgh • Washington • Baltimore  
Los Angeles • San Francisco



Tie-up with 21 newspapers by WPAT (Paterson, N. J.) is delivering first page stories for WPAT and developing public service programs representing all sections of North Jersey. The deal has the publications telling their readers that "groups wishing to employ radio to promote a cause in the public interest will be allotted time on Radio Station WPAT by applying for it to this newspaper."

Instructions for broadcast opera listening were the basis for a special series in the Metropolitan Opera News which received nationwide publicity. Delegating one member of a listening group to answer phone, door bells, etc., was suggestion number one.

One million visitors for WWVA (Wheeling, W. Va.) Jamboree. Special celebrations were touched off when the one millionth ticket holder visited this folk music shindig. The lucky radio fan went home loaded with gifts.

Buck Rogers landed a lot of promotion space in February via a fashion tie-up which had leading fashion creators working out their ideas of what the well-dressed man and woman will wear in the 25th Century. Costumes and drawings submitted by leading fashion experts, including Arpad, Tregere, Clare Potter, Ceil Chapman, are the basis of a traveling fashion show which will be seen at all Mutual stations with exhibit facilities. Norman Bel Geddes was chairman of the judges' committee.

Wildroot uses comic ads with Sam Spade as the leading character. Instead of just using any character for its comic-strip promotion the hair tonic has the central character of its CBS program going through his pictorial paces with a Wildroot clincher—in 57 Sunday newspapers and in comic books with an estimated circulation of 20,000,000.

Colgate-Palmolive-Peet's Vel received the same promotion for its spot campaign on WHN (New York) as an all-star program might have been given. Letters, for instance, were sent to wholesale grocers reminding them that "over four million listeners are now hearing these one-minute spot announcement jingles every day."

WOV's Piano Scholarship which started out in '46 as an idea of Ralph Weil, station's manager, has now become an annual. Last year the station discovered that in New York the yen to play the piano well hadn't died among its listeners. There were thousands of entries.

Station WDRC (Hartford, Conn.) wanted to do something different so it has endowed its show, *Shopping by Radio*, with a new promotional slant. The station's mobile unit goes through Hartford trying to find a woman wearing some particular piece of apparel which has been announced on the air the previous day. The first wearer spotted is whisked to the studio and awarded gifts. Program has, besides its commercial objective, the public service idea of getting women to shop early. It's on the air at 9:15 a.m.

Competition for opportunities as soloists with the New York Philharmonic Symphony Society Young Peoples' Concerts has become an on-the-air promotion for WQXR (New York). The contestants do not compete against each other but are judged on the basis of their ability to play with a symphonic orchestra. Judges are distinguished young concert artists.

WJR got the most out of "Ellery Queen" tie-in. As noted previously (December SPONSOR) a member of the home audience is chosen to sit in judgment on each Ellery Queen case. In Detroit, Mark Haas, publicity director, and Bob Anthony, promotion director, weren't content to do the routine thing when it came WJR's turn to pick a Detroit amateur detective. Entrants came from 2,500 station listeners and the judges were the Mayor, Police Commissioner, and columnists from the *News*, *Times*, and *Free Press*. When the *Queen* session hit the air the week that a Detroit fan was to be armchair detective, the Motor City knew about it, and how.

RCA-Victor's traveling TV caravan is now so well equipped that it can go into a meeting like one recently held at Massachusetts Institute of Technology, set itself up in no time flat, scan a dramatic presentation, and feed it to as many as 12 television receivers in a hall.

## 40 WEST 52nd

(Continued from page 52)

which are not covered by all four of the major networks. If we convert this table into those colleges which do have four-network coverage, the picture is as shown below:

Colleges with Four-network Coverage	
Number of Colleges	6
Total Sample	540*
Independents	29.4
I. B. S.	26.7
NBC	18.3
CBS	11.6
MBS	7.7
ABC	6.3

\*Approximate.

The sample is also apparently biased by reason of the fact that it is restricted to dormitory residents. This means that it probably has an inadequate sampling of the older residents who tend to live off the campus in private homes. And very possibly, the listening habits of such older students out of the dormitories might be different from those within the ivied walls.

I don't know whether or not you have ever been exposed to our feeling on the "listen most" type of question, but we think we have very good grounds to objecting to it. In the first place, the word "most" is a very loose one and subject to varying interpretations by the respondent. And in the second place, a question of this type tends to favor the network featuring the big-name variety shows. This is one of the explanations for the stronger showing of NBC.

ELMO C. WILSON  
Director of Research  
Columbia Broadcasting System

## FIND THE MARKET

(Continued from page 22)

The copy appeals were simple. "Sulphur baths are good for the skin." "Sulphur baths relieve tired muscles." "Sulphur baths have kept people healthy since the days of Julius Caesar." "Sul-Ray brings a spa to your home." In two years this multiple appeal developed a direct dollar mail-order business into a general manufacturing business with regular retail outlets. In those two years the advertising budget went to \$100,000 a year.

In 1945 Sul-Ray hit its peak. It was buying spots in Russian, Jewish, Italian, Swedish, Lithuanian, Hungarian, Polish, German, and Czech. Programs and spots were heard in Philadelphia, Chicago, Detroit, Buffalo, Cleveland, Pittsburgh, as well as New York. During this year and during 1946 Sul-Ray bought spots on co-op shows with direct mentions of the stores and chains where Sul-Ray

could be bought. The retail store tie-up paid off very well, by direct check-up.

Salzman and the Sul-Ray executives still felt that sulphur baths could be sold the mass audience. They tried several English-speaking programs, shows like WMCA's *Memory Time*, WAAT's *Hometown Frolics*, WHOM's *Symphony Sid*, but all they did was underline the fact that Sul-Ray's market was a foreign-language one. Sul-Ray's two outstanding air flops were in Miami Beach and Atlantic City. They found quickly that health products won't sell at health resorts. Actually sales are best in the

aches-and-pains periods, fall and winter.

Sul-Ray knows its market now. At present it's coasting on its previous advertising, due to increased product costs and overstocked retail outlets. It's still first among its type of product. It had to learn the hard way, by wasting plenty of dollars, who would buy sulphur baths and how to reach them.

It also stands as an ideal example of what America's foreign-language stations can do. Without them there would have been no Sul-Ray. Sul-Ray is just one more proof that once a market is determined broadcasting can sell it.

# AC-DC

**PLAYBACK**  
Carries 16-inch Wallop into Clients' Territory

### THE CASE OF THE PANACOUSTIC PLAYBACK

**PRICE \$125**  
FOB Washington

## New Transcription Portable Meets Specific Needs of Agency and Radio Ad Men

USRECO presents a custom-made overnight bag full of quick tricks—one of the finest, truest, compact-est playbacks ever built. It's ready to spin into action at the pop of the top. Just lift the lid, plug in, put on record and PLAY. No time lost fooling with a separate speaker—no AC-DC worry—no bother checking DC polarity. This is 21 lbs. of dynamic selling force! Air-mail or wire your order today. IMMEDIATE DELIVERY.

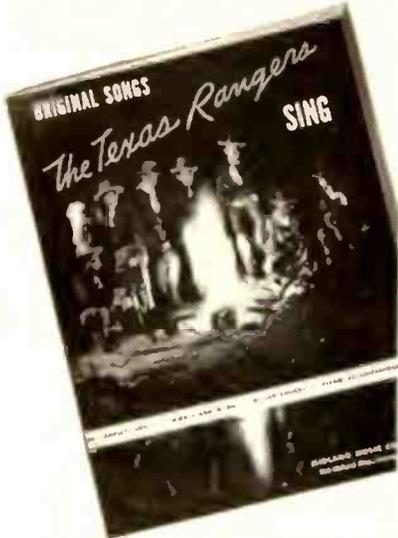


1121 Vermont Avenue

Washington 5, D. C.

JOSEPH TAIT, President

Making the best  
even better!



Now—along with  
"The Texas Rangers"

A sure-fire give-away or self-liquidating offer! Attractive 48-pages of *Original Songs The Texas Rangers Sing* and scrap-book album. Provided sponsors of "The Texas Rangers" at cost! Write for full details.

**The Texas Rangers**

AN ARTHUR B. CHURCH PRODUCTION  
PICKWICK HOTEL • KANSAS CITY 6, MO.

AIM FOR  
THE RICH  
SAN DIEGO  
MARKET

**KYOR**  
250 WATTS

★

San Diego's Station of  
**PERSONALITY PROGRAMS**

**1130** ON THE  
DIAL

NATIONAL REPRESENTATIVES  
**W. S. GRANT CO., INC.**

**CUT-INS PRODUCE**

(Continued from page 34)

Teentimers' Club program indicates however that instead of losing billing outlets actually sign new business due to the cut-ins on the show. In Hutchinson, Kansas, the station signed the Teentimer franchise store for three half-hour segments; and they had never been station clients before. There are numerous examples of new department store business brought to the medium through the tremendous success of this show.

The other three networks accept local cut-ins. At CBS from 15 to 20 advertisers a year use them, *Hour of Charm* having 120 cut-ins at each broadcast. Columbia does not handle any of the details of the cut-ins, merely authorizing the stations to cut in on the specific program. Billing and all details are handled between the stations and the agency.

At the American Broadcasting Company, cut-ins are handled in all details by the main office, with the network billing the agency. Charge for cut-ins on a program is usually 8½ per cent, although circumstances may bring this figure down to 6½. At Mutual, the network cues the show, handles the distribution of copy to the stations, but the stations do the billing. If the cut-in is 30 seconds or more the MBS rate is 5 per cent of the rate card figure for the station. Under 30 seconds Mutual frequently forgets everything but the actual AFRA announcers' fees.

Localizing the selling appeal of a program is obviously not costly where it's permitted. Its use, nevertheless, may be hedged with thorns. It's comparatively clean-cut where an exclusive franchise arrangement deal can be arranged with one retailer in each town where a station is located. Even that, however, isn't as clear sailing as it seems at first blush. Teen-timers, Inc., for example, has 98 franchised radio dealers and 3,902 other outlets. Many of these outlets profit from the national program but every one of them may feel a little hot under the collar as he hears the cut-in for another store, even if that store isn't close enough to be competition, and plenty of the 3,902 Teen-timers outlets are within the trading area of the great stores that hold radio franchises. Jules Rubinstein (Teen-timers president) feels that the business done by the franchise holders makes the program possible and that everything worth-while has some drawbacks. Lee Hats (February sponsor), on the other hand, having no franchise set-up (any dealer may carry Lee hats), has refused all pressure that's

been brought to bear on them for cut-ins. They even refuse, officially, to permit any hatter to sponsor a program before or after their Drew Pearson 15 minutes. Sponsorship of a local program before or after a network program is, of course, one way of achieving identification with such national program without cut-in.

Products with multiple outlets in a town where a station is carrying the program meet the cut-in problem in a number of ways. Members of the American Transit Association, which sponsors *Adventures of Bulldog Drummond*, receive local credit after every broadcast even if there are four or five transit companies in the immediate area reached by the station; although no attempt is made to credit companies which, though in a station's coverage area, are miles away from the originating city. Other cut-ins mention a number of outlets on each broadcast and revolve the credits; in this case it's customary for the sponsor himself to pick up the cut-in bill. The revolving cut-in is often used on a one-station program as well as a network.

The cut-in removes one hurdle that always stands in the way of making advertising sell directly, the where-do-I-buy-it stumbling block. As indicated its use is beset with problems. It's not easy to control hundreds of local retail announcements. On the other hand if they're not controlled the entire public acceptance of a product may be destroyed. In one area a national advertiser, who has requested that his name be withheld, found sales dwindling so fast that he knew something must be wrong. A trouble shooter was rushed to the territory and discovered that the local dealer who was cutting into the national show was using a commercial which had a copy slant the home office had found to be disastrous. This same sort of thing has happened to other manufacturers who have permitted local identification. And only where the tie-in is really very bad is the negative result discovered quickly.

In another case, business in an area was found to be double that of the average territory with the same sales expectancy. It turned out that the local retail outlet had hit upon a copy theme that was out-pulling the national appeal two to one in sales. That was fine, but it raised the same question, lack of control of cut-in copy.

Cut-ins help make broadcasting the most flexible of advertising media. They are a vital part of network radio, effective sales dynamite when properly controlled—devastating when permitted to run wild.

# TV - a MARKET

## in New York NOW

Facts and figures gathered recently by Goodyear Tire and Rubber, U. S. Rubber, and to a lesser degree by CBS television research and NBC panel studies, indicate that for New York at least television will arrive far more rapidly than has been anticipated. NBC alone has as many signed sponsor contracts which it is holding as it has on the air. Programs and program facilities are keeping Sales Manager Ren Kraft from setting starting dates at this time. CBS has sold sponsorship of the Brooklyn Dodgers; half the games to Ford, the other half to General Foods. It's expected that it will not be too long before DuMont announces sale of the Yankee games and NBC comes through with sponsors for the Giants. Even if all three teams aren't sold by then they'll all be televised this spring and summer . . . three top attractions for TV. Station KSD-TV went on the air in February and St. Louis will see the games of the Cardinals and the Browns on the air this summer. The station expects to telecast the opening game on April 15. Emphasis is on sporting events at this time because the facts-and-figures departments have delivered amazing figures on looking-in on sports.

The Goodyear survey, which thus far has not been released by the sponsor, and which was made by Hooper and Pulse of New York, and coordinated with an NBC panel study under the supervision of N. W. Ayer, indicates that an event that gathered only a little better than a 4 rating through sound broadcasting actually attained a better-than-80 rating among viewers. Novelty alone cannot account for the amazing figure for over 50 per cent of present set owners in metropolitan New York have had their receivers for over six years.

Sets in operation in the New York territory have passed the 10,000 mark, with RCA sending 1,400 receivers to New York dealers during January alone, and these receivers were all sold before they reached the retailers. Before the baseball season has reached its World Series it is expected that there will be over

100,000 receivers perking in Greater New York. While this at first blush looks like a drop in the bucket as a market, the Goodyear research figures must be taken into consideration at the same time. Not only was it indicated that over 80 per cent of the sets in homes were in actual use during the sporting events surveyed, but it also transpired that 8 persons per set, or 3 times the normal 2.5 who are credited as listening to a radio receiver that's in use, were looking in at the games. Thus with 100,000 TV receivers in the home and over 80 per cent of them tuned to the night games, plus an average audience of eight per receiver, the sponsor will be buying an audience of 640,000 viewers, without counting the much larger number of viewers-per-operating-set in bars, grills, and public places.

Leading sponsors who will be using the medium, aside from those already in it (Ford, U. S. Rubber, Bristol-Myers, Esso, Gulf, Standard Brands, Gillette) are led by General Mills, which will spend \$200,000 in testing TV in 1947, and Procter and Gamble, which is expected to spend about the same amount. General Mills will not, as things stand now, spend a great deal of money on any one station. It wants to sponsor as many shows as it can on as many stations as possible, feeling that in that way it will best be able to evaluate the medium. General Mills was one of the earliest sponsors of baseball, at one time having tied up practically all the teams on the air. It made sponsorship-sharing deals to cut down the cost in many cases. Baseball seems much too rich for a \$200,000 budget so General Mills is not expected to go into sports in TV in 1947. P & G is wide open but the soap company's advertising dollar will be a factor in TV this season.

Agencies who have been fooling with the visual medium to keep their feet wet aren't worrying about keeping their feet wet in the medium any longer. They're worrying about building staffs and getting into production, even though they see the "limited city market" as unprofitable for a long time. TV is a business now . . . and New York its first market.

# SELL

No. 1  
MARKET  
Winston-Salem  
Greensboro  
High Point

In the South's

No. 1  
STATE  
NORTH  
CAROLINA

via

# WSJS

Winston-Salem



for the  
TRI-CITIES

REPRESENTED BY  
HEADLEY-REED  
COMPANY

## KNOW THE PRODUCER



*Roland Martini\**

Gardner Advertising Company vp

**H**IS Pet Milk Show, *Saturday Night Serenade*, rang up its tenth straight year in radio last October with only minor changes in cast and format from the first broadcast. Yet the show was born one night in late 1935 on the east-bound train from Hollywood that was bringing Roland Martini to New York in answer to a hurry call from Gardner Advertising. Turning out good air copy in a hurry was nothing new for Martini. In 1931, with years of successful pulp writing behind him, he joined Blackett-Sample-Hummert to write three children's air strips, *Secret Three*, *Inspector Stevens & Son*, and *Penrod and Sam*. He was writing 20 scripts a week when Gardner called.

New Haven-born Martini is now a vp in charge of radio for the agency, but he still personally watches over *Saturday Night Serenade*. The musical half-hour was started with the simple, mass-appeal technique he learned the hard way plotting for the pulps, and continues to serve its listeners a blend of standard and popular musical numbers with no fancy trimmings. Even the small changes he has made in format have been worked in gradually—never thrown at the audience. Martini's show sells plenty of Pet Milk to its loyal, family-type audience, and delivers a rating of 11.4 and sponsor identification of 41.5.

His cast, more than 95 per cent of whom were on the show's first airing, never get a chance to become complacent. Martini keeps them on their toes, but gets along with them so well their rehearsals go off in three hours flat, saving money for the sponsor. There are plenty of vocal numbers on the show, sung so the listener can hear every word—a fact appreciated by both listener and lyric-writer!

\* Seen on the right talking over *Saturday Night Serenade* with conductor Gustave Haenschen

## TEENTIMERS

(Continued from page 30)

since the program first started—and Rubinstein explains lack of local promotion to be the reason for these two exits. The rest of the stores (98 of them) are happy with the arrangement and are expanding their teen-age departments, to collect upon the stores' identification in the minds of the soxers with the right styles for them.

The program is building a 12-month demand for teen-age fashions. In the past there have been two peaks, spring-summer and fall-winter. Dress houses closed down during interim periods of several months in each year, putting thousands in the garment field out of work. *Teentimers' Club* gives a weekly award of 12 dresses, one for each month in the year. The designer—she draws \$35,000 a year—creates a model for each broadcast, 52 weeks a year (and gripes at being able to squeeze in only a one-week vacation in a year). But Teen-timer employees have no seasonal lay-offs. Rubinstein has achieved what the entire garment industry has been trying to achieve year-round employment—and he did it through his NBC *Teentimers' Club* program and its promotion.

And the business is no sky-rocket operation. Although there are only 98 radio-franchised stores, there are 4,000 Teentimer Original outlets—and 4,000 stores are waiting to carry the line.

Naturally the program has changed since its Eileen Barton days. First Johnny Desmond took over the star role then John Conte; now Gordon MacRae is the star. The mc has changed several times, but now the hottest thing in jive talk, Station WOV's Freddie Robbins, has the helm. As mentioned earlier, Dale Dilworth has taken over the fashion commentator's role from Merita Helms. The band is usually a top name orchestra, and nearly all the great swing aggregations have played the date at one time or another. When the show travels it always picks a unit that is playing somewhere near the town where the remote is to originate, cutting down costs and also collecting upon the local publicity which the band has received on its regular date in the territory. The program has also switched to 11 a.m., it having been uncovered that youngsters just weren't as ready for the hot stuff at 10 a.m. The time switch was made when Johnny Desmond came in as star. At the same time the advertising agency, Sterling, stepped out and Buchanan & Company stepped in, the latter having

a bigger radio department and being better able to handle a big network show.

There's nothing static on the program. Rubinstein sends out an entire new portfolio of promotional material each 13 weeks. It's like a three-ring circus, something is going on all the time. When things become static he knows that something's slipping and goes to work at once. The hypo may be a series of contests selecting a "Miss Teentimer" in each franchise city. The shot-in-the-arm may be a dress design and "name it" competition. Or it may be one of any number of promotional devices all of which tie into the program and the general selling of Rubinstein's OOriginals.

Teentimer OOriginals are the number one dress for the bobby soxers today. At no time is the cost of the OOriginals permitted to get out of line; at present they're \$9. When the Judy 'n Jill teenage line (Horwitz and Duberman) went after the market with a program on the Mutual Broadcasting System network called *Judy 'n Jill 'n Johnny* (with Johnny Desmond) they failed to do the same selling job for a number of reasons:

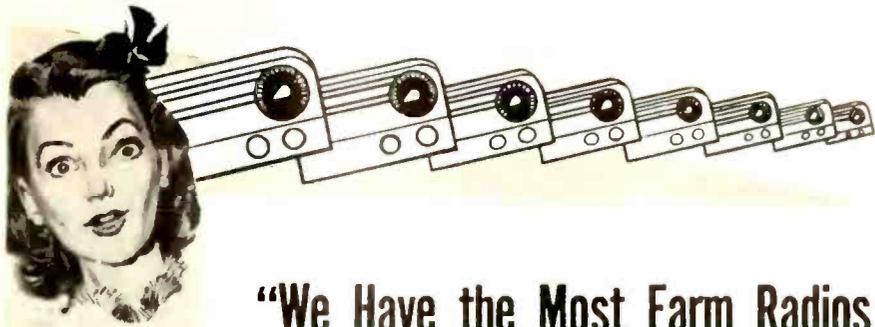
1. The price range runs up to \$40 (that's above the teen-age range);
2. Many models actually are for juniors, i.e., 18-to-20-year-old girls—this age group doesn't listen to radio on Saturday mornings;
3. Horwitz and Duberman didn't develop the promotional gimmicks that Rubinstein did.

There were other reasons but these three were enough to cancel the program after 13 weeks. H. and D. are still on the air with spots and local programs throughout the country, trying to find a formula to sell Judy 'n Jill dresses.

Teen-timers, Inc., also marketed for a while a line of Teentimer cosmetics but for the time being at least they've dropped them. They claim they're having the line redesigned and are going to bring it back on the market.

Teentimer OOriginals are back in the pages of magazines like *Seventeen* that are addressed to the age group they're designed for. The advertisements usually appear over the signature of a local store, for the local cut-in has begun to make its appearance in magazines too.

January business in women's wear throughout the country was down this year—in all except the teen-age departments. Even with a downward curve in all other dress lines, the soxers continue to sell their parents on new dresses. It probably isn't news that the kids have a habit of getting what they want when they really want it.



## "We Have the Most Farm Radios ----- (mostly tuned to WMT)"

IOWA has more farm radios than any other state, the U. S. Census bureau reports. And in Eastern Iowa you'll find most of them tuned to WMT's farmwise programs . . . night or day.



City Iowans are likewise faithful WMT listeners . . . it's the only CBS outlet in Eastern Iowa.



Represented  
by KATZ Agency

Member of Mid-States Group

# WASH WAFM WASH

**CIRCULATION**  
to an enthusiastic and discriminating audience in the Washington, D. C. Metropolitan District.

**A CLASS MARKET**  
for the discreet advertiser.

**A NATURAL**  
for building goodwill, prestige, and sales in the Nation's Capital City.

**A 6-MONTH TEMPORARY RATE**  
that makes sense.

Write for  
**RATES AND CHOICE TIME AVAILABILITIES**

International Building  
WASH-ington 4, D. C.  
Telephone District 1356

## The SELLING VOICE

WRNL . . . a modern, progressive station holding the largest daytime audience of any station in the Richmond area . . .

## in the BUYING MARKET

RICHMOND, VA. . . with an annual per capita sales of \$563 as compared to \$321 for the Nation. A steady, depression-proof market unaffected by war . . .

## Gives GREATER PROFITS

To the WRNL advertiser!

**EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES**

# SPONSOR



# SPEAKS

## Super-Test For Radio?

**B**ROADCASTING has a phobia for baring its back and asking anybody who is in the mood to lash it. Research at an average magazine or metropolitan newspaper usually consists of a man with the title of research director who produces, upon request of the sales department, "facts and figures" about the newspaper's circulation projected from its Audit Bureau of Circulation report. Except in a few cases like the *Milwaukee Journal* that's black-and-white research.

Radio isn't satisfied with Hooper, Broadcast Measurement Bureau, and Nielsen. Each network has a research department (a staff as high as 30-40 at NBC). Independent stations in metropolitan centers maintain two-to-five man departments and even radio departments of agencies have research sections running as high as 10 men.

This self-researching is healthy, though expensive. However, a number of probing young men at the networks now want to go a step further. They want to experiment with the medium with an advertising campaign for a product that has no distribution, no salesmen, no promotion, nothing but the product itself and a radio advertising campaign, a truly immaculate conception.

Broadcasting is part of the advertising universe. When anyone looks to it to turn Atlas and prove it can carry the world, he's going beyond the bounds of good research and good sense. It would surprise no one if broadcasting should come through the bright young men's test by fire unsinged, but why test its ability to do something that's not really its job?

## Sponsored Newscasts

**R**ECENTLY Jack Gould (*New York Times*) turned the clock back over 12 years in one of his Sunday columns. He attacked the sponsorship of news on the air and inferred that news in a commercial program was suspect. Edward R. Murrow, public affairs vp at CBS, took umbrage at many of Gould's statements and wrote a schol-

arly letter to Gould on the subject, which Gould printed. In answering Murrow's letter, Gould disregarded most of the points made by Murrow, who made it clear that an advertiser's paying for a news show no more makes the news broadcast in the period suspect than does an advertisement appearing next to a column of news in a newspaper. Gould in his comments on the letter went off on another track but with the same objective, building in his readers' minds of the suspicion that news on the air, when it comes to them via a commercial program, has been open directly or indirectly to economic censorship.

If Gould had been writing 12 years ago when news services were loath to permit their news to be broadcast, when newspapers felt that news on the air would be quick death to their publications, the original dissertation and the answer to Murrow might have been understandable. The only thing that makes it at all comprehensible in this day and age is that the *New York Times* will not permit its news summaries on its stations WQXR and WQXQ to be sponsored. Thus Gould may have been speaking on the basis of "house policy." To project from the specific (*Times* refusal of sponsorship) to the general (all commercially-sponsored news being questionable) is an excellent way to make Gould's column suspect itself.

Black-and-white is swell (after all we're a publication ourselves) but when it goes out of its way to break down another medium, it ought to do it in paid, not editorial space.

## 40 WEST 52nd

Much of radio sales promotion has been of the internal-competition variety—one station selling itself against another. This is sometimes necessary, but the hope persists that all elements in the radio industry can devote a healthy portion of their sales promotion effort towards selling radio as the fine, resultful medium that it is. Your series (see page 38) is a constructive contribution to that end.

FRANK E. PELLEGRIN  
Director of Broadcast Advertising  
National Association of Broadcasters

Your issues, after having been read here, have been passed around with articles marked which meant that they were to be read by everyone in the advertising department and the Packaged Products Division. On the basis of our experience here I'm sure you're getting readership.

KEN FISHER  
Treasurer  
Fisher Flouring Mills Company

*Special Investigator* is a relatively new program, and for its 15 minutes on Sunday night has mighty tough competition, but, all things considered, it seems to be doing pretty well.

If you catch it sometime, please let us know what you think of it, and particularly let us have your appraisal of the commercials.

L. C. McELROY, vp  
Sheldon, Quick & McElroy, Inc.

On inspecting your issue of SPONSOR for the month of February, 1947, I noticed that you had quite a display on disc jockeys. An obvious error at once notable was the statement "Midwest fave Rush Hughes."

Gil Newsome of KWK is undoubtedly the outstanding disc jockey of this area. If you will look at the Hooperatings for the period of November, 1946, through January, 1947, you will find that Gil Newsome has an average rating of 11.6 on his 6:15-6:45 p.m. show, whereas

Hughes has an average of 6.35 on his comparable show at 6-6:30 p.m.

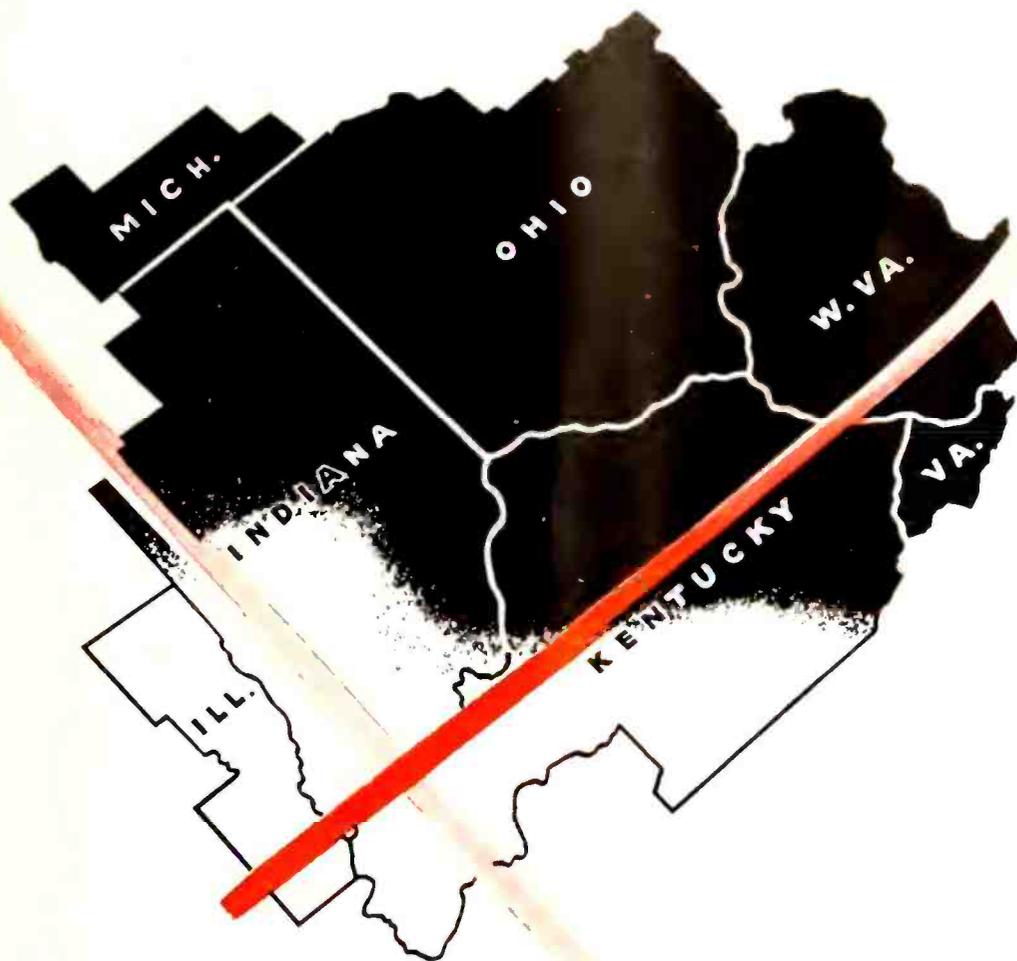
KWK has another disc jockey, Ed Wilson, who has an average rating of 5.0 on his afternoon show while Hughes has a rating of 2.5 on his afternoon shows.

In light of the public acceptance of these two KWK personalities by the listening audience, I am sure you must agree that the above statement made in your magazine conveys an erroneous impression to all subscribers and I am anxious to bring this matter to your attention.

THOMAS E. RICHTER  
Promotion Manager  
Station KWK, St. Louis

The article in your recent issue entitled "Selling the Undergraduate" seems to me to call for a few comments. The first table on page 15, indicating that CBS is in third place among the networks in terms of listener loyalty in colleges, is definitely misleading since it includes many colleges (Please turn to page 47)

**in this area...**



**In this area there are 2,735,051  
radio homes. Of these homes,  
ONE STATION in four weeks...**

reaches 70.1% between 6 AM and Noon  
reaches 70.8% between Noon and 6 PM  
reaches 79.2% between 6 PM and Midnight  
reaches 81.2% between 6 AM and 6 PM  
reaches 86.1% between 6 AM and Midnight

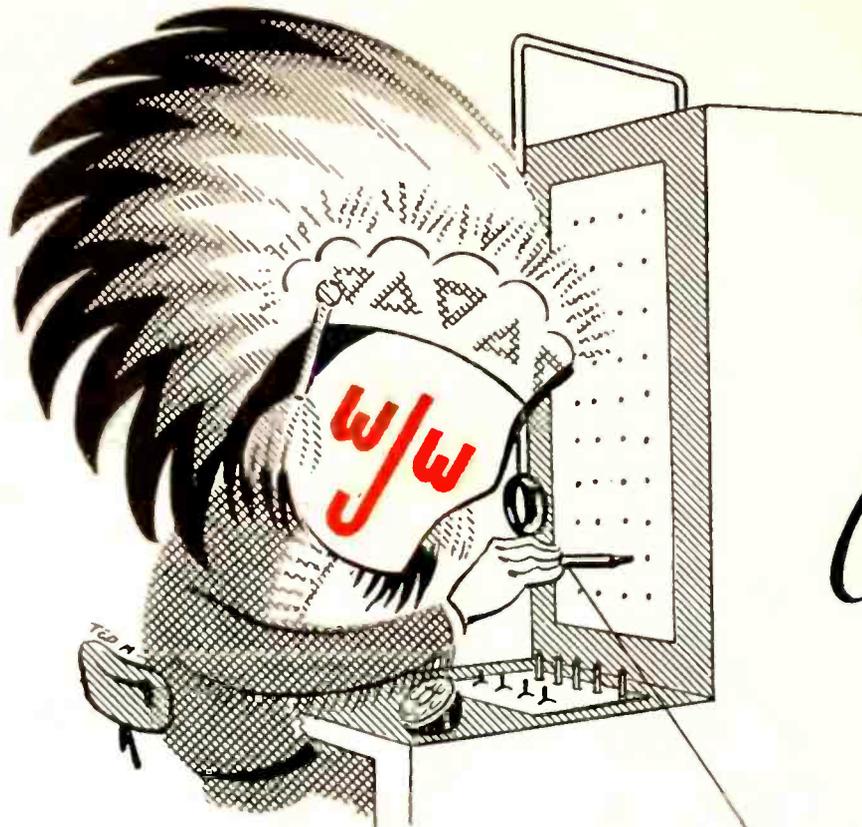
**and that ONE STATION is...**

**WLW**

THE NATION'S MOST MERCHANDISE ABLE STATION

Nielsen Radio Index February-March, 1946

CROSLEY BROADCASTING CORPORATION



CLEVELAND'S

*Chief*

STATION

DIRECT LINE TO **SALES...**

Yes, WJW, CLEVELAND'S CHIEF STATION gives you a direct line into the 7th largest, 5th richest market in the nation.

Superior entertainment and service for listeners and advertisers have made WJW the "live wire" in many a sales-building campaign.

So—for greater sales . . . plug into a hot line—a direct line—reaching and holding more daytime dialers per dollar than any other regional station.



BASIC  
**ABC Network**  
CLEVELAND, O.

**WJW**

850 KC  
**5000 Watts**  
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY