

ok

SPONSOR

For buyers of broadcast advertising

BROADCASTING COMPANY
GENERAL LIBRARY
400 ROCKEFELLER PLAZA, NEW YORK, N. Y.

DECEMBER 1947
50c • \$5.00 per year

ok



...sale quiz programs sell (page 22)

Why sponsors change agencies • TV costs • Coffee on the air
Difference between Nielsen and Hooper ratings • Spot Trends



Something to build on

Look behind the scurrying crowds, the swift elevators, the brick, glass and concrete of any giant office building. There you find steel girders, bonded together in an intricate pattern of strength. This is the framework . . . the skeleton that lets the building rise to incredible heights and stand for long years — dependably.

No less dependable is the framework of the seven Fort Industry stations. Known by 20,000,000 people in seven leading markets,

they are bonded by common standards — of uncommon quality — that let them render the best in broadcasting service.

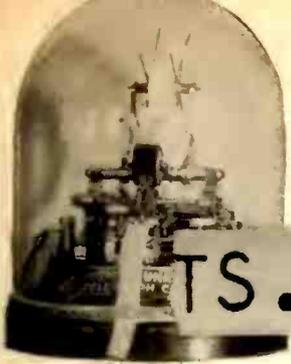
Backed by the Fort Industry Company's 20 years of growing with radio, these stations — from Michigan to Florida — have gained their enviable reputations only through self-imposed standards of service. They have maintained these standards always with a dependability that wins the respect of listener and advertiser alike.



"You can bank on a Fort Industry Station"

THE FORT INDUSTRY COMPANY

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



SPONSOR REPORT

TS... SPONSOR REPORTS...

DECEMBER 1947

DENTYNE FIRST

American Chicle's market saturation with jingles pays off, according to November New York Pulse survey. Chicle's Dentyne was credited with being air-advertised gum best remembered. Chiclets (also Chicle's) came in second. More than 25 per cent of audience surveyed recalled Dentyne. American Chicle spends more on spot than any other gum advertiser.

-SR-

MULTIPLE PRODUCT SELLING

How to get most out of air commercials is problem facing network advertisers who in past used multiple programs and now expect to sell multiple products via single big audience shows. Standard Brands, dropping Fred Allen at end of month, will sell many items with Charlie McCarthy.

-SR-

PER-STATION NON-NETWORK REVENUE

NAB study of non-network revenue for the 1,400 AM stations operating during 1947 indicates calendar year gross will approach \$275,000,000 as against \$241,000,000 reported by FCC for 1946's 953 stations. AB analysis reveals drop in per-station revenue. However, large drop is lessened by fact that a number of the 1,400 stations were not on air whole of 1947.

-SR-

Sponsors were signed for 13 weeks by Milwaukee's WTMJ-TV before its first telecast. Bulova, Gettelman Brewing, Socony-Vacuum, Ma-Stone, Gimbel Brothers, Boston Store, Ed Schuster, and Pillsbury started, with the station, December 3.

-SR-

Department stores in \$5-10,000,000 and \$2-5,000,000 sales classification increased their radio expenditures slightly in 1946 over \$10,000,000-and-over group kept broadcasting budgets static. Department store budgets in \$5-10,000,000 group were off, increased in \$10,000,000 class. Figures just released by National Retail Dry Goods Association.

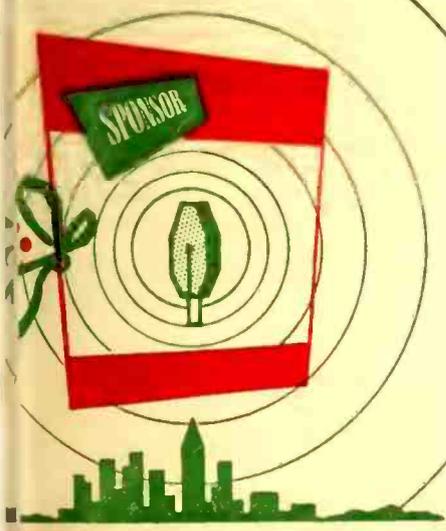
-SR-

Philadelphia's WCAU is first station to record all broadcasts for reference. Advertisers will be able to check programs for two years from broadcast. Quality will not be good enough for rebroadcast but adequate for reference.

-SR-

FM'S UNATTENDED SALESMEN

Latest technique used by FM broadcasting stations to sell medium is placing of receiving sets in locations where natural and man-made static is high and interference with AM reception greatest. Signs are spotted before receivers calling attention to clarity of program, etc. Typically, Cincinnati's WCTS installed sets in two street cars and two buses. Another station placed sets in printing



CHRISTMAS GIFT ORDER FORM

RECORDS ALL PROGRAMS

SPONSOR, Vol. 2, No. 2, December 1947. Published monthly by Sponsor Publications Inc. Publication offices: 5800 N. Mervine St., Philadelphia 41, Pa. Advertising, Editorial and Circulation offices, 40 W. 52 St., New York, N. Y. Subscription \$5.00 a year in U. S., \$5.50 elsewhere. Application is pending acceptance under act of June 5, 1934



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SPECIAL CHRISTMAS RATES

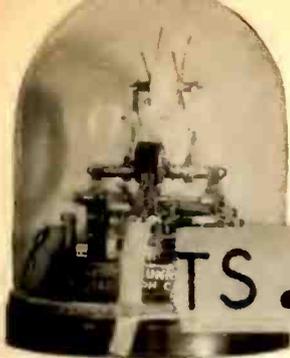
One Sub. . \$5.00 ea.	5-14 Subs., \$4.00 ea.
2-4 Subs., \$4.50 ea.	15-24 Subs., \$3.50 ea.
25 Subscriptions and more, \$3.00 ea.	



"You can bank on a Fort Industry Station"

THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va.
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-SR-

WTMJ-TV COMMERCIAL FROM FIRST TELECAST

Nine sponsors were signed for 13 weeks by Milwaukee's WTMJ-TV before station's first telecast. Bulova, Gettelman Brewing, Socony-Vacuum, RCA, Perma-Stone, Gimbel Brothers, Boston Store, Ed Schuster, and Botany Mills started, with the station, December 3.

-SR-

DEPARTMENT STORES INCREASED RADIO BUDGETS SLIGHTLY

Department stores in \$5-10,000,000 and \$2-5,000,000 sales classifications increased their radio expenditures slightly in 1946 over 1945. \$10,000,000-and-over group kept broadcasting budgets static. Newspaper budgets in \$5-10,000,000 group were off, increased in \$2-5,000,000 class. Figures just released by National Retail Dry Goods Association.

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WCAU RECORDS ALL PROGRAMS

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... SPONSOR REPORTS ... SPONSOR RE

plants, where static-producing presses make AM radio reception virtually impossible.

-SR-

BLOCK-PROGRAM PROMOTION

NBC's "Parade of Stars" promotion for 1946-1947 is based upon block-programming technique with all stars on any one evening plugging evening and each other. First evening to be promoted is Wednesday, NBC's anti-Bingsday operation.

-SR-

ROAD-SHOW BENEFITS EVERYBODY

Tom Breneman's "Breakfast in Hollywood" cross-country tour made \$110,725 gross profit in seven cities. Profit was divided between Community Chest and Damon Runyon Memorial Fund. Actual road-showing of program cost Breneman sponsors (Procter & Gamble and Kellogg) nothing and brought them tremendous goodwill and increased audience.

-SR-

FTC INVESTIGATING NETWORK DISCOUNT STRUCTURES

Discount structure of one network is being examined by Federal Trade Commission to discover if web's volume and frequency discounts are not actions in "restraint of trade." Implications are that same investigation will be extended to other chains if anything legally "actionable" is uncovered.

-SR-

JUVENILES SECOND TO SPORT FANS AS TOP TV AUDIENCE

Survey just made in New York, Chicago, and Detroit by ad-agency reveals that next to sporting fans TV's greatest present audience are juveniles. New York had most kiddie viewers (32 per cent of TV homes during one week), second was Detroit (24 per cent), and Chicago third (18 per cent).

-SR-

AIR WILL BE CLEANER

Double entendre on air will be noticeably less during 1947-1948. Network meetings with comedians and writers have brought agreement to avoid airing anything that gets church-goers' backs up. Pressure came from number of religious groups who noted increase of questionable cracks during 1946-1947.

-SR-

UP, INS, AP WORKING ON TV

United Press, Associated Press, International News Service are all out after piece of TV pie. AP's newsreel has been seen on air number of times. INS moving news-tape and service has recently gone into TV pictorial news field. UP, functioning through Acme News (its photographic affiliate), has released still pictures with TV script to telecasters.

-SR-

FM SETS AND TUNERS IN LOW PRICE FIELD

Price problem in FM radio receiver field, which has held back FM development, will be overcome within next six months by nine FM tuners and converters selling under \$30 and table model FM receiver at \$40. Pilotuner proved to manufacturers that public will buy tuner or converter and race is on to fill demand.

KMBC KFRM

Announces

Now, for the first time, one Kansas City broadcaster covers the entire Kansas City Trade Area



You have many times wished one Kansas City broadcaster could furnish you complete coverage of Kansas City's vast primary trade area. Your wish has come true!

We at KMBC proudly announce that on December 7th KFRM—our 5,000 watt "First on Your Dial" (550 KC) service for rural Kansas—officially goes on the air.

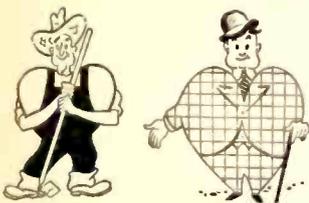
Note from the map how the KMBC-KFRM half millivolt contours envelop western Missouri and practically all of Kansas. This coverage was planned after a study by Dr. W. D. Bryant, Director of the Department of Research and Information of Kansas City. This study (a copy will be mailed you on request) proved that Kansas City's Primary Trade Territory is the area shown in the accompanying map.

The KMBC-KFRM team is available to sponsors for early morning and noon farm service programs, also at certain other times. KFRM alone is available during its remaining hours on the air—at present daytime only.

KFRM will be programmed from KMBC studios, from the KMBC Service Farms, and from the Kansas City Livestock Exchange Building and other KMBC program sources. "Nuff said!"

Yes, we chalk it up as another KMBC "First."—First to cover a great trade territory by placing a transmitting station (it's in central Kansas) a great distance from the trade center and cash in on this economical concentrated trade area coverage. Ask Free & Peters.

FREE & PETERS, INC.



Arthur Church
President

KFRM • THE KANSAS FARM STATION IN THE HEART OF THE NATION • PROGRAMMED BY KMBC FROM KANSAS-CITY

DECEMBER 1947

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COVER PICTURE: The First Food Store Quiz sells coffee on the spot with prize and everything (see page 22)

40 West 52nd

THE CONTINENTAL STORY

In your April issue of SPONSOR, you gave an interesting story of our *Grand Slam* radio show.

We would very much like to have a copy of this issue for each one of our bread bakeries in the Pacific Coast Region.

S. E. FLETCHER
Regional sales manager
Continental Baking Company
Sacramento, Calif.

HOOD'S AGENCY POINTS OUT—

We would like to point out to you an oversight on your part in the November issue of SPONSOR. In your list of milk companies using radio programs, you did not indicate that H. P. Hood & Sons sponsor E. B. Rideout at 7:55 a.m., Monday through Saturday, over WEEI, Boston, and have done so since 1938.

You may be interested to know that the September-October Pulse gives the 7:45-8:00 a.m. period a rating of 6.4. Our client is reaching, with their E. B. Rideout weather forecast, more than 100 per cent more listeners than any other program enjoys at that time.

We would like to further call to your attention the fact that according to the September-October Pulse, this 6.4 rating is the top-rated program, network or local, from sign-on until 11:00 a.m.

We bring this to your attention because we believe it is a splendid illustration of sound thinking on the part of H. P. Hood & Sons in using radio as a medium. It is also an excellent example of happy relations between a sponsor and program over a period of nine years.

Congratulations on a swell article on milk companies using radio as an advertising medium.

JAN GILBERT
Timebuyer
Harold Cabot & Co. Inc.
Boston

Five-minute commercials are generally classified as spots and all of H. P. Hood's radio advertising was in this category.

MBS NOT TRAVELING ALONE

By the time your November issue reached the desks of your subscribers, a few developments had occurred which put an "out-of-date" stamp on your news item titled *MBS Research Travels Alone*. That's the thing about this business—things keep happening in complete disregard of editorial deadlines.

With the appointment of a special com-
(Please turn to page 61)

Meet "MR. SPORTS" himself

al COUPPEE

NEW KRNT SPORTS DIRECTOR

Midwest's First Radio SPORTS AUTHORITY and KRNT Has Him!

"Iron Man" Al Coupee knows the game—ALL games, because he's played them all. He quarterbacked Iowa U's famous Iron Men team of 1939 . . . recent Washington Redskin stalwart, pro and amateur baseball, basketball, boxing, hockey. His athletic background gave Al Coupee an immediate, tremendous radio audience. HARRY WISMER of ABC says: "Al Coupee, one of America's great football players, certainly should be one of America's best sports announcers."

No play-by-plays available, but ask your Katz man about another REAL BUY—Al Coupee's Nightly 10:15-10:30 Sportscast!

KRNT is available with WNAX and WMT as the Mid-states Group. Represented by The Katz Agency.

KRNT
DES MOINES
THE REGISTER AND TRIBUNE STATION

Ask your national representative

You're on the verge of a decision, and
a problem. What trade papers to
pick for your 1948 station promotion?

It's no problem to kiss off, for
your choice can have a
telling effect on your national
spot income next year. But where to get
the facts? The answer is simple.

Ask your national representative.

He knows. His salesmen get around.

They learn which trade papers are appreciated, read
and discussed by buyers of broadcast time.

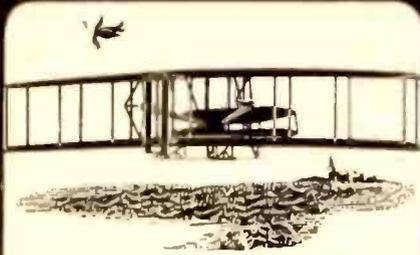
His is an expert opinion.

Don't overlook your national representative.

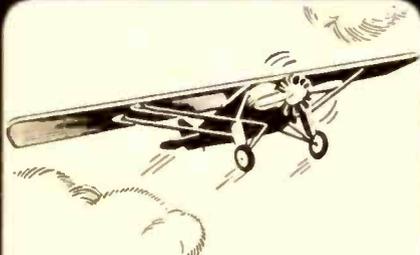
SPONSOR

For Buyers of Broadcast Advertising

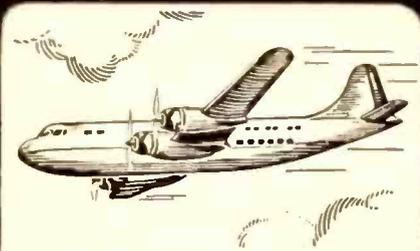
Remember the
story about...



Kitty Hawk?



The Spirit of St. Louis?



And now these big babies?

It's not too far a cry to compare the growth of WWDC with the increasing loads planes carry. Both started small. Grew bigger . . . and bigger. Today WWDC and WWDC-FM are giants in the influence they wield in this great Washington market. If it's sales power . . . and ability to lift your goods over great spaces . . . down here the way to do it is 1450 on the dial.

Only one other station in
Washington has more
loyal listeners

WWDC

AM-FM — The D. C. Independent

Mr. Sponsor:



J. Ward Maurer*

Director of Advertising, Wildroot Co.

Ward Maurer is the home-town boy who made good with the home-town firm, but there's nothing provincial about his thinking. Wildroot's ad budgets have soared from 1942's \$208,000 to 1947's big-time \$2,500,000 under the guidance of this forceful, 37-year-old Buffalo ad man. His faith in Wildroot's advertising is great, and his faith in Wildroot's radio greater (air selling gets some 75 per cent of the budget) because, while all other hair tonic sales went up 85 per cent in 1942-47, Wildroot sales shot up 534 per cent. Maurer credits this to hard-hitting advertising and promotion; adds that four out of five new users today prefer the Wildroot type of slickum.

Ward Maurer knows the hair tonic business from all angles. Since 1929, when he joined the firm, he's pounded roads with sales crews, met grass-roots retailers, staged product demonstrations, and worked in almost all Wildroot departments. In 1940 he became Advertising Manager. Except for a wartime hitch with Buffalo's Curtiss-Wright plant, he's worked fast and furiously ever since to sell Wildroot products to every potential user in America. Even Maurer's two little daughters (aged three and six) can sing the Wildroot product jingles by heart.

Wildroot is not new to radio (they participated in NBC's *National Home Hour* as far back as 1929) but today Maurer and Wildroot merchandise three network shows to dealers — *Sam Spade* on CBS, *King Cole Trio Time*, which had to have a guest star policy to get its spot, on NBC, and *What's the Name of that Song?* on Don Lee—plus spot campaigns on KBS and e.t. breaks in major markets. What's left of the budget goes into comics, comic books, car cards, 75 publications, and 57 metropolitan papers. But Maurer feels it's radio that reaches his market at lowest cost.

* With King Cole star of his Saturday NBC series.

WORL

ORIGINATORS OF THE FAMOUS 920 CLUB

does it AGAIN!

WITH A NEW MILLION DOLLAR PROGRAM IDEA!

YOU CAN'T MISS
... ON THIS!

“THE
MILLION
DOLLAR
BALLROOM”

*million dollar
talent and music
to produce
millions of sales
for YOU
in America's
richest market!*

INQUIRE NOW ABOUT OUR GUARANTEED
13 - 26 - 52 WEEK CONTRACT PLAN

WORL

BOSTON'S
BEST BUY!

BOSTON 16, MASS.

FOR JOE & CO. • NATIONAL REPRESENTATIVES

13 ways to make a fortune!

WRVA broadcasts its "Old Dominion Barn Dance" twice a day, Monday through Friday, and three more times on Saturday night. Which makes a total of 13 ways to make a fortune!

That's because each of these 13 "Barn Dance" broadcasts offers an advertiser the chance to talk a huge audience into becoming his customers. Proof? WRVA's morning "Barn Dance" scores a thumping 5.8 Hooperating*—one of Richmond's three highest during the morning! The afternoon show stacks up a hearty average Hooper of 5.0*. And on Saturday night, the "Old Dominion Barn Dance" chalks up an average rating of 8.3 . . . the highest Hooper among all nighttime local originations broadcast by all Richmond stations throughout the entire week!*

These ratings supply the reasons why 16 companies now are sponsoring the "Barn Dance" . . . why *you* should become the 17th advertiser to hire Virginia's greatest selling force: Sunshine Sue, The Rangers, Tobacco Tags, Red Murphy, Puffenbarger Kids, and the Carter Sisters.

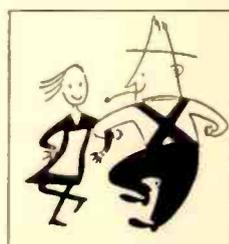
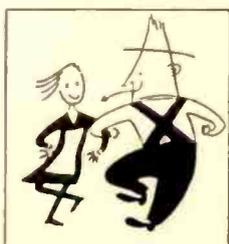
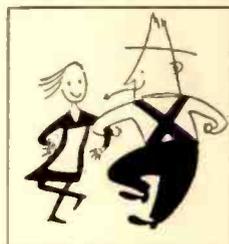
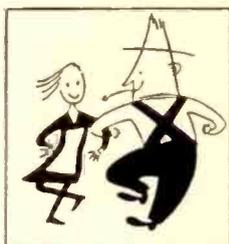
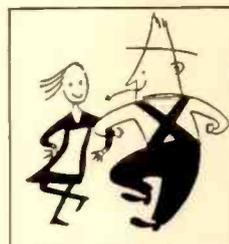
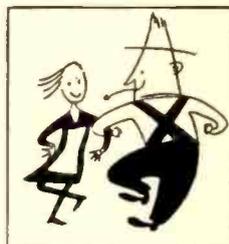
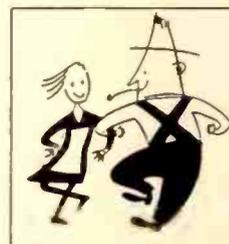
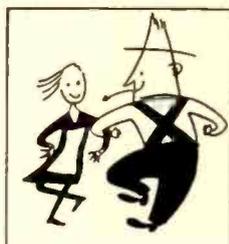
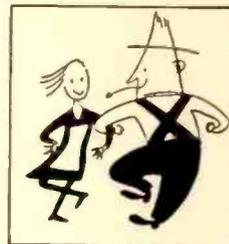
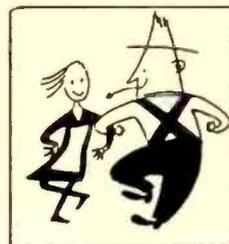
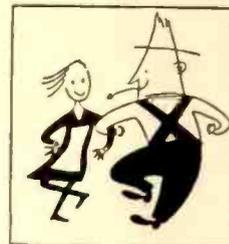
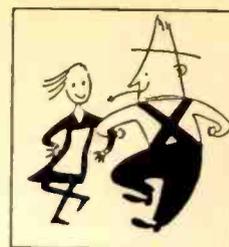
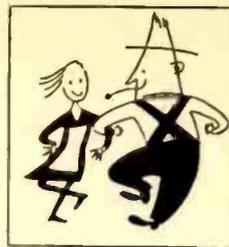
This successful sales staff is on the air from 9 to 10 a.m. and again from 3:30 to 4:30 p.m., Monday through Friday. And on Saturday night—from 8:00 to 8:55, from 10:30 to 11:00, from 11:05 to midnight—they entertain and sell—a billion-dollar market with 395,780 radio families.† For details on how WRVA's "Barn Dance" can make a fortune for *you* in one (or more) of 13 ways, get in touch with 50,000-watt WRVA—or Radio Sales.

* E. J. Hooper, May-September, 1947. Since time change, these programs have shifted to new letter-time periods. The rate for the Saturday night show is an average for the two Hooperated shows.

† 50-100% BMB Nighttime Area.

WRVA

Richmond and Norfolk, Va.
Represented by Radio Sales



new and renew

New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Block Drug Co	Omega Rub Allenrn	Cecil & Presbrey Redfield-Johnstone	50-75 10-20	E.t. spots, breaks; Nov-Dec; 8-13 wks E.t. spots, breaks (expanding coverage in South- central, Southwest); Dec 1; 13 wks
Bond Stores Inc	Clothing	Neff-Rogow	25	Spot programs, e.t. spots and breaks (expanding cur- rent campaigns); Nov-Dec; 13-52 wks
Carter Products Co	Little Liver Pills	Ted Bates	100	E.t. spots, breaks (expanding current natl campaigns); Nov-Dec; 52 wks
Columbia Records	"Masterwork" recordings	McCann-Erickson	5-15	55-min classics programs; Nov-Dec-Jan; 13 wks
Conformal Shoe Co	Shoes	Guilford	10-25	Live, e.t. spots; Dec 1; 13 wks
Edelbrew Brewery Inc	Beer, Ale	Roy S. Durstine	20-50	E.t. annmcs; Nov-Dec; 13 wks
Florida Citrus Commission	Fruits	Benton & Bowles	25-50	Canadian spots thru season; major mkts; about Dec 1
Ganeles-Lenger Wine Corp	Wines	Adair & Director	8-15	E.t. annmcs; Jan 1; 16 wks
General Motors Corp	Brick cars	Kudner	50-100	E.t. annmcs; Nov 10; 13 wks
A. C. Gilbert Co	American Flyer trains	Charles W. Hoyt	10-15	Christmas prom with e.t., live spots; Dec 15; 2-4 wks
Inkograph Co	Pens	L. E. McGivena	4	Test campaign with 30-min local programs, participa- tions; Nov-Dec; 13 wks
Isbrandtsen-Moller Co	"26" Coffee	Cowan & Dengler	10-20	E.t. annmcs; Dec 1; 13 wks
Lever Bros Co.	Rinso Silver Dust	Ruthrauff & Ryan SSC&B	75-100 75-100	E.t. spots, breaks; Dec-Jan; 13 wks E.t. spots, breaks; Dec-Jan; 13 wks
Lewis-Howe Co	Tums	Roche, Williams & Cleary	50-100	E.t. spots, breaks; Dec 1; 13 wks
Ford Mulhens Inc	"4711" toiletries	Kelly, Nason	14	Bouquet of Music, 15-min e.t.; Nov 9; 13 wks
Oxidern Co	Salve	Edward Hamburger	50-60	E.t. annmcs in non-metropolitan mkts; Dec-Jan; 13 wks
Reliance Chemicals (Montreal)	Anti-freeze	Harold F. Stanfield	25-50	E.t. annmcs; Nov-Dec; 13 wks
Trans-World Airways	Transportation	SBD&O	10-15	E.t. spots, breaks; Dec 1; 13 wks
United Artists	Motion pictures	Donahue & Coe	Various	E.t. spots, breaks; Nov-Dec

New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
Bartel's Inc (appliances)	Edward Shapiro	WFIL-TV, Phila.	Let's Pop the Question; Sun 8:30-9 pm; Oct 26; 26 wks (n)
Botany Worsted Mills	Silberstein-Goldsmith	KTLA, L. A. WBKB, Chi. WPTZ, Phila. WNBT, N. Y. WPTZ, Phila.	Weather spots; Nov 2; 13 wks (r) Weather spots; Nov 14; 13 wks (r) Weather spots; Oct 23; 13 wks (r) Weather spots; Oct; 13 wks (r) Weather spots; Fri nights; Oct 24; 13 wks (n)
Brentwood Sportswear	John F. Arndt	WABD, N. Y.	Spots in Doorway to Fame; Mon 7:30-8 pm; Oct 20; 13 wks (n)
Jay Bucknell Inc	Direct	WFIL-TV, Phila.	Spots; twice weekly; Oct 12; 26 wks (n)
BVD Corp	Grey	WPTZ, Phila.	Weather spots; Oct 13; 13 wks (r)
Chex Candy Co	Solis S. Cantor	WPTZ, Phila.	Time signals; twice weekly; Nov 4; 13 wks (n)
Elizabeth Davidson	Solis S. Cantor	WABD, N. Y.	Spots; Mon nights; Oct 27; 5 wks (n)
DuMont Marine Service	Direct	WNBT, N. Y.	Meet the Press; Th 8-8:30 pm; Nov 6; 5 wks (n)
General Foods Sales Corp (Maxwell House Coffee div)	Benton & Bowles		
George's Radio & Television Co	Robert J. Enders	WNBW, Wash.	Spots; Sun aft; Sep 7; 13 wks (n)
Gimbel Bros (Phila.)	Direct	WPTZ, Phila.	Spots; Wed 7:30 pm; Sep 17; 13 wks (n)
Gunther Brewing Co	Booth, Vickery & Schwinn	WNBW, Wash.	Handy Man; Fri 8:30-8:45 pm; Oct 17; 13 wks (r) School of Sports; Fri 11-11:15 pm; Sep 19; 13 wks (n)
Jiffy Products Inc	Martin & Andrews	WPTZ, Phila.	Weather spots; Oct 12; 13 wks (r)
Philip Klein Advertising	Philip Klein	WFIL-TV, Phila.	Philadelphia - A Great City; Th 8:15-8:30 pm; Oct 30; 13 wks (n)
La Pointe Plascemold Corp	Direct	WABD, N. Y. WTTG, Wash. WABD, N. Y. WBKB, Chi.	Spots; five weekly; Oct 27; 13 wks (n) Spots before football games; Oct 12; season (n) Film spots; Th nights; Nov 6; 26 wks (n)
Lektrolite Corp	Donahue & Coe	WFIL-TV, Phila.	Spots preceding basketball games; Nov 4; season (n)
Lord and Lord Co (clothing)	MacKenney & Schontz	WNBW, Wash.	Spots; twice weekly; Sep 7; 13 wks (n)
P. J. Nee Furniture Co	Harwood Martin	WWJ-TV, Dctr.	Championship hockey games; Oct 19; 21 wks (n)
Norge Dealers	Direct	WABD, N. Y.	Doorway to Fame, spots; Mon 8:45-10 pm; Nov 10; 4 wks (n)
Onyx Novelty Co	Young & Rubicam	WCBS-TV, N. Y.	Minute film spots preceding Dodger, Columbia football games; Oct 11; season (n)
Pepsi-Cola Co (Everess)		WFIL-TV, Phila. WPTZ, Phila. WBKB, Chi.	Spots preceding football games; Oct 17; season (n) Television Matinee; MW 2-3 pm; Oct 13; 26 wks (n) Chicago Blackhawks Hockey Games; as scheduled; Nov 2; 19 wks (n)
Philadelphia Electric Co	Direct	WABD, N. Y.	Spots in Birthday Party; Th 7:30-8 pm; Oct 16; 52 wks (n)
Phico Distributors (Chi.) and Emergency Radio & Appliance Co	Direct	WNBW, Wash.	Spots after sports events; Sun aft; Sep 28; 10 wks (n)
Purified Down Products Corp	James S. Beattie	WNBW, Wash.	RCA-Victor Varieties; Tu 4-5 pm (films), Wed 4-5 pm (children's show), Th 4-5 pm (fashion show), Fri 3:15-5 pm (football); Oct 28; 8 wks (n)
Shade Shop	Henry J. Kaufman		Spots; twice weekly; Nov 2; 26 wks (n)
Southern Wholesalers and RCA-Victor Distributors		WNBW, Wash.	Small Fry; Tu 7-7:30 pm; Nov 4; 13 wks (n)
Stonmen Rug Co	Ralph A. Hart	WFIL-TV, Phila.	Home Service Club (Tex & Jinx); Fri 1-1:30 pm; Nov 7; 13 wks (n)
Strauss Stores (autos)	William Warren	WABD, N. Y.	
Swift & Co	McCann-Erickson	WNBT, N. Y. WPTZ, Phila. WNBW, Wash. WABD, N. Y.	Spots in Swing into Sports; Mon 8:45-9 pm; Oct 6; 13 wks (n) Spots; Sun nights; Oct 26; 13 wks (n)
Transmirra Products Corp	Direct	WABD, N. Y.	
Wheeler Inc	James S. Beattie	WNBW, Wash.	



New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Brotherhood of Railroad Trainmen	William von Zehle	ABC		Dorothy Fuldheim's News Analysis; Sat 5:45-6 pm; Nov 15; 52 wks
Coca-Cola Co	D'Arcy	MBS	400	Morton Downey; TThS 11:15-11:30 pm; Oct 28; 52 wks
Intl Milling Co	A. A. Crook	MBS	125	Queen for a Day; MWF 2:30-2:45 pm; Sep 29; 52 wks
Kaiser-Frazer Corp	Swaney, Drake & Bement	MBS	425	Newscope; TThS 7:30-7:45 pm, Sun 8:45-9 pm; Nov 4; 52 wks
Luden's Inc	J. M. Mathes	CBS	67	Strike It Rich; Sun 10:30-11 pm; Nov 2; 52 wks
Pilot Radio Corp	Grey	MBS	26	American Forum of the Air; Tu 10-10:30 pm; Oct 28; 26 wks
Sealtrest Inc	McKee & Albright	NBC	992	Village Store; Th 9:30-10 pm; Oct 16; 52 wks
Toni Co	Foote, Cone & Belding	NBC	143	This Is Nora Drake; MTWTF 11-11:15 am; Oct 27; 52 wks
Whitehall Pharmaceutical Co	Dancer-Fitzgerald-Sample	ABC	17 Pac	Zeke Manners; MTWTF 10:45-11 am; Jan 5; 52 wks

*17 Ariz. and Pac stations added.

(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)

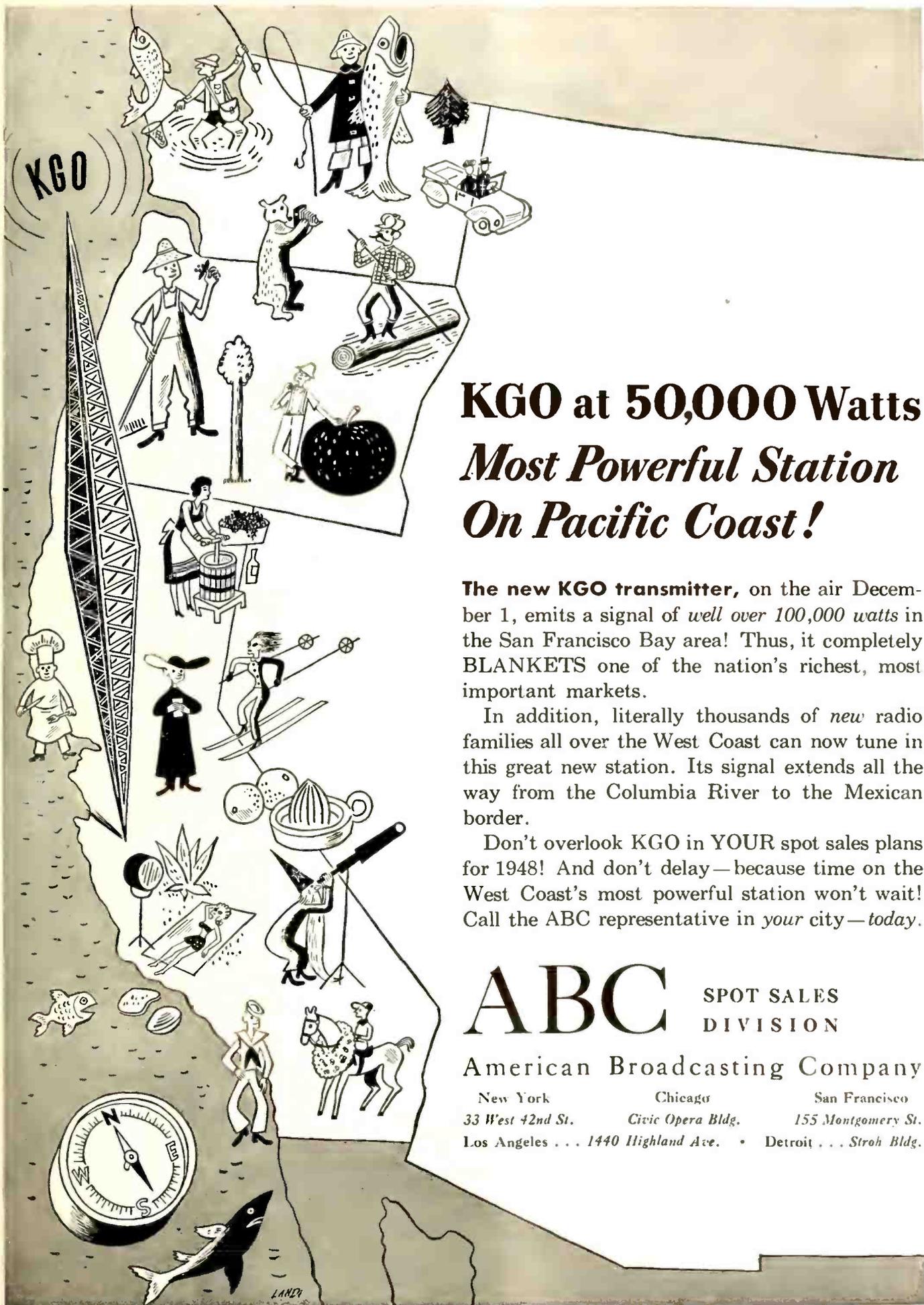
Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Amer Home Products Corp	Dancer-Fitzgerald-Sample	CBS	117	Mr. Keen; Th 8:30-8:55 pm; Oct 23; 52 wks
Campagna Sales Co	Clements	NBC	19	Solitaire Time; Sun 11:45-12 am; Nov 2; 52 wks
Cheesebrough Mfg Co	McCann-Erickson	CBS	156	Dr. Christian; Wed 8:30-8:55 pm; Oct 22; 52 wks
Electric Auto-Lite Co	Ruthrauff & Ryan	CBS	158	Dick Haynes; Th 9-9:30 pm; Oct 9; 52 wks
Lever Bros Co	J. Walter Thompson	CBS	151	Lux Radio Theatre; Mon 9-10 pm; Oct 6; 52 wks
P. Lorillard Co	Lennen & Mitchell	CBS	145	Old Gold Show; Wed 9-9:30 pm; Oct 22; 52 wks
Pet Milk Sales Co	Gardner	CBS	133	Mary Lee Taylor; Sat 10:30-11 am; Oct 25; 52 wks
Texas Co	Buchanan	ABC	264	Metropolitan Opera; Sat 2 pm to end; Nov 15; 18 wks

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Appalachian Goals Inc, Cincinnati	Coal	Hagehle, Cincinnati
Fred W. Amend Co, Danville, Ill.	Chuckles candy	Foote, Cone & Belding, Chi.
American Telecasting Corp, L. A.	Television drama school	Capka, Kennedy & Duke, H'wood.
Atlas Powder Co (Cellulose Products Div), Stamford, Conn.	Zapon finishes, Zapon Keratol coated fabrics	Aitkin-Kynett, Phila.
Beauty Fair Magazine, N. Y.	Publication	Gunn-Mears, N. Y.
Belton Hearing Aid Co, Chi.	Hearing aids	Ruthrauff & Ryan, Chi.
Ben-Hur Products Inc, L. A.	Food products	Mogge-Privett, L. A.
Best Foods Inc, N. Y.	Mayonnaise	Young & Rubicam, Toronto, Canadian adv
Borden Co (Pioneer Ice Cream div), N. Y.	Horton's, Ricciardi's, Carpenter's Ice Cream, Borden's Ice Cream local adv	Doherty, Clifford & Shenfield, N. Y.
Buick Automotive Dealers Assn, Detroit	Buick dealers	Kudner, N. Y.
H. L. Gotter & Co, Chi.	Insurance brokers	Beaumont & Hohman, Chi.
Cremo Brewing Co Inc, New Britain, Conn.	Ale, beer, Dukesa malt tonic	Brad-Vern, Van Diver & Carlyle, N. Y.
A. B. Farquhar Co, York, Pa.	Farm equipment, machinery	VanSant, Dugdale, York, Pa.
Peter Fox Brewing Co, Chi.	Fox Deluxe Beer	John W. Shaw, Chi.
Ganeles-Lenger Wine Corp, N. Y.	Kosher wines	Adair & Director, N. Y.
Haug's Wheel Co, New Haven	Wheat	Courtland D. Ferguson, Wash., D. C.
Peter Henderson & Co, N. Y.	Seeds	E. M. Freystadt, N. Y.
Hoffman Fig Ranch Inc, Northridge, Calif.	Packaged figs	Bass-Luckoff, L. A.
Inland Fertilizer Co, L. A.	Beacon Brand Glohe, pestless products	Booker-Cooper, L. A., national adv
Interstate Labs Inc, Louisville	Oculine eye preparations	Morgan, L. A., West Coast adv
Kenite Labs Inc, N. Y.	Kenite, Kenbric, Kek chemical products	Seidel, N. Y.
Klein Chocolate Co Inc, Elizabethtown, Pa.	Nie-L-Nut chocolate bar	Frank J. Blumberg, Balt.
Lever Bros Co, Cambridge, Mass.	Lifebuoy Soap	Sullivan, Stauffer, Galwoll & Bayles, N. Y., U. S. adv
(Thomas J. Lipton Inc div, Hoboken, N. J.) (Pepsodent div, Chi.)	New product to be announced	Ruthrauff & Ryan, N. Y.
Liberty Magazine Inc, N. Y.	Lipton's Spaghetti Sauce	Ruthrauff & Ryan, N. Y.
Mantle Lamp Co of Amer, Chi.	Pepsodent Tooth Powder	Needham, Louis & Brorby, Chi.
Leo J. Meyberg Co, L. A.	Publications	Grant, N. Y.
Morton Salt Co, Chi.	Aladdin Kerosene Mantle Lamps	William Hart Adler, Chi.
National Biscuit Co, N. Y.	Distr. RCA TV, radio sets	J. Walter Thompson, L. A., regional adv
National Cheese Co, Chi.	Salt	Needham, Louis & Brorby, Chi.
New York Decorators Inc, Beverly Hills, Calif.	Bakery products	McCann-Erickson, N. Y., local Pac Coast adv (addition to natl adv)
Noblitt-Sparks Industries Inc, Columbus, Ind.	Daisy Brand products	Harry J. Lazarus, Chi.
Noma Electric Corp (Estate Heatrola div), Hamilton, O.	Decorating, custom furniture	Adolphe Wenland, H'wood., regional adv
Perfecto Products Co, L. A.	Radios	Roche, Williams & Cleary, Chi.
Progress Bedding Co, Detroit	Ranges	Stockton, West, Burkhart, Cincinnati
Rhodes Jewelers, L. A.	Aluminum coffee makers	Val Cole, L. A., natl adv
Roberts, Johnson & Rand (Intl Shoe Co div), St. Louis	Restokraft mattresses	Bass, Luckoff & Wayburn, Detroit
Scott Foresman & Co, Chi.	Jewelry, retail	Bass-Luckoff, L. A.
Stewart Mfg Co, Indianapolis	Trim Fred Shoes	Krupnick, St. Louis
Transcontinental & Western Airlines, N. Y.	Books	C. C. Fogarty, Chi.
Twent Inc, Cambridge, Mass.	Kitchen-Air Ventilating Fan	Gallup, Indianapolis
Twin Pines Farm Dairy, Detro.	Air travel	BBD&O, N. Y.
Vincent Seed & Bulb Co, L. A.	Super-whipped marshmallow	Badger & Browning, Boston
G. Viviano Inc	Dairy products	Bass, Luckoff & Wayburn, Detro.
A. V. Walter & Co Inc, Albany, N. Y.	Seeds, bulbs	Coleman-Jones, L. A.
Walter Brewing Co, Pueblo, Colo.	Gold Crest California Wine	L. W. Roush, Louisville
WFBR, Balto.	Blue Ribbon Potato Chips	Peck, N. Y.
Wilmar Mfg Co, Phila.	Beer	Ed M. Hunter, Denver
Wilmot H. Wimonson Co, Medford, Mass.	Broadcasting	Frank L. Blumberg, Balto.
	Peanut butter	Lawrence I. Everling, Phila.
		Daniel F. Sullivan, Boston

(Please turn to page 45)



KGO at 50,000 Watts Most Powerful Station On Pacific Coast!

The new **KGO** transmitter, on the air December 1, emits a signal of *well over 100,000 watts* in the San Francisco Bay area! Thus, it completely **BLANKETS** one of the nation's richest, most important markets.

In addition, literally thousands of *new* radio families all over the West Coast can now tune in this great new station. Its signal extends all the way from the Columbia River to the Mexican border.

Don't overlook KGO in **YOUR** spot sales plans for 1948! And don't delay—because time on the West Coast's most powerful station won't wait! Call the ABC representative in *your* city—*today*.

ABC

SPOT SALES
DIVISION

American Broadcasting Company

New York Chicago San Francisco
33 West 42nd St. Civic Opera Bldg. 155 Montgomery St.
Los Angeles . . . 1440 Highland Ave. • Detroit . . . Stroh Bldg.

MEATY FIGURES on MEAT PRODUCTION in Big Aggie Land

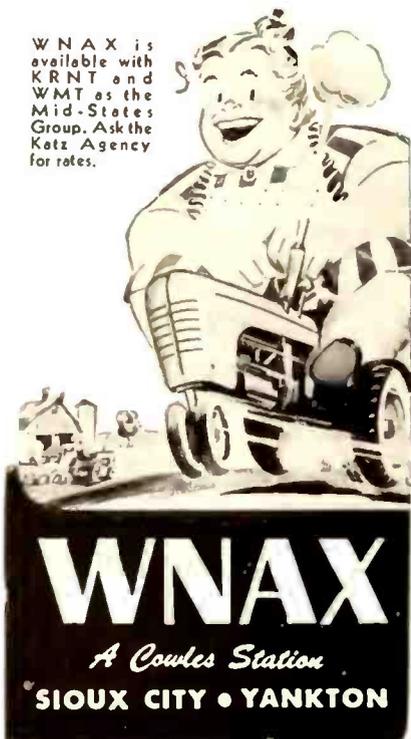
Meat is MONEY, today. And figures here show how folks in WNAX BMB Area latch onto this "meaty" money. First figure, number of animals or birds in the WNAX BMB 10% or more area; second figure, WNAX BMB percentage of total in 5-state area of Iowa, Minnesota, Nebraska, No. Dakota, So. Dakota:

CATTLE, 12,988,086 . . . 74%
MILK COWS, 3,032,878 71%
SWINE, 9,422,873 68%
POULTRY, 113,934,808 72%
TURKEYS, 4,601,951 . . . 73%

All figures based on U. S. Census of Agriculture 1945. Does not include WNAX BMB counties in Kansas, Wyoming, Montana and Canada.

Surely, the WNAX BMB Area cuts a wide swath through the richest farm producing country in the world. That should be meat for thought if you are planning to do business in Big Aggie Land. Get the facts about a schedule of advertising on WNAX from your nearest Katz Man

WNAX is available with KRNT and WMT as the Mid-States Group. Ask the Katz Agency for rates.



P.S. (See "After Midnight Audience," SPONSOR, May 1947.) Do they still listen after the witching hour? Are the advertisers still buying? What is Barbasol doing?

Barbasol's tests of the after-midnight audience coupled with SPONSOR's exclusive A. C. Nielsen report of sets in use from the witching hour on, have opened the eyes of advertisers to the selling impact of this marginal time period. Of the original Barbasol test group of 14 stations, four (WWL, New Orleans; WISH, Indianapolis; WHOT, South Bend; and WBBM, Chicago) sold their Barbasol-tested shows as across-the-board packages, within five weeks of the shave cream's unexpected exit. Eight of the stations switched from single sponsor operation for the time period to a multiple sponsor (participating) basis. Most of these report they are sold out and have a waiting list. On WNEW, New York, Barbasol's contract is about to run out but its after-midnight broadcasting will continue since it's one of the nation's most successful all-night operations. KMOX, St. Louis, has dropped its midnight program.

In Boston, WEEI had a special survey made by Pulse, Inc., and discovered that many of their *Club Midnight* audience actually start their "daily" listening with the program. Seven out of 12 listeners to the WEEI program indicated that they tuned to the program after they had previously turned their receivers off.

Barbasol, the test advertiser, is still off the air, except in New York. It will have no radio plans until spring of 1948 at the earliest. The company's budget is going virtually 100 per cent to plug its Primrose House line in newspapers and on billboards.

P.S. (See "Listerine Loves Company," SPONSOR, April 1947.) Why Lambert Pharmacal dropped spot broadcasting and returned to network radio. What's happened to "Quiz of Two Cities"?

National spot broadcasting is still one of broadcasting's most effective of all selling devices. The limitation of the vehicle that Lambert Pharmacal used (*Quiz of Two Cities*) forced this organization's withdrawal from spot, not spot itself. In the 28 markets where *Quiz* was used, it produced definite sales results. Unfortunately this program is not a practical vehicle with which to achieve complete national coverage, which is what Lambert wants.

The fault of the program nationally lies in its basic premise. This premise is that coast to coast there are sufficient neighboring cities with long-standing rivalries, for series of broadcasts based upon contests between them to cover the nation. There just aren't enough such pairs of feudin' cities. For a product like Listerine Toothpaste, national coverage is essential. Lambert found that out all too well when distributors and wholesalers started griping about lack of advertising in their territories.

Lambert has returned to network broadcasting with the CBS-William Morris package featuring Abe Burrows and Margaret Whiting. It will use spot broadcasting to bolster CBS' network coverage where hypoed advertising impact is required.

Quiz of Two Cities continues to do a top-drawer job for Gunther Brewing in Baltimore-Washington, where the sponsor states that it's a "strong personalized selling factor." It won new sponsors in St. Louis-suburb and San Francisco-Los Angeles within a month after the Lambert cancellation. A number of other stations are continuing to present the program on a sustaining basis feeling that it's bound to find a sponsor who needs intensified promotion in their areas.



THIS IS THE
Justin Taft family
 OF ROCHESTER, ILLINOIS

Most of the Taft family among the 12,000 people in the grandstand at the Illinois State Fair to see the WLS National Barn Dance. Left to right: Mrs. Burch, the daughter; Mr. and Mrs. Taft; the sons, Justin, Jr., and Arnold.

Justin Taft, Jr., age 23, operates the family 400-acre farm near Rochester, Illinois. With his father's help, he raises corn and soybeans, 20 head of cattle, 100 hogs and 300 chickens. Two brothers attend the University of Illinois: William, 25, agricultural marketing, and Arnold, 18, pre-veterinary course.

Justin plans to build up a registered herd, has consistently been among top winners at cattle shows throughout the Midwest. This year at the Illinois State Fair the Taft brothers took second place with a Hereford steer which had won in nine county fairs, took seventh place with a Shorthorn. Always active in agricultural activities, Justin is president of Sangamon County Rural Youth, chairman of the agriculture committee of the Springfield Junior Chamber of Commerce. Arnold is sectional vice president of F. F. A., holds the American Farmer degree.

WLS has long played an important part in the Taft family life and in their business of farming. They listen regularly to WLS Dinnerbell Time, daily markets—saw the WLS National Barn Dance at the State Fair this year.

It is on such families as the Tafts that WLS microphones have been focused for almost 24 years. To these families on farms and in cities and towns of Midwest America, WLS has given the entertainment they wanted and the information they needed. Such service has made them loyal WLS listeners . . . and upon loyal listeners depend advertising results.



Justin Taft, Jr., at 23, operates the 400-acre family farm.



The comfortable Taft farmstead, just outside Rochester, Illinois.



Justin, Jr., and Arnold with their prize-winning steers of the Illinois State Fair.



CHICAGO 7

The
**PRAIRIE
 FARMER
 STATION**
 BURRIDGE O. BUTLER
 President
 GLENN SNYDER
 Manager

890 kilocycles, 50,000 watts,
 American affiliate. Represented
 by John Blair and Company.

AFFILIATED IN MANAGEMENT WITH THE ARIZONA NETWORK: KOY, PHOENIX . . . KTUC, TUCSON . . . KSUN, BISBEE-LOWELL-DOUGLAS



ON TARGET

Impact, skillfully delivered and advantageously followed up, draws million dollar gates.

Weed and Company's sales impact on prospects fills clients' time schedules.

WEED
AND COMPANY

RADIO STATION REPRESENTATIVES

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



Only agency chief, Duane Jones, second from left, smiles as client group sit in judgment on their first TV program. It's that important to them

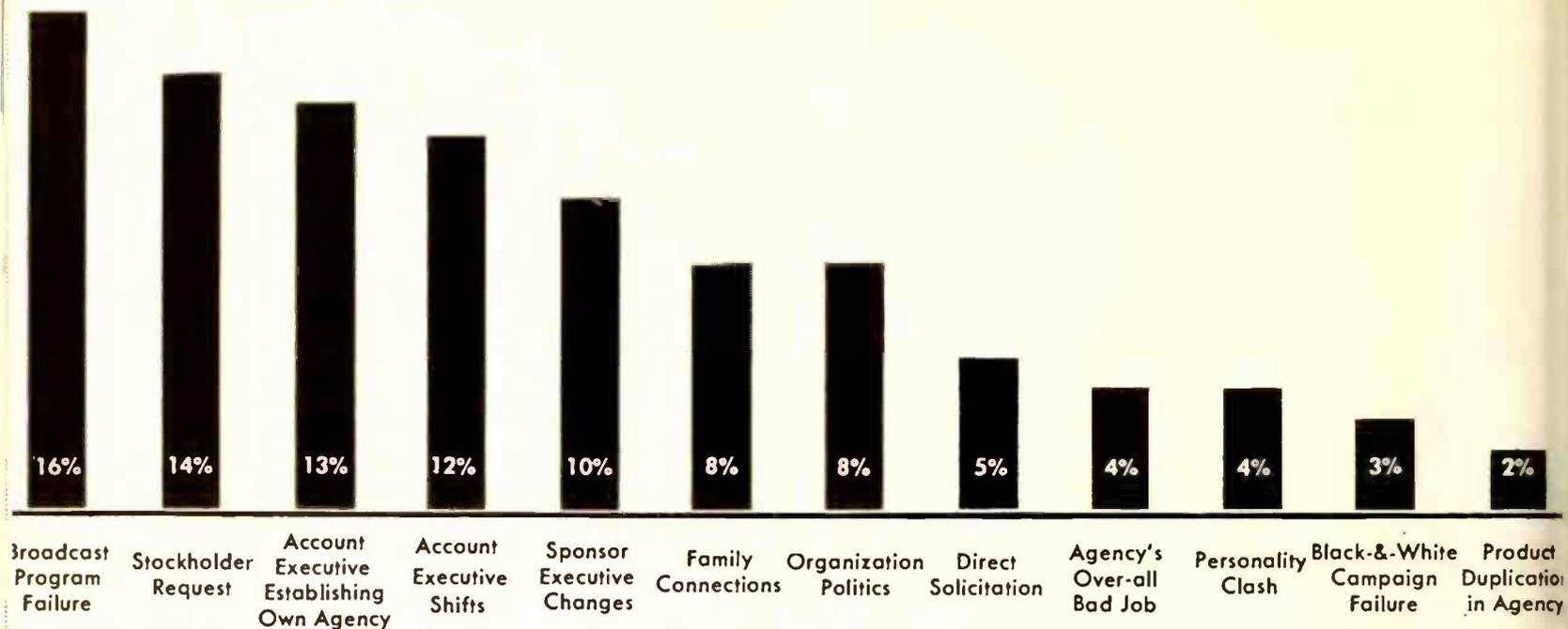
over-all Ninety per cent of the sponsors who change agencies do so without real regard for what the new advertising organizations can do. Millions in billing have changed hands without the knowledge of the advertising manager of the accounts that a change was even contemplated.

These are just two outstanding facts revealed in a SPONSOR survey of more than 160 of the leading advertisers, a great majority of whom use broadcasting.

Advertising is everybody's business. The president of a great manufacturing firm, who would never think of telling his production vp how to handle a manufacturing detail, will dictate advertising procedure at the drop of a hat. Yet it isn't the executive head of a firm who initiates most of the agency changes. It's often an important stockholder who isn't happy with a financial report who needles top management into making a switch. Sometimes the stockholder's dislike of current advertising is inspired by his "friends" who are in the advertising agency business.

Why Sponsors Change Agencies

The 12 Reasons Why Sponsors Change Agencies



One hundred twenty-two advertisers that had switched agencies were queried about the change. Reports are tabulated above (Copyright 1947)

Internal advertising agency personnel relations are seldom of the best. Agency turnover is higher than top management at networks. The number of executives who remain at an advertising agency long enough to "enjoy" the fruits of its pension plans is microscopic. This is a fact at even the leading agencies and is most evident in the radio departments, where a 10-year man like Arthur Pryor, BBD&O, or John U. Reber, J. Walter Thompson, is a rarity. Since agency contact is through its executives, the fact that the tenure of account executives and departmental heads is insecure is responsible for a number of account changes. It was logical when Bob Orr left Lennen and Mitchell that he would take with him the Jergens-Woodbury business he had been servicing for so many years. At L. & M., Orr was head man on the account, rode herd personally on every radio detail, and took each suggested program under his arm to Cincinnati for the lotion organization's consideration. Radio programs, for the record, are the reason for sponsors' changing agencies far more often than campaigns in any other medium. That's because, as one top agency executive explained, "there's no Hooper for other media."

Personalities are a vital factor in any creative field. Advertising runs true to form and McCann-Erickson recently lost an account (it has added 65 in the past 10

years) simply because key men at the advertiser and agency rubbed each other the wrong way. The proof that the agency's job had nothing to do with the change in representation is the fact that the account is recommending McCann-Erickson to a competitor based upon the job that the agency had been doing.

The giant agencies generally hold their accounts a long time. Seldom does a major account leave one of the top 10 agencies because of inadequate performance. The agency would have to have done a bad job over a long, long period. In a number of cases merchandising and promotion men of big firms have felt year after year that their agencies weren't producing, but admitted that they were in no position to do anything about it. Agency moving decisions were made at a higher level.

What took the full radio part of the Borden account away from Young and Rubicam was in part the fact that Kenyon and Eckhardt who had a small part of the business (Instant Coffee) were able to build *County Fair* at Borden's lowest cost per listener to date. This happened at a time when Y&R was handling the Ginny Simms CBS airing at one of the highest costs per listener in Borden's air history. What followed at K&E, the building of a program called *Arthur's Place* to which practically no one listened, is history. The current Borden program (Mark

Warnow) isn't high-powered enough for CBS and something will be done to give it the stature which 9-9:30 p.m. on a major network seems to call for. One top program doesn't always beget another. K&E still has to prove itself on an over-all basis to Borden's.

Some big accounts are gypsies and like Ford Motors have wandered from agency to agency. The latest Ford move, which has it sponsoring, starting January 4, Fred Allen (under a Ford dealers mantle), with J. Walter Thompson handling the program after the radio part of the account had moved from Thompson to Kenyon & Eckhardt, justifies the fact that a number of agencies excused themselves when asked to bid on the Ford account last spring. These agencies explain that a big account is not profitable unless there is assurance that it will stay with the agency for two years or more. Ford has a big job to do, having definitely slipped in the past few years until the present consumer gag is "there's no Ford in my future." Ford needs an inspired advertising campaign and most agencies point out that an account is toughest to handle when it's under pressure. The Sunday afternoon *Ford Theater* is an ideal prestige vehicle, one that's expected to grow in public acceptance—if it's permitted to stay on the air long enough. However, with a high-pressure, fast-moving vehicle (Fred Allen) on the same network on the

TV costs:

Time spots as low
as \$20 and the Theatre

**Guild's top-drawer dramatic
series at \$7,000 are available now**



From January 1948 on, TV will be weighed in the sales balance by most advertising agencies and sponsors who use the medium. As a matter of record, in many cases it is being judged competitively now. This does not mean that advertisers are considering visual broadcasting solely on a cost-per-viewer basis. Television has other sales attributes besides the number of viewers. While the latter must be the keystone of video as an ad-

vertising vehicle, agencies and sponsors do not discount the point-of-sale advantages that even the words "as seen on television" lend to a newly-introduced product, or a product requiring new selling impetus.

The Duane Jones purchase of 39 weeks of *Missus Goes A-Shopping* for three of its clients, Manhattan Soap, B. T. Babbitt, and C. F. Mueller, was not consummated on a test basis. The telecasts will have to deliver sales to justify the slightly under-

Time signals are attracting watch companies. John Ferguson started off the Theatre Guild's DuMont here scans a typical Longines spot

John Reed King takes "Missus Goes A-Shopping" and Sunday night presentations of great dramas



John Reed King takes "Missus Goes A-Shopping" and

\$1,000 per program which the sponsors are paying. This is true also of the fourth underwriter of the program, Coburn Farm Products, which is represented by the Modern Merchandising Bureau (ad-agency).

The less than \$1,000 per telecast is lower than the average cost of a TV audience participation program. On the basis of figures submitted by most stations on the air, presentations in this category average \$1,450, and range from \$1,100 to \$2,000 per half-hour broadcast. The fact that *Missus* was purchased on a once-a-week basis for an entire year naturally made a maximum discount available to each of the four sponsors who present the



keets cameras right to the point of sale for the weekly telecast of this audience participation airing. Big Ben giant market sales go up 30 per cent on T V day

Missus once every four weeks on a revolving basis.

Sponsors can use the visual air medium from as low as \$20 per spot to \$7,000 for an hour Theatre Guild dramatic scanning over WNBT (N. Y.). The latter is the most expensive television package presently available for sponsorship. Remotes such as football, basketball, prize fights, hockey, and baseball usually cost less than studio shows because the cost of rehearsal time in the aggregate is far higher than the fee for air time. It's also more reasonable to present a western film, as Chevrolet does over WABD (N. Y.), with just a live cowboy-commentator handling the introduction and commercials, than it

is to do a studio presentation. However, editing a film to fit time purchased, as well as to cut out the long shots and other poor video sequences, is an expense that must be figured when a regular theater-size motion picture film is rented for commercial presentation on the air.

As an index to costs (time, talent, and studio time, if any) SPONSOR presents the following figures:

Program Type	Television Costs	
	Average Cost*	Price Range*
Audience Participation (1 1/2-hour)	\$1,450.	\$1,100.-\$2,000.
Drama (hour)	\$3,875.	\$495.-\$7,000.
Music (1/4-hour)	\$550.	\$380.-\$750.
News (1/4-hour)	\$375.	\$190.-\$750.
Quiz (1/4-hour)	\$1,115.	\$450.-\$2,000.
Special Events	\$1,500.	\$1,000.-\$2,000.
Sports, live (2-3-hour)	\$1,050.	\$577.-\$2,000.

Sportscasts (1/4-hour)	\$275.	\$185.-\$400.
Spots (1-minute)	\$47.75	\$20.-\$125.
Time Spots (20-second)	\$37.50	\$20.-\$80.
Variety (1/4-hour)	\$500.	\$75.-\$1,050.
Weather Spots (20-60-second)	\$45.	\$20.-\$80.
Women's Interest (1/4-hour)	\$675.	\$80.-\$1,000.

*These figures are based upon a one-time telecast, and discounts (line and total dollar volume) are not figured

Time costs have gone up recently on WNBT and WABD, in New York, WWJ-TV in Detroit, and KSD-TV in St. Louis. Transmitter-time fees (what they're calling TV time on the air at this writing) will continue to go up as home receivers continue to flow into markets. By the end of this month (December)

(Please turn to page 39)

Bankers' Mystery

How to use broadcasting
and what to expect from it are
long-time question marks . . .



Because banking remains a mystery to most of the United States, the Land Title and Trust Company of Philadelphia tried television on WPTZ to explain some of its operations

First National Bank (Portland, Oregon) put on a three-day show of Scotch thrift, "saving for what you want to buy," and broadcast the event over local station KALE. It paid off



spot Bankers have long memories. When broadcast advertising is discussed they automatically turn back the calendar to the great bank broadcasting fiasco of 1937. At that time a group of banks sponsored the Philadelphia Orchestra under the direction of Eugene Ormandy over NBC's Blue Network. The program was heard in 25 markets and worked itself down from an initial rating of 2. It was a classic case of the misuse of broadcasting as a public-opinion-forming medium. The music was highbrow, the commercials were Wall Street backslapping at its worst, and the ultra-conservative ultra-institutional selling rubbed everyone who heard the presentation the wrong way. Banks were not in the best repute in the late thirties and this series, with underwriters like New York's Chase and First National of Chicago, didn't help the banking cause at all.

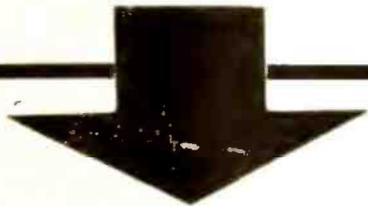
The idea had been promoted by a Chicagoan who sold it to a group of banks with which he had "connections." It reflected bank thinking back in 1937. At that time 145 banks were on the air and only 59 of these had a good word to say for radio. There were 16,000 banks serving the United States in '37 just as there are today. What they wanted of advertising then was more confused than it is now . . . and it's still very foggy.

In 1937 music, combined with family dramas of the horrible-example vintage, i.e., how the children starved because ma and pa hadn't put anything by for a rainy day, occupied 92.5 per cent of all bank time on the air. One and three-tenths per cent of all bank advertisers used spot announcements in 1937 as against 35.6 per cent using them today.

The Gothic-columns-in-marbled-halls type of banking structure is slowly but surely passing from the financial picture, physically as well as mentally.

(Please turn to page 57)

... BEFORE YOU DECIDE ON 1948 SCHEDULES *in the* DETROIT *Area*



see how much **MORE** *you get on*

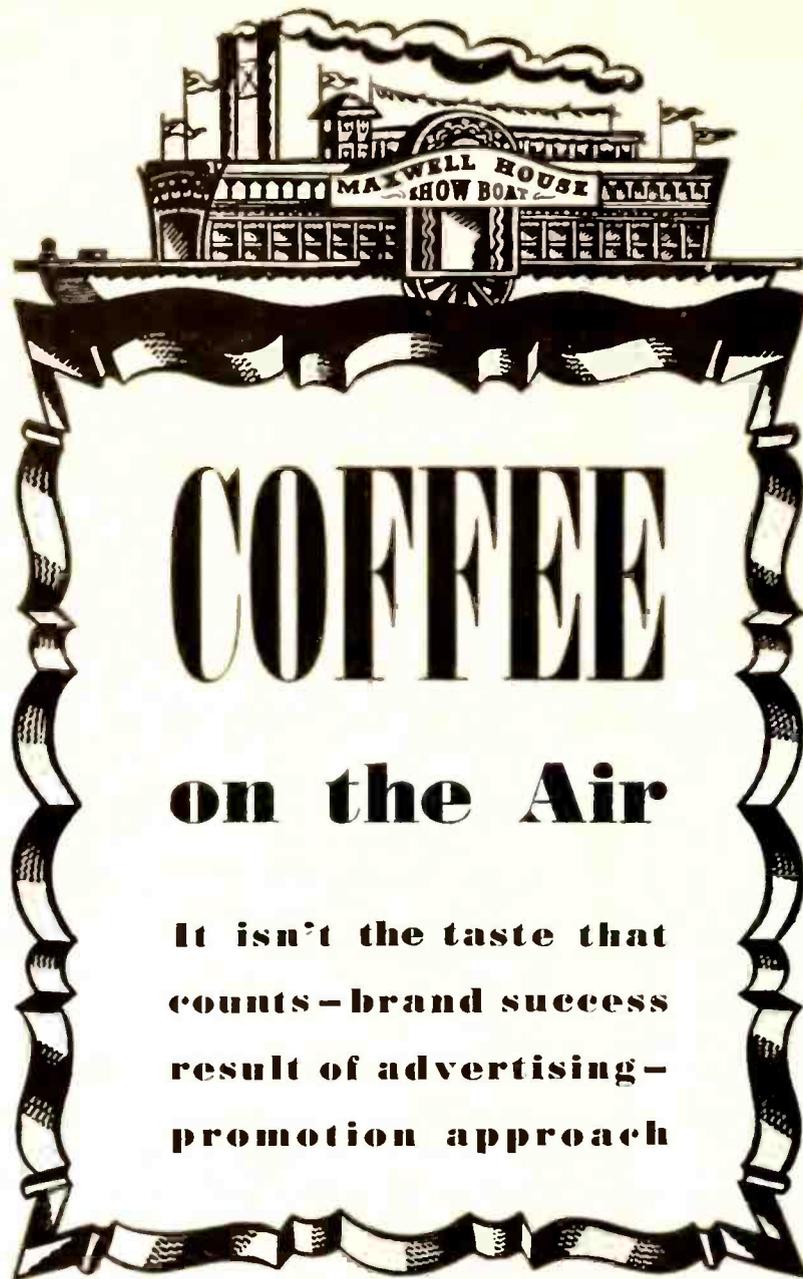
CKLW

LOCATED on, and bounded by Lake Erie, Lake Huron and the Detroit River, CKLW beams its 5,000 watt clear channel signal via the water route to a ten-million population area with a radio-homes and buying-power percentage second to none in America. The power of 5,000 watts day and night. A middle-of-the-dial frequency of 800 kc. That, coupled with the lowest rate of any major station in this market, has made and continues to prove CKLW the Detroit Area's Number One radio buy.

*Guardian Bldg., Detroit 26
J. E. Campeau, President*

*Adam J. Young, Jr., Inc., Nat'l Rep.
H. N. Stovin & Co., Canadian Rep.*

.....
5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System



over-all Ninety-eight per cent of America's families who drink coffee daily (and surveys indicate that 91-94 per cent of all U. S. A. families do), drink coffee with their breakfast. Nevertheless, according to SPONSOR's cross-section findings, only 5 per cent of the nation's coffee roasters who use broadcasting employ the brisk morning air to purvey their product.

Outstanding user of radio's rise-and-shine hour is J. A. Folger of San Francisco. With a newscaster, Frank Hemingway, possessed of an inspired sense of humor and an ability to mimic front-page personalities, Folger has increased its sales 188 per cent during the past four years. During this period Folger spent 75 cents out of every advertising dollar in radio, over the Don Lee Broadcasting System, and since January 1, 1947, over the Intermountain Network.

In contrast to Folger, the nation's coffee roasters who used broadcasting (sampled by SPONSOR's industry cross-section) on the average spent 35 per cent of their sales-promotion budgets on the air to build brand loyalty. Brand loyalty is the primary objective of coffee packagers because, as leading coffee authorities admit, the layman can detect little if any difference in taste between mass coffees.

Nationally there's no coffee that equals the combined sales of the leading local and regional brands. The national leaders are Eight O'Clock (A&P) and Maxwell House. Leading regional brands include Hills, M. J. B., Butternut, Quaker, Del Monte, American Ace, Boscul, Folger's, La Touraine, Martinson's, Savarin, Nash's, Roundy's, and Beechnut. With the exception of M. J. B. and Beechnut, all the regional leaders and most of the

local and regional runners-up use broadcasting.

Runner-up in national sales is Chase & Sanborn which is a consistent contender, although seldom a leader, in practically every market. Brand name recognition for C&S is unusually high but a high percentage of respondents to surveys conducted by newspapers and independent research organizations recognized the C&S name but "had tried the brand but hadn't found the blend to their liking." It's understood that moves have been made by Standard Brands during the past year to correct this taste negative. Once this has been achieved the coffee industry generally believes C&S will take its place with the leaders. At present bulk sales to hotels and institutions keep up Chase & Sanborn volume.

Local and regional coffees do not depend solely upon spot announcements to get across their ad-appeals. A little under 23 per cent of the industry, as represented by SPONSOR's cross-section, use spots to the exclusion of all other forms of broadcasting. An equal percentage use spots in conjunction with programs of one form or another. More than half of all the coffee companies on the air use spot, regional, or network programs to the exclusion of spot announcements. News leads all other program types, with musical and quiz presentations tying for second place. Serial dramas do not run anywhere near as high as might be expected of sponsors who must depend upon women almost entirely to turn the desire to buy into actual sales. Only 4.7 per cent of coffee sponsors are using daytime serials. Included in this percentage, however, are General Foods (Maxwell House) and Kroger Grocery and Baking Company (Spotlight Coffee).

Program types used to sell coffee and the percentage of each type indicate that a great deal of the advertising is addressed to others than the housewife.

Coffee Program Types	
Type	Percentage of Total
News	26.0
Music	15.0
Quiz	15.0
Participating	10.7
Folk Music	9.8
Serials	4.7
Variety	4.7
Women's Participating	4.7
Sports	3.0
Farm	1.6
Musical Clock	1.6
Time Signals	1.6
Mkt & Weather Reports	1.6

There was a time when food advertisers (and that includes coffee roasters) fought for availabilities on Thursday and Friday evenings with the idea that the ghost walks on Saturdays and that's the day in

For Your Enjoyment

OLD MANSION

COFFEE • TEA

Brings You



Kate Smith

WLEE "KATE SMITH SPEAKS"
MSD on your dial
 Mondays thru Fridays 12:00 NOON (E.S.T.)

→ → → *"Taste is the Test"*

THE TREND IS TO THE QUAKER BLEND!



Continuously Advertised Over
 These Radio Stations

- WJR WJOP WJOF WTOL
- WHLB WJAM WOOD WJED
- WJIM WJCM WJTM



As women who use it in their own homes tell us "It's one brand I gladly recommend"

DISPLAY ALL THREE GRINDS
 and completely satisfy all customers!

drip

regular

silex

LEE & CADY

NO CHARGE FOR SERVICE DELIVERY



Kate Smith (Mutual cooperative program) is widely promoted by Old Mansion Coffee

Regional brands of coffee feature their air-ads as Lee & Cady do with Quaker

Forbes Food Store Quiz travels the KXOK territory and wins special store displays

which the housewife spends the greater part of her funds for food.

That is not true today, for although more coffee is bought on Saturday than any other one day in the week, the coffee sales on that day are less than 26 per cent of the weekly total. Coffee is sold every day in the week, no day producing an outstanding proportion of its sales. In a Transitads Survey housewives indicated that they bought their coffee on the following days:

Day	Percentage of Buying
Monday	18.7%

Tuesday	14.5%
Wednesday	11.7%
Thursday	12.6%
Friday	15.6%
Saturday	25.8%
Sunday	1.1%

Sunday's Charlie McCarthy program seems to have stimulated Monday coffee buying to a slight degree but most merchandisers attribute the higher Monday purchases to the fact that the supply is a little likelier to run out on the weekend.

The fact that coffee buying is not restricted to any one day in the week accounts for the fact that 26.7 per cent of SPONSOR's sample of coffee advertisers use

across-the-board (Monday through Friday) broadcasting. Fifty-seven and six-tenths per cent of the users of programs air them daily. Another reason given for the daily use of the medium is that since coffee is sold on a reminder basis it's necessary to keep hitting the consumer with the current slogan.

Slogans are high in favor with coffee ad-men and they use them at the drop of a hat—because they've found that they sell. They credit Maxwell House's "Good to the last drop," "A cup of JFG . . . is a cup of GOOD coffee," Chase & Sanborn's "shade grown flavor," Folger's "When I (Please turn to page 40)

Chase & Sanborn's Charlie McCarthy achieved an all-time top when W. C. Fields visited

Folger's air-offers like ball-point pens drew nearly a half-million labels this past summer

"We the People" hit new heights for Sanka when Gabe Heatter had this giant as his guest



FREE - TAKE ONE!

REGAL BALL-POINT PEN

from FOLGER'S

FOR STUDENTS AND CHILDREN . . . MEN . . . WOMEN

only **35¢**

Plus one label from a jar of FOLGER'S COFFEE or the band that unwinds with a key from a tin of FOLGER'S COFFEE.



This amazing pen is ALL-METAL precision made — with smooth-writing steel ball point. Handy as a pencil — fits pocket or purse. Easy to use — it just glides across paper; dries as it writes. Writes on any material. Unusual GUARANTEE! Easy to own if you use FOLGER'S COFFEE. Get several Regal Ball-Point Pens TODAY!

SEND FOR SEVERAL TODAY!

FOLGER'S COFFEE, San Francisco 5, California

Please send me _____ REGAL BALL POINT PENS. I enclose 35 cents and one label from a jar of FOLGER'S COFFEE or one unwinding band from a tin of FOLGER'S COFFEE for each pen.

NAME (Please Print) _____

ADDRESS _____

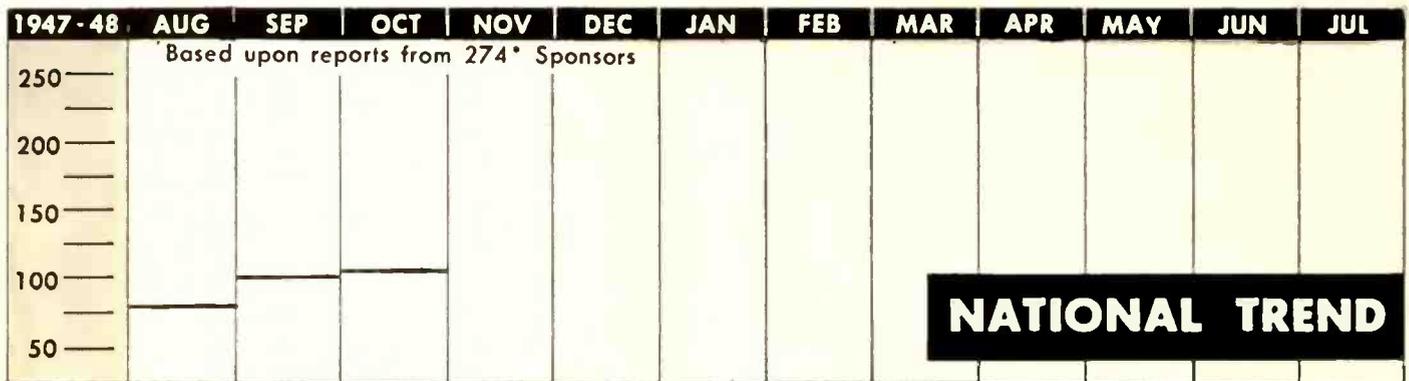
CITY _____ ZONE _____ STATE _____



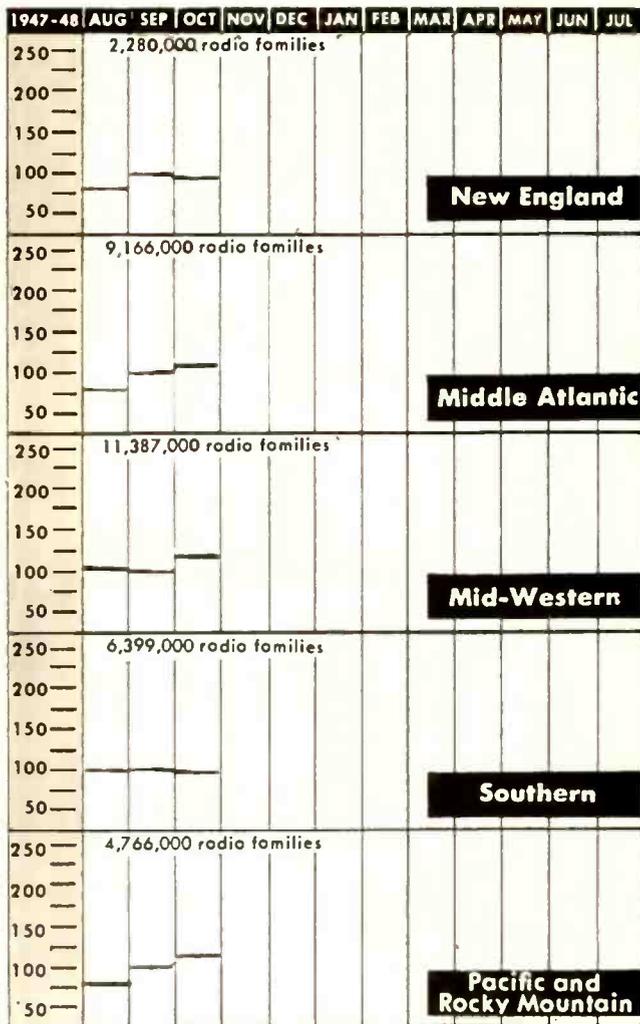
spot trends

Based upon number of spots (programs and announcements) placed each month by all sponsors indexed by Rorabaugh Report on Spot Radio Advertising. Spots indexed during September are used as a base and charted as 100

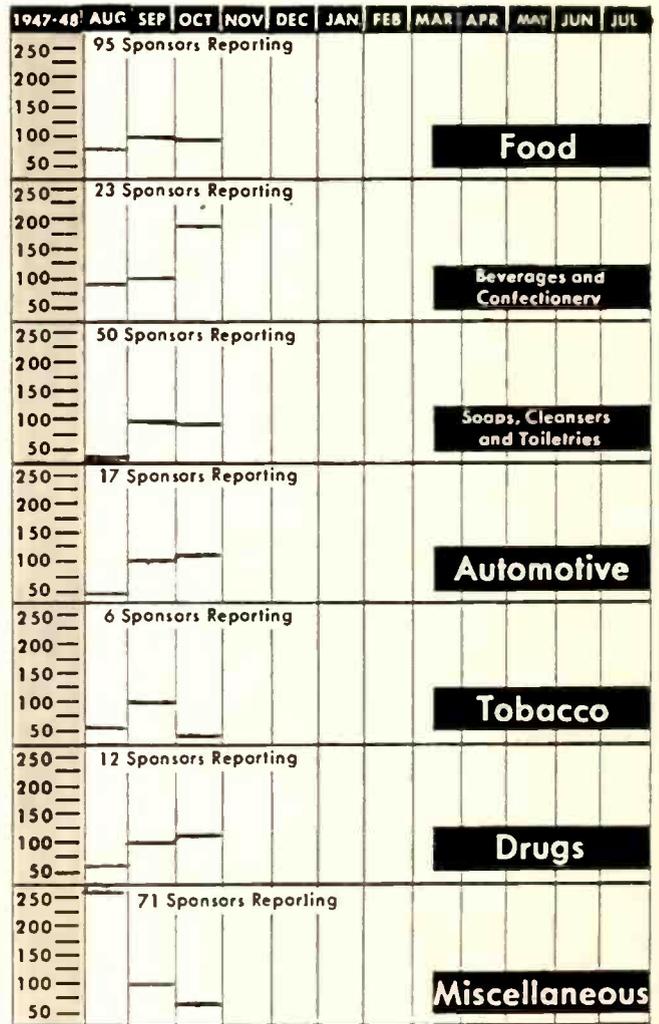
Spot business was up in October 2.9 points over September despite the fact that the trend was down in a number of industry classifications. Food, reflecting the grain and meat markets, was off 1.2. SPONSOR's miscellaneous classification, which includes farm products, motion pictures, coal, men's clothing, etc., was off 27.0. Greatest drop (59.38 points) was in the tobacco group because a number of campaigns concluded during the month. Soaps-cleansers-toiletries held its own despite gloom in the cosmetic business. Biggest gain was in the beverage-confectionery index which jumped 90.2 points due to Coca-Cola's return to the local program field over 245 stations. Three out of five sections in the country showed an increase in spot placement. The South was off 7.6 and New England off 2.8 points.



Trends by Geographical Areas



Trends by Industry Classifications



*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.

MULTIPLY BY 100,000



100,000 VISITORS YEARLY SET NEW ATTENDANCE RECORD FOR WFBR!

Advertisers get huge "PLUS" from word-of-mouth praises!

Every weekday—week in, week out—crowds of eager Baltimoreans flock to WFBR (more people yearly than live in Savannah, Georgia). These 100,000 people from all walks of life come to WFBR to see broadcasts, visit modern studios, look at highly merchandised product displays and receive a copy of "Let's Listen"—WFBR's chatty, informative house organ and program highlight guide. They leave with heightened interest in all WFBR programs.

The hundred thousand represent, at no extra cost to you, an intensive *loyalty factor* that can't be duplicated in Baltimore radio. They're the reason we're known as . . .

WFBR

THE BALTIMORE STATION WITH 100,000 PLUS

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

SERIOUS



WORK FOR A COMIC



How many children have been born in the United States since 1920—the year modern radio came into being? A statistician could arrive at some figure, but the interesting point here is that there are millions of boys and girls of school age and men and women in their 20's who HAVE NEVER KNOWN A WORLD WITHOUT RADIO.

How best to reach these young people to tell them something of the exciting history of radio and how a network program gets on the air? NBC decided the most effective way was a comic book. Comic books are as modern as radio—they have grown up in the same era in which radio developed.

NBC is the first radio network to use this popular technique to tell how radio works . . . all radio.

With the first printing of 1,250,000 copies, NBC's comic book, *ON THE AIR*, will reach into homes, schools and institutions throughout the nation, telling its story of American radio operating under the system of free enterprise.

Here is the first major promotion piece devised by a radio network to appeal to the younger people of the nation—a vast majority of today's listening audience and tomorrow's potential consumers.



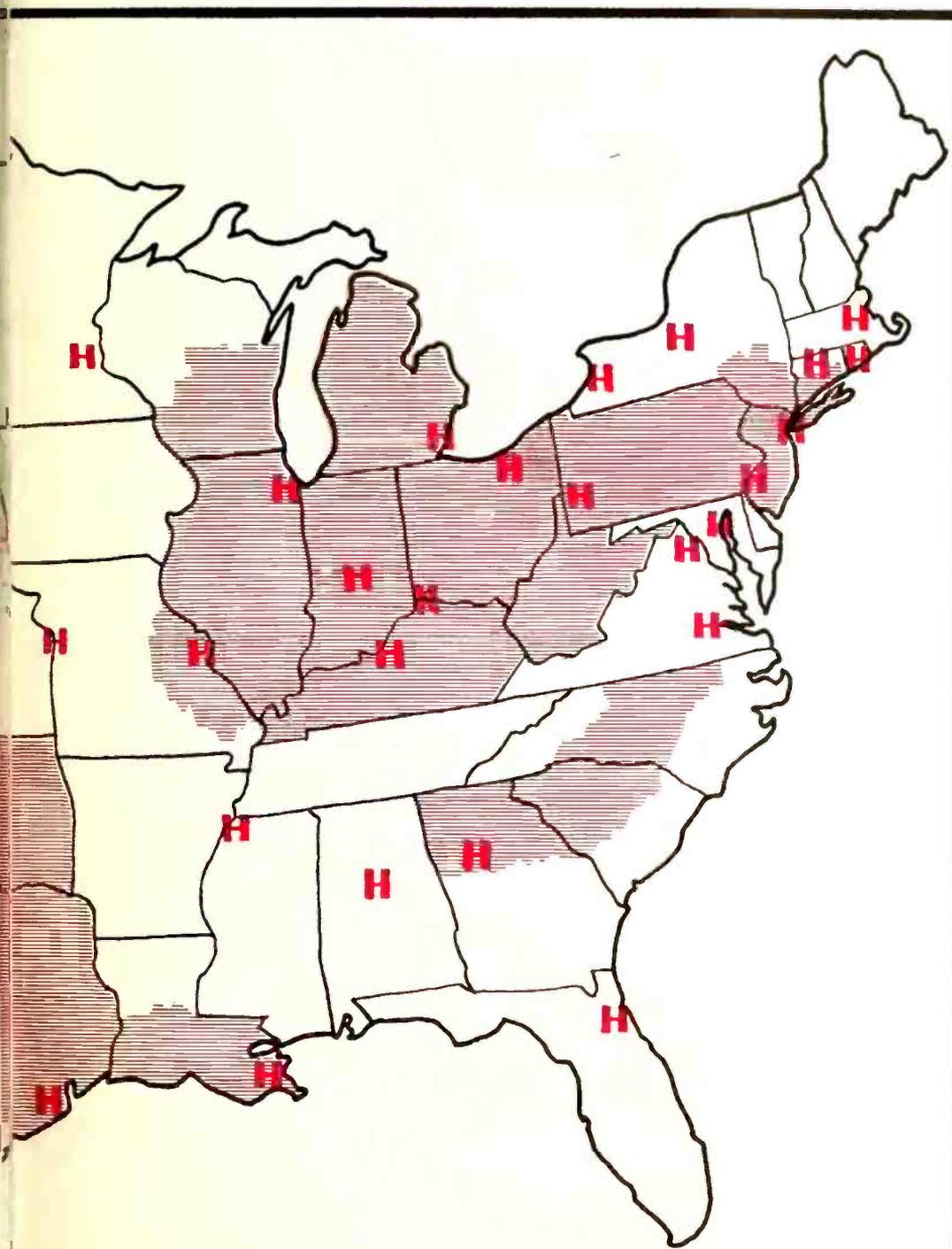
A service of Radio
Corporation of America

AMERICA'S NO. 1 NETWORK

. . . *the National Broadcasting Company*



HOOPER'S "FIRST FIFTEEN"



H The 36 Hooper Survey Cities
 Areas Covered by Nielsen

network Hooperatings are popularity indices, not circulation reports. Hooper's "First Fifteen" is a rank order tabulation of the top programs telephone-checked in 36 cities in the U. S. These 36 cities have been selected because theoretically they have equal service from each of the four networks, i.e., the four networks can be heard with equal clarity in them.

Hooperatings indicate the popularity of programs in urban telephone homes only. The phone homes in each area are checked on a random basis without thought as to stratification (education, income, family size, etc.). The interviewer takes one name after another from the phone books in her area and checks programs the last 13 minutes out of every 15. Checking a 15-minute program broadcast in all Hooper cities, interviewers make 735 calls. For a half-hour program 1,470 calls are attempted, for a one-hour program 2,940 calls. With these calls Hooper attempts to report upon the popularity preferences of the 29,085,542 (Please turn to page 60)

FIRST FIFTEEN

(October 1-7, 1947)

Program	Rating
1. Bob Hope*	23.0
2. Fibber McGee and Molly*	23.0
3. Lux Radio Theater*	21.6
4. Jack Benny*	20.6
5. Amos 'n' Andy*	19.8
6. Red Skelton*	19.2
7. Al Jolson	18.8
8. Charlie McCarthy*	17.9
9. Walter Winchell	17.8
10. Mr. District Attorney	17.5
11. Fred Allen*	16.9
12. Screen Guild*	16.7
13. Bandwagon	16.5
14. Bing Crosby	15.8
15. Great Gildersleeve	14.7
(not released)	
16. My Friend Irma*	14.2
17. Truth or Consequences	13.9
18. Jack Carson-Eve Arden	13.7
19. Duffy's Tavern	13.6
20. Take It or Leave It	13.0

*These programs were surveyed by Hooper and Nielsen on the same nights.

Wings of Song

EMILE COTE'S THRILLING CHORAL SERIES

The best from Tin Pan Alley, Hollywood and the Classics by the Superb Sixteen-Voiced SERENADERS

Now you can sponsor the singing group with the longest continuous record on the air of any vocal organization . . . almost 600 broadcasts over CBS. Every member is a star in his own right with a background of top-show participation.

Seventy-eight separate fifteen-minute episodes are available, each a program gem directed by

Emile Cote and with Warren Sweeney of New York Philharmonic fame acting as commentator and musical host. Opening, inside, and closing commercials.

No finer musical talent of its type exists today. WINGS OF SONG is a program series with tremendous popular appeal, made possible by the skillful selection of diversified musical numbers.

Write for audition disc, details on special commercials by Mr. Cote and Mr. Sweeney, and other facts.



TRANSCRIPTION SALES, INC.
New York—47 West 56th St., New York 22, N. Y., Col. 5-1-544
6381 Hollywood Blvd., Hollywood 28, Calif., HO 4-1111

Singin' Sam

**AMERICA'S
GREATEST RADIO
SALESMAN**

*An outstanding High-Hooper Show with
the famous MULLEN SISTERS and
CHARLIE MAGNANTE'S Orchestra*

There is only one Singin' Sam and what a selling job he has done for scores of sponsors . . . and can do for you. Singin' Sam sells because he gets the ratings and gets the response.

- WOW Omaha 18.1 at 6:30 P.M.
- WTAM Cleveland 12.4 at 6:00 P.M.
- CKEY Toronto 12.9 at 7:30 P.M.
- CJAD Montreal 14.8 at 7:30 P.M.

And according to the Conlan survey, the percentage of tune-in at WISH in Indianapolis was doubled in first three months on the air . . . 14.6 to 30.4.

Yes, Sam is doing a spectacular job. His fifteen minute shows have been heard on over 200 stations for scores of sponsors.

Write for audition disc and full details on special commercials by Sam, availabilities, etc.



Transcription Sales, Inc.
117 West High Street
Springfield, Ohio

Please send me complete data on
 Singin' Sam
 Wings of Song

Name

Company

Street

City..... State.....

117 W. High St., Springfield, Ohio
Telephone 2-4974

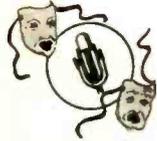
63 N. Michigan Ave., Chicago, Ill., Superior 3053

5600

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
AMERICAN OIL CO.	Gas, oil, tires	Professor Quiz	Saturday 10:10-30 pm	\$50 cash	Complete in up to 25 words sentence about Amoco product (different weekly). Winner gets \$25 plus \$25 if he included 5 acceptable questions and answers for use on program	ABC
B. T. BABBITT CO.	Bab-O	David Harun	MTWTF 10:45-11 am	Booklet: "Farm Sanitation"	Request to Lyeons, c/o local station	CBS
BARTEL'S, INC.	Appliances	Let's Pop the Question (TV)	Sunday 8:30-9 pm	Best-seller books	Listeners telephone studio with answers to questions on program	WFIL-TV, Phila.
NANCY CARROL STUDIOS	Photographs	Call the Tune	TTh 6:15-6:30 pm	Color photo; black-and-white photo; wallet-size photo	Guess correct title of one, two, or three tunes played on show	WEEK, Peoria
COLGATE-PALMOLIVE-PEET CO.	Colgate Toothpaste	Can You Top This?	Saturday 8:30-9 pm	Cash prizes and "Can You Top This" gag book	Prizes if joke sent to program is used	NBC
DETECTIVE BOOK CLUB	Books	Weird Circle	Monday 10:30-11 pm	Mystery novel: "Case of the Fan Dancer's Horse"	Free for card or letter to sponsor, WJZ	WJZ, New York
DOUFFY-MOTT CO.	Mott's Apple Juice	Morning Matinee	TTS 8:30-9 pm	Stainless steel 49¢ paring knife	Send 25¢ and Mott's Apple Juice bottle top to sponsor, WLW	WLW, Cincinnati
EVERSHARP, INC.	Injector Razors	Take It or Leave It	Sunday 10-10:30 pm	\$15,000 home and \$2,500 for lot; 1947 Buick; furs; RCA video sets; tires; watches; radios; etc.	Complete in up to 25 words "I like Eversharp-Schiek Injector Razors because . . ." send to contest, New York, with instruction sheet from razor box	NBC
		Henry Morgan Show	Wednesday 10:30-11 pm		ABC	
FARR CANOY CO.	Ice cream, confectionery	Farr's Fone Quiz	MWF 12:45-1 pm	Quart of ice cream	Correct answer to quiz questions asked over telephone	KID, Idaho Falls
GENERAL FOODS CORP.	La France Bluing Flakes	Second Mrs. Burton	MTWTF 2-2:15 pm	\$2,500 diamond ring, other diamonds, gift boxes	Tell neighbor reason for using La France. Mail copy with neighbor's and grocer's address, box top, to sponsor, Battle Creek	CBS
GENERAL MILLS	Bisquick, Gold Medal Flour, Cheerios, Wheaties	Betty Crocker Magazine of the Air	MTWTF 10:25-10:45 am	Jubilee Baking Recipes	Request to sponsor, Minneapolis	ABC
		Jack Armstrong	MWF or TTh 5:30-6 pm (alternates Sky King)	1,112 Admiral radio-phonos, value \$111,700	Send name for a radio with Wheaties box top to program, Minneapolis	
		Woman in White	MTWTF 2:15-2:27 pm	Syrup server set with cork base plate	Send 50¢ and Bisquick box top to sponsor, Minneapolis	NBC
H. P. HOOD & SONS	Milk, dairy products	Among Us Girls	MTWTF 8:15-8:30 am	Ladies' Waltham watch weekly	Best household suggestion sent in by listener	WLAW, Lawrence, Mass.
KELLOGG CO.	Cereals	Superman	MTWTF 5:15-5:30 pm	"Gy-Rocket" aerial toy	Send 15¢ and Pep box top to sponsor, Battle Creek	MBS
LA TOURAINE COFFEE CO.	Coffee	Melody Mail Qui	MWF 8:45-9 am	Cory Glass Coffee Maker; nylon hose; coffee	Submit product slogan, song title, and local grocer's address. If song not known, sender gets Cory set. Otherwise nylons. Coffee to honorable mentions	WBZ, Boston; WBZA, Springfield
MANHATTAN SOAP CO.	Sweetheart Soap	Rose of My Dreams	MTWTF 2:45-3 pm	Purchase price of 3 bars Sweetheart Soap refunded	Write sponsor why like or dislike product. In either case, money refunded	CBS
		Evelyn Winters	MTWTF 10:30-10:45 am			
MARS INC.	Candy	Curtain Time	Saturday 7:30-8 pm	First prize: \$1,000; second prize: \$200; eight prizes: \$25; etc.	Word-building contest from product sentence. Six weekly contests. Mail entries with two Mars wrappers to sponsor	NBC
		Dr. I. Q.	Monday 9:30-10 pm	Weekly award of \$100	Best set of six right-and-wrong statements mailed to program, Chi., with two Mars wrappers	
METROPOLITAN LIFE INSURANCE CO.	Insurance	Eric Sevareid, News	MTWTF 6-6:15 pm	Health booklets	Free on request to program, c/o local station	CBS
PARTICIPATING	Various	Three Alarm	MTWTF 1-2 pm	1948 Ford Sedan; home furnishings; tickets; heaters; etc.	Write letter to show, re "I want that Ford . . . etc." Also, daily quiz questions	KILM, Eureka, Calif.
PARTICIPATING (GEN'L FOODS, COLGATE, ETC.)	Various	Beulah Karney	MTWTF 4:45-5 pm	Booklet: Heirloom Holiday Recipes	Send 10¢ to program, WENR	WENR, Chi.
PROCTER & GAMBLE	Crisco, Ivory Snow	Welcome Traveler	MTWTF 12-12:30 pm	Booklet: "Recipes for Good Eating"	Send 10¢ and Crisco label to sponsor, Cincinnati	ABC
	Drene	Ma Perkins	MTWTF 3:15-3:30 pm	Contest prizes of \$10,000; \$1,000; (250) \$50. Also concurrent dealer contest, \$2,000 in prizes	Listeners complete product sentence in consumer contest, on blanks from dealers. Dealer contest judged on photos of Drene store displays	CBS NBC
RONSON ART METAL WORKS	Lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used; if studio contestants stumped, grand prize of silver table lighter, matching cigarette urn, tray	Send subject about which 20 questions may be asked, to program	MBS
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
YAKIMA DAIRYMEN'S ASSN.	Milk, dairy products	Date at Eight	MTWTF 8-8:30 am pst	Various dairy products	Listeners guess names of tunes, identity of objects in two daily telephone quizzes	KIMA, Yakima, Wash.

The Billboard Award



for outstanding achievement

IN RADIO
presented to
XL STATIONS
PACIFIC NORTHWEST BROADCASTERS
FOR
OVER-ALL PROMOTION
REGIONAL NETWORKS

1947

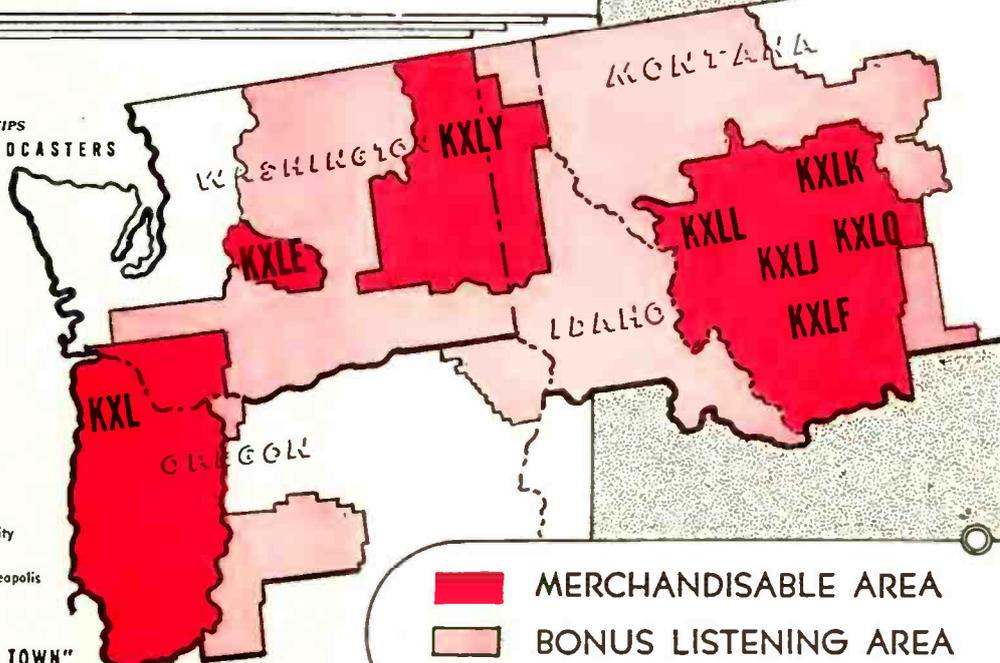
Proof...

of more
promotion for
your products.



A typical example of the
"sales force" that works for
you at NO EXTRA COST.

Write for our complete MARKETIPS
PACIFIC NORTHWEST BROADCASTERS



OFFICES

- Box 1956—Butte, Montana
- Symons Building—Spokane, Wash.
- Orythem Bldg.—Portland, Oregon
- 6381 Hollywood Blvd.—Hollywood 28
- 79 Post St.—San Francisco 4
- The Walker Co., 15 W. 10th St., Kansas City
- The Walker Co., 360 N. Mich., Chicago
- The Walker Co., 551 5th Ave., New York
- The Walker Co., 330 Henn. Ave., Minneapolis

■ MERCHANDISABLE AREA
■ BONUS LISTENING AREA
SERVING 2½ MILLION PEOPLE

THE XL STATIONS "HOME TOWN"



Mr. Sponsor Asks...

"What should a radio advertiser expect in the way of service from the radio department of his advertising agency?"

Adrian J. Flanter | Advertising Manager
Benrus Watch Co., Inc.

The Picked Panel answers Mr. Flanter



Every year, sometimes more frequently, questions come to an advertiser's mind and he naturally turns to his agency for an answer. Sometimes these questions are familiar to us.

Sometimes they are brand new. But, old or new, we approach every question with the obligation that the answer should be as complete and accurate as our facilities make possible.

We were one of the first agencies to offer radio as an advertising medium to our clients. As this medium has developed our services have expanded. In addition to our regular program department which covers production, script editing, timebuying, client contact, and sales, we maintain a radio commercial copy department, a radio research department, and a radio publicity and promotion department. The activities of each of these groups come under the supervision of its department head and our radio planning board.

There are many services which our clients expect and get through these extensive facilities at BBD&O. In handling 11 network programs and a great amount of spot radio we keep up with the ever-changing radio picture and feel that we are well-equipped to render the many services

which an advertiser expects from an agency.

ARTHUR PRYOR, JR.
Vp in Charge of Radio
BBD&O, New York



If I owned a railroad I would not employ engineers and expect them to be ticket sellers, switchmen, brakemen, conductors, or do any thing other than the special job for which I had hired

them. (True, perhaps they could do these other jobs in an emergency, which would be an advantage.)

By the same token, if I employed a major advertising agency to handle my advertising... from the radio department I would expect: *programming*. Period!

In most major agencies today, the other highly specialized and skilled work can be done far better by the separate departments, such as publicity, promotion, research, and merchandising. By the use of the agency's entire facilities, I would expect my advertising to produce its best results. Therefore, I definitely say a radio department's chief function is programming. If the radio department has some knowledge of these other jobs and can be useful in those directions too, that is all to the good.

Advertising coordination usually comes through an account executive whose close client contact keeps him aware of all policy matters. And the account executive supervises all the required radio service functions, because naturally there must be close cooperation in all of these departmental jobs. But none should overshadow the main advertising objective—a good program, whether it be network, spot, or whatever, so geared that it

gives the advertiser the maximum audience among his truly potential customers.

By way of postscript, another reading of Mr. Flanter's question leads me to suspect he's suggesting that many functions besides programming should be encompassed in the magical 15 per cent discount. If that is so, 3,000 words instead of 300 are necessary to give him his answer... unless it suffices to say that agency net profit (and particularly from radio) is inordinately low.

BLAYNE BUTCHER
Radio director
Newell-Emmett, N. Y.



I think that a client has every right to expect from his advertising agency's radio department a complete service as to the planning and execution of all radio activities. As background for the

planning, the radio department should be expected to keep itself informed on the over-all radio picture—that is, current shows, available talent, talent trends, the status and standing of networks and stations, the listening habits and preferences of the public as to day-of-week, types of shows, etc.

In connection with the execution of radio plans, a radio department should be expected to be equipped to carry out completely such radio plans as are made; specifically such things as the buying of time, handling of any and all contractual negotiations for radio time and their subsequent problems, the building and/or buying of shows, buying of talent, and the handling of any talent problems, contractual or otherwise, the writing of commercials, and the actual direction of shows—and by shows I mean everything

from minute spots to one-hour programs.

All these things should be handled by the agency, although they may not all be the actual work of the agency. The writing of scripts, arranging of music, directing of shows, etc., are highly specialized creative functions, and it is neither reasonable nor practicable to expect advertising agencies to have such specialized creative talent on staff and available at a moment's notice. I say it isn't reasonable, because it isn't economical. For example . . . suppose a dramatic script writer were hired on a staff basis, out of every 12 months he might well be needed for only three. Further, it isn't practicable to do this, even if it were economical, because the best creative talent in radio remains free lance.

Going beyond radio, clients have a right also to expect their agency's radio department to be knowledgeable in such other fields as promotion, publicity, research, merchandising, and so forth, so that in working out radio plans and ideas these other phases of advertising can be properly related.

Radio departments should know how to use research data, where to find research facts, where research can help out on a problem, and how to go intelligently to research people for help. Radio men should be broadly informed, and be able to cooperate with other departments.

But—and here's my point. As I see it, all these other non-radio functions are specialized, and should be handled by specialists. The radio department should not be expected to take over research, promotion, or other phases of advertising activity, however closely allied with a given radio effort they might be.

Following this line of thought, even in those cases where radio constitutes the major part of an advertising effort, I don't think the radio department should dominate or dictate advertising policies in other directions although it goes without saying that they may profitably be consulted concerning them.

Thus in all cases the G. H. Q. of the advertising campaign should still be the account executive, the plans board, or some such central group responsible for the over-all well-being of the account, whose job it is to get the best possible advertising, whether this be in radio, printed media, outdoor, etc. Only in this way can the picture be seen in its proper balance, and the work of the various specialists in the related fields be properly utilized.

FRANCIS C. BARTON, JR.
Vp, director of radio
Federal Advertising Agency, N. Y.

Around Indianapolis THEY LOOK UP TO...



★ It doesn't show up in media data, but certainly *prestige* is important in selecting a radio station. No doubt *prestige* does influence many advertisers in choosing WFBM. Around Indianapolis people are *looking up to* WFBM—*have* been for twenty-two years! WFBM won itself a faithful audience as a radio pioneer—the first station in the state. And WFBM's been building its audience and building its prestige with both listeners and advertisers ever since!

Incidentally, WFBM's audience *is* faithful (as we said). If you'll do a little "Hooperooting," you'll notice that WFBM is *consistently rated first* in Indianapolis in over-all listening audience—day and night the year 'round.



WFBM
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency

Symbol of Thoughtful Giving



actual size—designed for SPONSOR by Howard Wechsler

Among those you want to remember this Christmas are some who seek a better understanding of broadcast advertising. They may be sponsors, prospective sponsors, advertising agency executives, or your own associates. For such we offer a unique gift . . . twelve consecutive monthly issues of the one magazine designed 100% for buyers of broadcast advertising. The handsome gift card reproduced above acknowledges your thoughtfulness.

SPONSOR

for Buyers of Broadcast Advertising

SPECIAL GIFT RATES: 25 subscriptions or more, \$3 each; 15-24, \$3.50; 5-14, \$4; 2-4, \$4.50, One, \$5.



1934 Mary Lee Taylor broadcast her Pet Milk program direct from the sponsor's test kitchen over St. Louis' KMOX. The novelty plus sound effects produced

over-all Home economics programs, conceived in the test kitchens of radio stations, advertising agencies, and advertisers in the late twenties and early thirties, have during the current decade almost passed from the commercial broadcast scene. The duo that remain in network radio, *Mary Lee Taylor* and *Betty Crocker*, like their few local contemporaries in Oklahoma City, Chicago, and points north, east, south, and west, have continued to gather sizable audiences. That's because they have been able to keep up with the times. Although they're all in part based upon the skillet-and-saucepan approach, they're no longer Lily Tish-ish. They've added entertainment to the information they bring to the microphone.

Everything from quiz to drama and name guest stars is currently found on a home economics program. Sponsors have discovered that kitchen personalities and a mike with the rattle of pots and pans offstage do not make a 1947 program. Not only must the authority be able to talk to her listeners as though she were in the same room and a personal friend but she must be a modern, not a Hoover-aproned relic.

When radio was young and sponsors were tyros in the field of broadcast advertising, almost all major food advertisers took a fling at selling the housewife via the cookery routine. There were Pillsbury's *Kitchen Closeups* and R. B. Davis' *Mystery Chef* on CBS. Borden had *Jane Ellison's Magic Recipes* and Kraft *Mrs. Goudiss Forecast School of Cooking* on NBC. General Mills started *Betty Crocker* on WCCO, Minneapolis, and moved it to NBC in 1927. Pet Milk came to the air with *Mary Lee Taylor* in the fall of 1933, spending \$26,400 of its \$358,600 1933 advertising budget for the program.

Since then, only *Betty Crocker* and *Mary Lee Taylor* have continued nationally to deliver radio-inspired sales for their sponsors. Most local test kitchens in radio stations have since removed the white tile and ancient Kelvinators.

Home economics sessions reached their zenith in the field of multiple sponsors. It's a simple matter to "sell" a number of food items as the air instructor tells the housewife what to do with them. Nevertheless most advertisers have found other participating programs (women's gossip, news, disk jockey sessions, quiz, breakfast club, Mr. and Mrs., and musical clock broadcasts) deliver at a lower cost per listener.

Betty Crocker is General Mills' house-name. There have been as many as 20 Crockers on the air at one time, either regionally or locally. She's never photographed and when the picture of her appears in advertisements it's a piece of "art." As the years have gone on, she has been modernized and never permitted to become dowdy.

Mary Lee Taylor is the Pet Milk house name. Unlike *Betty Crocker*, Miss Taylor has been one person on the air down through the years, Mrs. Susan Cost of St. Louis. Amazing though it may seem Mrs. Cost looks younger, more vivacious today than she did in November 1933 when she appeared before the KMOX microphone and broadcast for the first time as *Mary Lee Taylor*. The secret of the program's success is that just as Mrs. Cost appears (in her pictures) to have grown younger with the years so has the script discarded the stuffy, stilted verbiage of years ago for the simple down-to-earth dialogue of today.

Typical of the 1933 continuity is John Cole's "Pardon me if I seem to speak indistinctly—my mouth is watering."

What Keeps a Home Economics Program Alive?

1947 Mary Lee Taylor still helps wives sans kitchen clatter



While Cole handled the commercials Mary Lee stirred noisily in a mixing bowl and told housewives at great length how to make a plum pudding—with Pet Milk, naturally. It wasn't inspired radio but the distaff side of the house liked it, sent for Mary Lee Taylor recipes and bought Pet Milk.

As the years rolled by, *Mary Lee Taylor* became the oldest continuously-sponsored show on CBS and Susan Cost was learning things. She discovered, for example, that a good recipe wasn't enough. It had to use ingredients that were plentiful—seasonable crops. She had to suggest alternatives, for not everything is available in all sections of the country at the

same time—except Pet Milk, of course. She had to get away from straight exposition and she did develop a warm, chatty style as she and the announcer kicked around an idea.

Although Betty Crocker has been no one person, the program's development has been much the same as Pet Milk's. *Betty Crocker* was first a local operation, then a network show, then off the air, and now it's a two-web presentation (NBC and ABC). Today, *Betty Crocker* runs as two shows, five minutes on NBC in the middle of a block of General Mills daytime serials, and a Monday-through-Friday half-hour "magazine" on ABC. Crocker is still a drop in the bucket of

GM advertising, which is currently \$11,000,000 a year of which 72 per cent is spent in radio.

Mary Lee Taylor carries half the advertising burden for Pet Milk. Instead of a dozen programs, like General Mills, Pet has two, *Taylor* and *Saturday Night Serenade*, the latter in its 11th year. Last year *Taylor* received its latest alteration. To give it that "new look" half the program is given over to a complete dramatic 15 minutes, with a Claudia-like heroine (the series is adapted from the novel *Young Wife*). This program formula change was insisted upon by CBS which felt that a straight home economics show in a sequence that included *Let's Pretend*, *Adventurers' Club*, *Theater of Today*, *Stars Over Hollywood*, etc., would lose its audience. Both agency and client bridled at the network's insistence but Columbia was proved right. *Mary Lee Taylor* has kept its kitchen faithfuls and practically doubled its rating. Before the face-lifting it was gathering a 1.5 to 2.0 Hooper. Now it ranges from 2.5 to 4. The drama and the information are well integrated.

Betty Crocker has also recently undergone rejuvenating alterations. The NBC spot is just five minutes in length in the midst of an hour of General Mills entertainment—*Today's Children*, *Woman in White*, *The Story of Holly Sloan*, and *Light of the World*. The ABC *Crocker* is really a 30-minute women's variety program with news, fashion information, guest stars, a quiz with prizes, and finally the kitchen session. The new *Crocker* show (ABC) made its bow March 1947.

What *Mary Lee Taylor* has accomplished, in conjunction with Pet Milk's *Saturday Night Serenade*, is tangible and checkable. In the past decade Pet Milk sales have gone up 131 per cent while the entire canned milk market has expanded only 40 per cent (excluding government sales in both cases).

House names with solid consumer followings are invaluable. Betty Crocker and Mary Lee Taylor have proved that. They've also proved that there's nothing wrong with the home-service type of programming as long as it keeps up with the times. The only thing wrong with test kitchens is that they tend to become dated. The primary thing that the American housewife wants new is her kitchen—ask any builder. What goes for the listener's home goes for her listening also. Her cooking instructor must be as up-to-the-minute as tomorrow's headlines. If the kitchen mentor is, she can, as Mary Lee Taylor does, deliver sales per can or package at less than one cent per dollar of sales.

Sponsors Plan Code of Own as Stations Vote

Although the effective date for the Standards of Practice for broadcasting has not been set due to the fact that they have been referred to the membership of the National Association of Broadcasters for approval, stations generally are putting their houses in order in the expectation that the Standards will be passed.

The Code, as the Standards are generally referred to, is tighter than present practices on commercial time but more liberal than the restrictions originally proposed. Maximum commercial time is set as follows:

Commercial Time		
Program Period (Minutes)	Day (Minutes)	Night (Minutes)
5	1:15	1:00
10	2:10	2:00
15	3:00	2:30
25	4:00	2:45
30	4:15	3:00
45	5:45	4:30
60	7:00	6:00

Participating programs which in the past have been exempt from commercial time regulations will be bound by the above schedules. Station breaks (periods between programs) will not be figured as part of the program time and are exempt from these regulations. Also exempt will be one hour a day which stations can use for shopping guides, market information, and other informative programs, since the NAB has come to the conclusion that such programs do perform a public service.

News programs of 10 minutes or less are restricted to two commercials and other news programs are subject to the regular commercial limitations.

Double spotting (two commercials between programs) is prohibited except that time signals of 10 seconds in length are not

to be construed as spot announcements.

Attempts by the networks to get together and formulate a network code of their own have broken up. This is because there is definite feeling among some of the webs that they should not set themselves up as a super-tribunal more important than the NAB. In other words, the networks are part of broadcasting, and although not active members of the industry association (they're associate members) they want the public and the advertising profession to know that they're part of radio and don't consider themselves radio itself.

There is a growing sentiment among sponsors that the advertising profession might well establish for itself a code of broadcast practices and thus increase the effectiveness of air advertising. To this end a survey of advertising practices is currently being conducted for a number of key sponsors. When the report (highly confidential) is submitted and digested, the sponsors who are underwriting the survey will suggest to the Association of National Advertisers (ANA) and the American Association of Advertising Agencies (AAAA) that these two organizations set up their own broadcast Standards of Practices. This would be an inspiration for the stations and take the pressure off the NAB. However, no such self-imposed code will be submitted to the associations involved before June 1.

At present most agencies are adapting their operations to what they call the "interim code"—the time limitations imposed in the Standards now being voted upon by the NAB membership.

TV COSTS:

(Continued from page 19)

there will be more than 100,000 television sets in homes in Metropolitan New York. This means an "available audience" of 600,000* in this area. When the event is important enough this figure jumps to enormous proportions. The World Series, according to a C. E. Hooper survey, was seen and heard by 3,962,336 people over television, which is more than six times the year-end TV "available audience" figure. One way to become "socially prominent" is to own a TV receiver. (Although such prominence, needless to say, brings more than its share of expense. "Friends you never knew you had become bosom companions," according to one set owner. "And the cost of hospitality runs high, if you're not careful.")

Duane Jones' clients expect to get, as previously noted, dollar-for-dollar results from their telecasts. It's questionable whether Babbitt will sell Bab-O, via TV, at the cent-and-a-half per can that sound broadcasting costs them. To do this, television would have to market 50,754 cans a month. This isn't entirely impossible, since *Missus* is to originate each

*Six viewers per receiver is an accepted average today

telecast in a giant market and visual credits for all sponsors will be used on every airing. Nevertheless it is hardly likely at this stage of TV development that such sales results can yet be achieved. *Missus Goes A-Shopping* is a daytime program and the daytime audience, except for an event like the World Series, is only a small percentage of the total television homes. It is possible, however, that through Bab-O's point-of-sale promotion TV won't cost them much more than the radio which has brought them their success (SPONSOR, November 1946).

Just using television won't be enough for any sponsor. That, all agencies using

the medium agree. Coupled with intelligent sales promotion, however, it has already produced results. Pabst Blue Ribbon Beer has sponsored a number of football games in the New York market, over WNBT. After the first program they reported that Pabst hit an all-time high in the sale of their brew in the taverns and clubs of Greater New York.

Swift is finding an improved acceptance for its brand name in New York through its sponsorship of the *Swift Home Service Club* which during November it extended from a one-station telecast to the NBC Television Network.

(Please turn to page 47)

MAKING FRIENDS ON THE FARM, TOO



WSBT covers a true cross-section of America's industrial-agricultural population. With increased power, WSBT gives increased service to farmers as well as city folks. One example of this service is "Farm Report," the newest WSBT program. It is aimed directly at the rich farm market of Indiana and southern Michigan.

WSBT makes friends everywhere it goes. Today, with increased power and increased service, it is making them fast—in the city *and* on the farm.

IT'S THE
Audience
THAT
MAKES A STATION GREAT!

KMLB

MONROE, LOUISIANA
**HAS MORE
LISTENERS**

in Northeastern Louisiana
Than All Other Stations
Combined!

AFFILIATED WITH
AMERICAN BROADCASTING CO.
REPRESENTED BY
TAYLOR-HOWE-SNOWDEN
Radio Sales

A small cartoon illustration of a man wearing a hat and a suit, holding a microphone, standing on a small platform.

960 KILOCYCLES
COLUMBIA NETWORK

WSBT

SOUTH BEND

5000 WATTS

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

NOW!

You can sell . . .

THE RICH DOWNSTATE ILLINOIS MARKET

and with . . .

"Southern Illinois' Most Powerful
Radio Voice"

WMIX

and

WMIX FM

the only station covering all of this
rich downstate oil, coal, farming
and industrial wealth with both
AM and FM at a single low rate.

No. 2 Radio Center, Mt. Vernon, Ill.

940 AM

94.1 FM

National Representative
John E. Pearson Company

COFFEE ON THE AIR

(Continued from page 23)

say COFFEE, I mean Folger's," and like slogans, with making substantial contributions to the sale of the brands using them. The good slogans leave what Robert H. Bennett, sales and advertising manager for Maxwell House Coffee at General Foods, calls a "favorable climate" of feeling about the brand. He considers this favorable psychological reaction vital in turning advertising into sales. An he feels that broadcasting performs an outstanding mission as a vehicle for slogans to create a beachhead for straight selling.

Maxwell House uses two daytime strips, the long-proved *Portia Faces Life* and the experimental marriage of news and soap opera, *Wendy Warren*. These five-days-a-week slogan carriers do their job for Maxwell as well as for a number of other General Foods products. General Foods, generally speaking, doesn't keep one program selling the same product through the years. It makes a habit of selling one of its products to a program's audience and then assigning to that program the responsibility of being good-will ambassador for another GF baby. This is not true, of course, of its Maxwell House Coffee Time on Thursdays at 8:30 p.m. The story of Maxwell House and night-time radio will be touched upon later in this linking of radio and coffee.

Broadcasting is one of the world's greatest distributors of premiums. There's hardly a daytime serial that hasn't at one time or another used a self-liquidating offer, and while this type of selling went down during the war it's on the way back very strong in the coffee field right now. These self-liquidating offers are entirely different from the big contests that the soaps, cleansers, and drug products continue to use.

Typical of what can be done for coffee through broadcasting and a popular premium (not all offers are popular, as was indicated in SPONSOR's November 1946 report on *Bab-O's Ad-\$\$\$\$*) is a recent experience of Folger's. During this past summer "radio offers," as their agency, Raymond R. Morgan, calls them, pulled close to a half million returns. The offers included ball point pens, cook books, and dictionaries, in return for "evidence-of-purchase" of a can of Folger's and from 10 to 25 cents, according to the offer. Summer is a slump period in coffee sales and the offers were made only over radio.

This spring will see most regional brands using premium offers of one kind or another and even the "coupon worth one penny in each and every can" is

(Please turn to page 43)

COVERING KEY METROPOLITAN MARKET AREAS

WKAP	Allentown
KVET	Austin
WSID	Baltimore
WORL	Boston
WFAK	Charleston, S. C.
WTIP	Charleston, W. Va.
WGTL	Charlotte
WSBC	Chicago
KSIX	Corpus Christi
WJBK	Detroit
WBBC	Flint
KNUZ	Houston
WLAN	Lancaster
KWKW	Los Angeles
WNEX	Macon
WHHM	Memphis
WMLO	Milwaukee
WMIN	Minn.-St. Paul
WBNX	New York
WLOW	Norfolk
WDAS	Philadelphia
KARV	Phoenix - Mesa
WWSW	Pittsburgh
WRIB	Providence
KXLW	St. Louis
KONO	San Antonio
KUSN	San Diego
KEEN	San Jose
KFMJ	Tulsa
WWDC	Wash., D. C.
WHWL	Wilkes-Barre
WTUX	Wilmington

Forjoe & Company

National Representatives

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

Monthly Tabulation of Advertising by Categories

DECEMBER CROSS SECTION: COFFEE

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
AKRON COFFEE & GROCERY CO., AKRON, OHIO	—	Betsy Ross	News; 5:30-5:45 pm; WADC (Akron)	—
ALABAMA COFFEE CO., SHEFFIELD, ALA.	—	Old Gold	—	Spots; MTWTFSS; WMSL (Decatur)
AMERICAN ACE COFFEE, NASHVILLE	Mike Hedrick, Nashville	American Ace	Grand Old Opry; Sat 7:30-8 pm; 20 sta	—
C. W. ANTRIM & SONS, RICHMOND, VA.	Lindsay, Richmond	Old Mansion	Kate Smith Speaks; MTWTF 12-12:15 pm; WLEE (Richmond)	Live, e.t. spots, breaks
ARNOLO & ABORN INC., N. Y.	Samuel Croot, N. Y.	Aborn's	Morning Musical Clock; 15-min partie; WHEC (Rochester)	—
BORDEN CO. N. Y.	Kenyon & Eckhardt	Borden's Instant	H. V. Kaltenborn; MTWTF 7:45-8 pm; WBEN (Buffalo). County Fair; Sat 1:30-2 pm; 161 CBS sta	—
BREAKFAST CLUB COFFEE INC., L. A.	Lockwood-Shackleford, L. A.	Breakfast Club	Arizona Quiz; KTAR (Phoenix)	—
CALIFORNIA PACKING CO., S. F.	—	Del Monte	—	Live, e.t. spots, breaks; major mkts
CAMPBELL-WOODS CO., PITTSBURGH	Wiltman & Callahan, Pittsburgh	Breakfast Cheer	Songs You Love to Hear; Mon 7:30-8 pm; KDKA (Pittsburgh)	—
COMMUNITY COFFEE MILLS, BATON ROUGE	—	Community	Kiernan; MTWTF 2-2:15 pm; WLCS (Baton Rouge). Hicks; MTWTF 5:45-9 am; KALB (Alexandria)	Spots; WLCS, WJBO (Baton Rouge)
CONSOLIDATED GROCERS (SPRAGUE WARNER DIV.), CHI.	Weiss & Geller, Chi.	Richelieu	—	Spots; WENR (Chi.)
DEAN LILLY CO., MEMPHIS	Cole, Memphis	—	—	Spots; WMSL (Decatur, Tenn.)
DIXIE COFFEE CO., BIRMINGHAM	—	Dixie	Jimmie Willson; MTWTF 2:30-2:45 pm est; WAPI (Birmingham)	—
DOAN'S FOOD MARKETS, AUBURN, N. Y.	—	Boscul	Remember When; WMBO (Auburn)	—
DOONAN COFFEE CO., BIRMINGHAM	—	Red Diamond	—	Breaks; WAPI (Birmingham), southern mkts
OUNCAN COFFEE CO., HOUSTON	Steele, Houston	Admiration	Coffee Shop, variety, 40 southern, southwestern mkts.	Live, e.t. spots, breaks; southern, southwestern mkts
DAVID G. EVANS COFFEE CO., ST. LOUIS	Glen R. Stocker, St. Louis	Old Judge	Kenny Baker (e.t.); 14 southern, midwestern mkts. News; KWOC (Poplar Bluff), WMIX (Mt. Vernon). Kon Howard Hillbilly Show; KLCN (Blytheville)	—
FLEETWOOD COFFEE CO., CHATTANOOGA	Nelson Chesman, Chattanooga	Fleetwood	Bill Henry & the News; MTWTF 8:45-9 pm; WDOO (Chattanooga)	Live, e.t. breaks, 1-5-min spots; 12 southern mkts
J. A. FOLGER & CO., KANSAS CITY, MO.	Grant, Chi.	Folger	Judy & Jane (e.t.); 25 sta. Singing Sam; KMMJ Grand Island, Neb.)	Breaks; midwestern mkts
J. A. FOLGER & CO., S. F.	Raymond R. Morgan, H'wood.	Folger	News; MTWTFSS 7-7:15 am, 4-4:15 pm; Mutual-Don Lee, Inter-Mountain nets	Breaks; western mkts
FOLTZ TEA & COFFEE CO., NEW IBERIA, LA.	—	—	Kate Smith Speaks; 12-12:15 pm; KANE (New Iberia)	—
FORBES TEA & COFFEE CO., ST. LOUIS	Seelig, St. Louis	Forbes	Food Store Quiz; KXOX (St. Louis)	—
GENERAL FOODS, N. Y.	Henton & Bowles, N. Y.	Yuban, Maxwell House	Burns & Allen; Th 8:30-9 pm; 143 NBC sta. Portia Faces Life; MTWTF 5:15-5:30 pm; 87 NBC sta. Wendy Warren; MTWTF 12-12:15 pm; 145 CBS sta. Dinner Concert; MTWTFSS 6:30-7 pm; WQXR (N. Y.)	Spots; WQXR (N. Y.)
GENERAL GROCER CO., ST. LOUIS	Olian, St. Louis	Manhattan	Telephone Quiz; 12 southern, western mkts	—
JAMES G. GILL CO., NORFOLK	—	—	Information Please; F 9:30-10 pm; WSAP (Portsmouth, Va.)	—
GRIFFIN GROCERY CO., MUSKOGEE, OKLA.	R. J. Potts-Calkins & Holden, Kansas City, Mo.	Griffin	News; KFPW (Ft. Smith, Okla.). Football games; KOMA (Okla. City)	E.t. breaks; 5 southwestern mkts
MARTIN L. HALL CO., BOSTON	John C. Dowd, Boston	Victor	Bill Cunningham; WNAC (Boston). Fulton Lewis Jr.; WNAC, WEAN (Providence), WAAB (Worcester, Mass.)	Live, e.t. spots; major New Engl. mkts
HOFFMAN & HAYMAN COFFEE CO., SAN ANTONIO	—	H & H	News; MTWTF 1:45-2 pm; WOAI (San Antonio). Mexican Fiesta; 15-min partie; KWBU (Corpus Christi)	E.t. spots; southern mkts
HUSON'S BAY CO., WINNIPEG, MAN., CANADA	Cockfield, Brown, Winnipeg	Fort Garry	—	Time signals; CHWK Chilliwaek B. C., Can.)

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
ISBRANOTSEN-MOLLER CO, BOSTON	Cowan & Dengler, N. Y.	"26"	---	Live, e.t. spots, partic; 10-20 eastern mkts
J.F. G. COFFEE CO, KNOXVILLE	---	J. F. G.	Ethel & Albert; MTWTF 2:15-2:30 pm; WBIR (Knoxville), WGAA (Cedartown, Ga.), Cecil Brown; MTWTF 10-10:15 am; WBLJ (Dalton, Ga.), Agronsky; MTWTF 8-8:15 am; WDEF (Chattanooga), World News; Sun 9-9:15 am; WROL (Knoxville), Western Music; WGGA (Gainesville, Fla.)	---
KROGER GROCERY & BAKING CO, CINCI.	Ralph H. Jones, Cinci.	Spotlight	Linda's First Love (e.t.); MTWTF 10:15-10:30 am; 28 sta	Live, e.t. spots; major mkts
LAFER BROTHERS, DETROIT	---	Lafer	I've Got Your Number; WXYZ (Detroit)	---
LAGOMARCINO GRUPE CO, CRESTON, IA.	---	Atwood	---	Spots; western mkts
LA PERLA COFFEE CO, PASSAIC, N. J.	---	La Perla	L'Angelo Ignoto; MTWTF 5:30-6 pm; WOV (N. Y.)	---
LA TOURAINE COFFEE CO, BOSTON	Ingalls-Miniter, Boston	La Touraine	Tello-Test; MWF; WONS (Hartford), WAAB (Worcester), Melody Mail Quiz; MWF 8:45-9 am; WBZ (Boston), WBZA (Springfield)	---
H. P. LAU CO, LINCOLN, NEB	---	Milady	Ethel & Albert; MTWTF 2:15-2:30 pm; KFOR (Lincoln), KORN (Fremont), KGFV (Kearney)	---
LEE & CAOY, DETBOIT	Powell-Grant, N. Y.	Quaker	---	E.t. spots; 11 southern, mid- western mkts
M. LIVINGSTON & CO, PAUCAH, KY.	---	Goldbloom	Quiz; M 2:45-3:15 pm; WKYB (Paducah)	---
JOSEPH MARTINSON & CO INC, N. Y.	Neff-Rogov, N. Y.	Martinson's	News; WQXR (N. Y.)	E.t. spots; WCBS (N. Y.)
MC CORMICK & CO, BALTO.	Sullivan, Stauffer, Colwell & Bayles, N. Y.	Schilling	---	Live spots; major mkts
MC GARVEY COFFEE CO, MNPLS.	Fadell, Mnpls.	Flame Room	Cedric Adams' Stairway to Stardom; Coffee Time; Sat 6-6:30 pm; WCCO (Mnpls.)	---
MIRAMAR TRADING CO, N. Y.	---	Mirco	Judge O'Malley; MTWTF 4:30-5 pm; WOV (N. Y.)	---
MOREY MERCANTILE CO, DENVER	Gray, Denver	Solitaire	---	1-min live, e.t., spots
MORNING TREAT COFFEE CO, BATON ROUGE	---	Morning Treat	Music; WJBO (Baton Rouge)	---
NASH COFFEE CO, ST. PAUL	Erwin, Wasey, Mnpls.	Nash's	Fulton Lewis Jr, other news, music, spots; 25 major mkts	E.t. spots; major mkts
NESTLE'S MILK PRODUCTS INC, N. Y.	Compton, N. Y.	Nescafe	Paul Whiteman Club; MTWTF 4-4:15 pm; 202 ABC sta	---
NORTH AMERICAN COFFEE CO, PORT HURON, MICH.	Bullard, Port Huron	Dunker's Club	---	Spots; WXYZ (Detroit)
PASTENE PRODUCTS CO, N. Y.	---	Pastene	News, music (e.t.); MTWTF; WOV (N. Y.)	---
PAXTON & GALLAGHER, OMAHA	Buchanan-Thomas, Omaha	Butternut	CBS Morning News; 9-9:15 am; WTAQ (Green Bay, Wisc.), News; MTWTF; KMMJ (Grand Island, Neb.), News; WNAX (Yankton, S. D.)	---
RAGLAND POTTER CO, NASHVILLE	Noble Dury, Nashville	Fireside	---	Live, e.t., spots; MTWTF 4 per day
WILLIAM REILLEY COFFEE CO, NEW ORLEANS	Walker Saussey, New Orleans	Luzianne	Old Corral; 2 southern mkts	---
ROUNDY, PECKHAM & DEXTER CO, MILW.	Hofman & York, Milw.	Roundy's	Partic	Live, e.t. spots, breaks; WTMJ, WFOV, WEMP, WISN (Milw.)
SAFeway STORES, OKLAND, CALIF.	---	Edwards	Dr. Paul; MTWTF 3:45-4 pm pst; 28 NBC sta. News; WRVA (Richmond, Va.)	---
S. A. SCHONBRUNN & CO, N. Y.	Lawrence Gumbinner, N. Y.	Savarin	Hil Jinx; MWF 6:45-9 am; WNBC (N. Y.). Missus Goes A-Shopping; MWF 10:15-10:30 am; WCBS (N. Y.)	Spots, breaks; WNBC, WCBS (N. Y.)
SCHOTTE COFFEE & SPICE MILLS, JACKSON, MISS.	---	Masterpiece	Fulton Lewis Jr; WRBC (Jackson)	---
WILLIAM S. SCULL CO, CAMDEN	Kastor, Farrell, Chesley & Clifford, N. Y.	Boscul	Market Reports & Weather Forecast; MWF 7:40- 7:45 am; WLW (Cinci.)	---
LOUIS SHERRY INC, N. Y.	Birmingham, Castleman & Pierce, N. Y.	Louis Sherry	Melodies of Old Vienna; Sun 5:30-6 pm; WQXR (N. Y.)	---
E. T. SMITH CO, WORCESTER, MASS.	Ralph T. Foye	Constitution	Kate Smith Speaks; MTWTF 12-12:15 pm; WAAB (Worcester)	---
STANDARO BRANDS INC, N. Y.	J. Walter Thompson, N. Y.	Chase & Sanborn, Instant Chase & Sanborn	Charlie McCarthy; Sun 5-5:30 pm; 143 NBC sta	---
STEWART & ASHBY COFFEE CO, CHI.	Roche, Williams & Cleary, Chi.	Stewart's	Paul Harvey News; Sun 10-10:15 pm est; WENR (Chi.)	---
WAPPLES PLATTER CO, FORT WORTH	---	White Swan	---	Breaks; southwestern mkts
THOMAS J. WEBB CO, CHI.	Ivan Hill, Chi.	Thomas J. Webb	---	Foreign language e.t. spots, breaks; WIBC, WGES (Chi.), WEMP, WFOV (Milw.)
JOHN H. WILKINS CO INC, WASHINGTON, D. C.	Lewis Edwin Ryan, Washington	Wilkins	The Factfinder; WTOP (Wash.)	---
WOODS COFFEE CO, ROANOKE, VA.	---	H & C	Blend of Melody (e.t.); Tu 12:30-12:45 pm; WINC-FM (Winchester)	---

COFFEE ON THE AIR

(Continued from page 40)

scheduled for a New York and Midwest regional brand.

Proof of purchase is also becoming a standard request with regional and local coffee broadcasters who use quiz programs. No matter how successful a show is, the sponsors are switching back to their pre-war habit of wanting to see results in terms of actual sales. A successful program like *Forbes Food Store Quiz* (KXOK, St. Louis—SPONSOR, March 1947) during the war and the immediate postwar period did not ask for any proof of purchase with the questions sent in. When the program returned to the air this fall after a summer hiatus, listeners were asked to send proof of purchase, or the usual facsimile, with their suggested quiz questions. This hasn't cut down the number of questions. The prizes have increased. The mail has also. Awards like innerspring mattresses, radios, vacuum coffee makers, are sure-fire pullers.

Another indication of what a quiz can do for a coffee is reported in a KXOK success story. The General Grocer Company has used a telephone quiz in which the questions originate with the listeners. Somewhat like Tello-Test in formula, \$5 goes to the person sending in the question and \$5 goes to the person giving the correct answer on the telephone when called. Each time the question goes unanswered both the sender and the person called have the opportunity of winning extra five dollar bills since that's the amount added daily until the person receiving the station's call comes up with the correct answer. One hundred thousand pieces of mail were received the first year. The quiz sold an amazing quantity of Manhattan Coffee—this despite the fact that Forbes was also selling coffee on the same station, and that there are a number of other good stations in St. Louis.

Folk music appears also to be program material that coffee lovers want to hear. As shown in the types of programs used by roasters, folk music represents in the SPONSOR cross-section 9.8 per cent of all programs used by coffee firms. In the South and Southwest, range and mountain music gather solid coffee-drinking audiences. Griffin Grocery Company of Oklahoma City reports, for instance, that it has consistently sold all the coffee (Polar Bear) it could produce using Cousin Jack Beasley's western music over stations KOMA in Oklahoma City and KTUL in Tulsa. While it didn't go overboard in promoting Cousin Jack it did

"IBCing you" . . . in INDIANAPOLIS

The Top "Hoosieratings" Go to Live Talent Shows

When it comes to radio listening in Hoosierland, the shows that earn the greatest ovations—and the most impressive sales results—are the programs planned, written, played and produced by the live talent staff at WIBC. For not only does Indianapolis' fastest growing radio station have the largest live talent staff in town, but the faces on the towering WIBC totem pole are the most familiar and most favored in Indiana radio. So to send Indiana sales soaring, ask your John Blair Man for full details on WIBC live talent shows—either ready-made, or specially tailored to flatter your product's sales physique.

JOHN BLAIR & COMPANY • NATIONAL REPRESENTATIVES

WIBC

1070 KC

5000 WATTS

BASIC MUTUAL

The INDIANAPOLIS NEWS Station

what wise Time-Buyers see in WHBC's new coverage

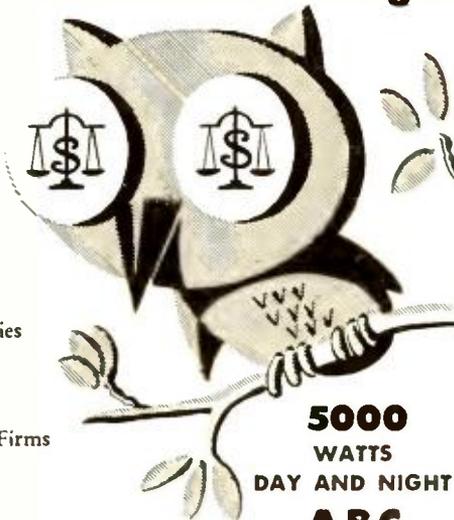
THE
BEST BALANCED
MARKET IN THE
UNITED STATES

318,440 Radio Families

50,540 Farms

1,791 Manufacturing Firms

21,019 Retail Stores



**5000
WATTS
DAY AND NIGHT
ABC**



whbc

REPRESENTED
by *Rambau*

CANTON, OHIO

The Best Balanced Market in the United States

use newspaper ads and singing commercials to direct attention to its programs and product.

One objective of the national coffee association at present is, among others, to hit the young married market, the age group under 35, since only 16 per cent of this group are said to be consistent coffee drinkers. However, this campaign has not as yet influenced coffee roasters and merchandisers to any great degree. There are very few programs on the air directed to the young marrieds and the 20-30 age group. The Coffee Advertising Council feels this is a virgin market and must be

tapped. Peak drinking is in the 40-to-45 age bracket, although one-third of the 35-40 group are also supposed to be three-meals-a-day coffee drinkers.

Indicative of the fact that "taste" is not the conclusive factor that it's supposed to be in coffee preferences is the fact that Chicago, long rated as a "heavy roast" market, i.e., a user of the dark-roasted bean instead of the light, changed to a light-bean territory when Hills Coffee invaded the market and refused to accept what local roasters claimed, that the Windy City insisted upon heavy coffee.

Of the three truly national brands, the A&P group, Maxwell House, and Chase & Sanborn, the latter two have used broadcasting consistently and the former haven't used the air to any extent since 1936 when they sponsored Kate Smith.

Maxwell House is rated as the first big national brand. They've used broadcasting since 1932 when they presented the Maxwell House Concert over NBC. Since that time they have had a parade of notable programs and a few bloomers. Their radio calendar looks like this:

Program	Web	Dates
Maxwell House Concert	NBC	Jan-Mar '32
Tune Blenders	CBS	Mar-Jun '32
Showboat	NBC	Oct '32-Oct '37
Good News	NBC	Nov '37-Oct '40
Kate Hopkins	CBS	Oct '40-Apr '42
Coffee Time	NBC	Nov '40-Sep '43
Topper	NBC	Aug '44-Sep '45
Thin Man	NBC	Sep '44-Sep '45
Burns & Allen	NBC	Sep '45-(current)
Second Mrs. Burton	CBS	Jan '46-Mar '46
Wendy Warren	CBS	Jun '47-(current)

Chicago's

W - I - N - D

is

T

spot on the dial—560 k.c.

O

circulation buy—according to Hooperatings.

P

in music, in news, in sports.

S

studio facilities—new in the Wrigley Building.

in public service features.

in national spot billing.

station choice—for maximum returns per dollar.

Of these programs the *Maxwell House Showboat* is perhaps the best-known. Inspired by the great Broadway musical show of the same name, at first the cast was headed by Charles Winninger, also from the Broadway cast, as the lovable Captain Henry. Later (in its decline) it became a vehicle for Lanny Ross. *Showboat* is rated as having done more for Maxwell House than any other of its programs, although some of the *Maxwell House Coffee Time* shows, the title being an omnibus tag which has included a number of formulas, have had great followings, especially the Frank Morgan series.

General Foods did more promotion for its *Showboat* than it has for nearly any other program except for the premiere of its *Good News*, which was the first network program in the \$25,000-a-week-talent-budget class. This was, at the outset, a package sold by Metro-Goldwyn-Mayer and broadcast direct from the MGM lot. It was the greatest all-star clambake that radio had heard up to that time and MGM bowed out soon after the first few programs. However, to introduce it, General Foods used huge space and played up all the great MGM names scheduled. It could have been great. It was a gigantic bust. Out of it, however, grew a number of programs that General Foods has carried on, like *Baby Snooks*, its Frank Morgan opus, and others.

General Foods' record of successful vehicles for Maxwell House as well as for Sanka and Postum rates an industry blue ribbon. It has backed very few lemons. There were of course *McGarry and His Mouse*, *Two on a Clue*, and *Kate Hopkins*,
(Please turn to page 00)

signed and unsigned

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard C. Bachman	MBS, N. Y., acct exec	W. Earl Bothwell, Pittsburgh, new business dept head
Robert N. Baggs	Intl Resistance, Phila., sls mgr	Harry P. Bridge, Phila., vp, gen mgr
James S. Beard	NBC, H'wood., Calif.	O'Brien, Vancouver, radio dir
Burton D. Beck	Fawcett Pub, N. Y., research dir	Campus, N. Y., partner, gen mgr
F. J. Brugulere	Avery-Nolan, S. F.	Avery & Brugulere, S. F., partner
Tom Cafferty	WGN, Chi., comml anncr	Charles N. Stahl, L. A., radio dir
Gordon D. Gates	Young & Rubicam, N. Y.	Lennen & Mitchell, N. Y., vp
Bert Cavanaugh		Roche, Williams & Cleary, Chi., radio timebuyer
Charles E. Coleman	Buchanan, L. A., acct exec	Same, plans bd chmn
E. R. Collard	Crown Overall Mfg Co, Cinci., adv mgr	Keeler & Stites, Cinci., acct exec
Douglas Coulter	Foote, Cone & Belding, N. Y., radio dir	Same, vp
Seth Dennis	ABC, N. Y.	Federal, N. Y., acct exec
John Eichhorn	KING, Seattle, comml mgr	Hiddleston, Evans & Merrill, Seattle, acct exec
Leonard M. Einsidler	Maas Studios of H'wood., H'wood., adv mgr	M. M. Young, L. A., acct exec
Catherine Lewis Fassett	Earl Ludgin, Chi., asst timebuyer	Piedmont, Salisbury, N. C., media exec
Milton J. Feldman	Amer Red Cross (S. E. Pa. Chapt), radio dir	J. M. Korn, Phila., head
Henry Flarsheim	H. M. Gross, Chi.	Ruthrauff & Ryan, Chi., acct exec
R. David Fris	Charlotte (N. C.) News, natl adv mgr	Woodard & Fris (new), Albany, N. Y., partner
Mary Elizabeth Gaynor	WTRY, Troy, N. Y., women's dir	Woodard & Fris, Albany, N. Y., radio dir
Jack Gregory	Allied, L. A., acct exec	Same, S. F., mgr
William E. Holden	Affiliated Products Inc, N. Y., vp, gen mgr	Doherty, Clifford & Shenfield, N. Y., acct exec
Charles Hotchkiss	Dancer-Fitzgerald-Sample, N. Y., TV, publ, prom head	Same, Chi., Falstaff Beer acct exec
Allen Hubbard	Allied, L. A., acct exec	Associated, L. A., radio dir
Robert Hussey	Dancer-Fitzgerald-Sample, Chi., media dir	Foote, Cone & Belding, Chi., media dept mgr
Adolphe Larson	Welborn, L. A., acct exec	Western, L. A., acct exec
Jean Lawler	Sullivan, Stauffer, Colwell & Bayles, N. Y., time-buyer	Same, chief timebuyer
Joseph H. Le Moyne	WING, Dayton, acct exec	Hutzler, Dayton, vp, radio head
Harold Livingston		Mike Goldgar, Boston, TV head
Louise Ludke	Barton A. Stebbins, L. A., prodn, media dir	Glasser-Gailey, L. A., prodn, media dir
George Laffin Miller	Williams & Saylor, N. Y., vp	Doyle, Kitchen & McCormick, N. Y., vp
Roger Pryor	Radio, stage, screen actor	Foote, Cone & Belding, N. Y., exec asst to TV head
Sherwin R. Rodgers	Harry J. Lazarus, Chi., radio dir, acct exec	Same, vp
V. L. Scantlin	Buchanan, Chi., acct exec	Scantlin & Co (new), Chi., head
I. W. Scott	Montgomery Ward & Co, Chi.	John W. Shaw, Chi., vp, acct exec
Louis E. Tilden	Sherman & Marquette, Chi., radio dir	Same, vp
G. A. Wasser	KQV, Pittsburgh, gen mgr	Pete Wasser Co (new), Pittsburgh, owner
Ernest A. Wilcox	Advertising House, N. Y., media dir	Same, pres
Tedford L. Woodard	McManus & Riley, Albany, N. Y., adv mgr	Woodard & Fris (new), Albany, N. Y., partner
Alvin Zeller	Donahue & Coe, N. Y.	Lew Kashuk, N. Y., acct exec

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
A. D. Adams	Hickey-Murphy-St. George, N. Y., acct exec	Air King Products Co Inc, N. Y., adv mgr
John W. Burgard	Brown & Williamson Tobacco Corp, Louisville, asst adv mgr	Same, adv mgr
H. J. Colton		Blatz Brewing Co, Milw., adv, sls prom, mkt research dir
C. B. Hensen Jr.	California Fruit Growers Exchange, Ontario, Calif., chge natl sls	Same, adv, sls prom mgr
Harry G. Kebel		Harriet Hubbard Ayer Inc, N. Y., adv mgr
D. D. Knowles	Diamond Iron Works, adv mgr	Schaefer, Minneapolis, sls prom, adv dir
Robert S. Lord	St. Clair, Det., acct exec	National Pressure Cooker Co, Eau Claire, Wis., adv mgr
A. Louls Read	WWL, New Orleans, comml mgr	Wembley Inc, New Orleans, dir adv, sls prom
Richard G. Rettig	Whitehall Pharmacal Co., N. Y., adv mgr	Same, vp



COFFEE ON THE AIR

(Continued from page 44)

which were valiant tries but not audience-getters.

Sanka's greatest contribution to broadcasting history was *We, the People*, which it sponsored for four years.

Standard Brands, for its Chase & Sanborn Coffee, broke into radio almost as soon as SB came into being in 1929. Like Maxwell House, it started with a musical ensemble. C&S had a choral group from September 1929 to September 1930, right at America's great headache time. Its first great success was Eddie Cantor, who sold Chase & Sanborn Coffee for five years, at the end of which Cantor decided to bow out for greener sponsorship. The Chase & Sanborn timetable looks like this:

Program	Web	Date
Choral Orchestra	NBC	Sep '29-Sept '30
Eddie Cantor	NBC	Oct '29-Dec '34
Rublnoff (and Chevalier)	NBC	Summer '31
Opera Guild	NBC	Dec '34-Mar '35
Major Bowes	NBC	Mar '35-Sep '36
Good Will Court	NBC	Sep '36-Dec '36
Do You Want to Be an Actor?	NBC	Dec '36-May '37
Ameche-Bergen	NBC	May '37-Dec '39
Bergen-McCarthy	NBC	Jan '40-(current)
Open Door	NBC	Jun '43-Jun '44
	GBS	

They also have a record of which to be

proud, except for one trouble producer, *Good Will Court*, which was forced off the air due to pressure of bar groups, and *Opera Guild*, to which no one seemed to listen.

Their one attempt at a daytime serial, *The Open Door*, stayed for a short time on NBC, shifted to CBS and then went off the air in June 1944. It's nothing of which they're proud.

However, any line-up that includes Cantor, Bowes, and Charlie McCarthy, all at their peak, is something of which any sponsor may well be proud. It's a credit also to J. Walter Thompson, which has had the account all along, and the agency's radio vp John Reber, who has lived with the account from the start.

Radio is also credited partly with the upsurge of public interest in instant coffee, although there's no question but that the war-inspired increased production of the concentrate is primarily responsible. Having developed the facilities to produce instant coffee the industry naturally wanted to see if a market could be created for it. Instant coffee is not, of course, a new or a war-born product. Both G. Washington and Barrington Hall survived World War I, although neither is among the first three today.

Today's national leaders are big users

of broadcasting. In sales rank, Nescafe is first, Borden's second, and Maxwell House third. Nescafe is using the *Paul Whiteman Club* (ABC). Borden's was introduced on *County Fair* and that program for one year represented almost the entire advertising for the product. Such, however, was the program's impact that it brought the product up to second place.

Chase & Sanborn also have their instant coffee on *Charlie McCarthy* and in television and theirs is one of the six brands of soluble coffee which most food merchandisers feel will survive. These six which will remain (unless something unforeseen by coffee men at the present time upsets the bean cart) are: Nescafe, Borden, Maxwell House, G. Washington, Barrington Hall and Chase & Sanborn.

Coffee men point out that the big problem is to deliver an instant coffee which tastes, to the coffee-drinking public, the same as their regular brew. That's why instant brands (except Nescafe) on the air stress, besides the convenience, that theirs is real coffee.

In the most recent market surveys conducted by leading local newspapers and radio stations in eight markets, Maxwell House has the lead three times, Hills four times, and Butternut once. The top three according to the surveys, and their percentages of the market, appear in the following order:

	Omaha	3rd
1st Butter- nut (48.4)	2nd Folger's (33.3)	Hills (9.7)
Hills (35)	St. Paul Butter- nut (19.4)	Folger's (18)
Maxwell (23.4)	Indianapolis Hills (13.1)	Phoenix (8.4)
Maxwell (26.1)	Philadelphia Boscul (21)	Asco (11.8)
Maxwell (27.2)	New York A&P* (22)	Martinson (9.5)
Hills (34.1)	Sacramento MJB (13.8)	Maxwell (13.1)
Hills (32.8)	Fresno MJB (18.5)	Maxwell (18.1)
Hills (32.8)	Modesto Maxwell (13.2)	MJB (13)

*All three brands.

The fight for the sale of the 4¼ pounds that the average family buys a month is scheduled to be intensified. Nobody in the coffee field wants to go back to the time when Brazil to hold up the market had to dump thousands of bags of coffee into the ocean.

The general feeling in the coffee field is that broadcasting can do the selling job. After all, it is credited with having made a major contribution to increasing the U. S. coffee consumption 66 per cent in the past 10 years.

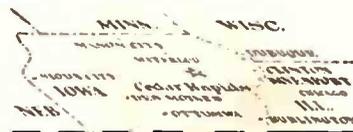
Big Christmas Present For Advertisers

365 DAYS A YEAR!

Iowa's twin markets—rural and urban—give you a bonus "present" every day with the highest per capita income in the U. S. A.!

There's always a holiday buying spirit in Iowa's twin markets where listening to WMT is a habit 365 days a year. (Just as it has been for a quarter of a century.)

Ask the Katz man for details.



WMT

CEDAR RAPIDS

The Station Built By Loyal Listener-
ship . . . Now in its 25th Year!

BASIC COLUMBIA NETWORK

5000 watts 600 k. c. Day and Night

TV COSTS

(Continued from page 39)

How-to-do-it selling is naturally better with sight and sound than it is with sound alone.

The stakes are high in TV but advertising executives feel that it will deliver a sales miracle for the men who really study how to use it.

WHY SPONSORS CHANGE

(Continued from page 16)

is to tear apart a radio program.

Nevertheless when it comes to closing, it's seldom that a contract is signed without the advertising agency's suggesting a complete campaign. Probably less than one-third of advertising agency changes are consummated without a campaign outline. In most cases these campaigns are paid for by the prospective clients. Very few important agencies at present record programs or do finished art for an advertiser on spec. Lesser agencies may go all out to land new business and frequently invest as high as \$25,000 on a presentation and suggested campaign. Advertisers who have these presentations made to them know that if they "buy" the agency they'll actually pay for the campaigns in some way or other.

Twenty-five per cent of all agency changes are accomplished without a presentation's being made. These come about generally through a "suggestion" by a major stockholder or financial interest in a firm to a top corporate executive that a change is called for. Such a note was written by the president of a motor firm to the key executive of a radio manufacturing firm in which he had a sizable financial interest. The note read, "You old —, give the bearer of this note your advertising account."

When Major Bows sold Chrysler his *Original Amateur Hour* he asked the motor man through what agency the business should be placed. Chrysler told Bows to select his own since he'd have to work with it.

Bows in turn asked C, "Doesn't your son-in-law work for Ruthrauff and Ryan?"

C answered "Yes."

Bows then said, "Why not keep it in the family?"

Which explains why R&R billed a good slice of the Chrysler advertising budget for a number of years.

Full page advertisements in the *New York Times*, when they had something to say, have been known to swing accounts to the agency that used the full page. Erwin, Wasey, following the financial crash of 1929, ran a full page headed

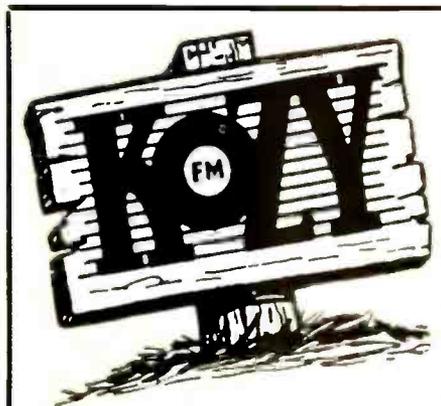


Find the Sponsor whose station plays Santa Claus to its advertisers 12 months a year! He's the merry-maker who was smart enough to sign up with Rochester's new live-wire, up-and-at-'em station —

WVET

**BASIC MUTUAL STATION
ROCHESTER, NEW YORK
5000 WATTS 1280 KC**

NATIONALLY REPRESENTED BY WEED AND COMPANY



PIONEERING SINCE

1942

*An established claim
on the
Kansas City Market*

for availabilities write

O. R. Wright, Sales Manager
Porter Bldg., Kansas City, Mo.

E. L. DILLARD, GENERAL MANAGER

The world's most
honored music
reaches you on
Longines'

spot
radio
program



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

ASK YOUR
JOHN BLAIR
MAN

**JOHN
BLAIR
& COMPANY**

REPRESENTING LEADING RADIO STATIONS

**SELL
1 OUT OF 4**

**CITY FOLKS IN THE
SOUTH'S No. 1 STATE
All WITHIN OUR
PRIMARY + AREA**

- WINSTON-SALEM
 - GREENSBORO
 - HIGH POINT
- 2.5 MV/M
MEASURED
SIGNAL**

210,200 PERSONS

**\$179,469,000 in Retail Sales
\$283,685,000 in Buying Income**

**We Lead Day and Night
in This Big Tri-City Market**

Write for our BMB DATA FOLDER

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
National Representative
HEADLEY-REED COMPANY

"Now that the headache's over let's go to work." The direct traceable results of the page were millions in new billing for the agency. The first account to come into E, W through the ad was the *Saturday Evening Post*. More recently, Deutsch & Shea, Inc., took a page to tell "A Truth About Advertising," and is presently a beehive of activity making presentations to new accounts. Accounts point out that it wasn't the use of full pages that started the flow of business in the case of Wasey or D&S but the ads themselves and perfect timing in each case.

Sponsors' change of agencies inspired by newspaper or magazine advertising is less than 3 per cent of the annual turnover of accounts. Advertisers like agencies to use space to sell the idea of advertising because most of these ads go into publications that reach stockholders and thus make it easier for advertising-minded executives to keep the moneymen sold on what they're trying to do. Space in *Fortune* and trade media is generally classified as "insurance" on accounts in the house. Despite the fact that most agency copy is apparently geared to straight selling . . . the straight selling keeps the business in the house sold.

In a majority of cases advertising is a top-level matter with policy set by the board of directors. The board doesn't stop with policy either. In many cases the actual program is played for the policy makers in the board room and they make the final decision. This doesn't take the curse off a program that later fails to find an audience. The more positive a corporate director is that a show is just right for his firm, the more he will blame the agency who suggested the program when it doesn't produce. Therefore programs that fail also have agency-changing repercussions. No matter who okayed the vehicle, when it bogs down a new deal is called for. Only the old-line agencies with plenty of director and stockholder contacts have client relations that survive broadcasts that don't produce.

Program stars have brought about agency changes in a number of cases. Before Bing Crosby signed with Philco there were four agencies that would have landed million-dollar-plus billings if Crosby would have signed with them. J. Walter Thompson's regaining part of the Ford broadcast account is directly traceable to its being able to deliver Fred Allen. When Jack Benny threw the blame for a declining Hooper on Y&R some years ago and left the agency, he helped Ruthrauff and Ryan land a solid piece of the American Tobacco Company's business. Bob Hope, Edgar

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
**A STAR
MARKET
of the SOUTH**

★ **The People**

Combined: 1,000,000
Urban only: 131,000
Johnson City . . . 34,000
Kingsport 33,000
Bristol 30,000
Elizabethton . . . 20,000
Greeneville . . . 8,000
Erwin 6,000

★ **Radio Homes**

WJHL is the only full time regional station serving this area. Thirty-two BMB counties with 85,020 BMB radio homes. WJHL is the "most listened to" in ten of its 32 BMB counties.

★ **Buying Power**

Highest income bracket group in South. Richest and most thickly settled rural communities in South.

★ **Industry**

Plastics
Textiles
Bookbinding
Hardwood flooring
Hosiery
Rayon
Silkmills
Furniture
Foundries
And many others

★ **Agriculture**

Tobacco: 100,000,000
pounds sold annually
Beans: World's largest
market
Dairy
Poultry
Livestock

★ **Tourists**

Heart of TVA recreation area. Gateway to Great Smoky Mountains.

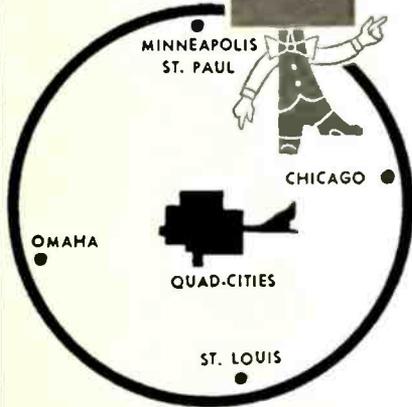
John E. Pearson Co.—Reps.

910Kc **WJHL** 5000 Watts
ABC Johnson City, Tennessee Full Time

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

WOC

"Sure, we like mistletoe—but WOC advertisers get us without it!"



QUAD Cities

DAVENPORT, ROCK ISLAND
MOLINE, EAST MOLINE

Only WOC delivers satisfactory year-round NBC service to the Quad-Cities . . . the largest metropolitan area between Chicago and Omaha, and between Minneapolis and St. Louis. Approximately 218,000 people work and live here . . . make it the 40th retail market in the nation.

5,000 Watts, 1420 Kc.
Basic NBC Affiliate

B. J. Palmer, President
Beryl Lottridge, Manager

WOC

WOC-FM
DAVENPORT, IOWA
National Representatives:
FREE & PETERS, nc

Bergen, *Fibber McGee and Molly*, Walter Winchell, and a number of other stars whose programs regularly make the Hooper "First Fifteen" all are in the position of being able to move an account from one agency to another. When *The Great Gildersleeve* was lifted out of the McGee program family, the Needham, Louis & Brorby agency landed part of the Kraft Food Company account with the program built around the character. While, as indicated before, accounts that are brought to an agency through a new program can also be lost to that agency through another program, NL&B has held the Kraft business all along and expects to continue to hold it as long as *Gildersleeve* continues to entertain an audience.

One great danger agencies face when a new program is sold to a client or brings in a new account is keeping the client sold on the vehicle while it's attracting an audience. As indicated in SPONSOR'S report on Johnson's wax-selling on the air (January 1947) *Fibber McGee and Molly* at the outset was no ball of fire. If it hadn't been for agency partner Jack Louis' unique position with the S. C. Johnson Company sponsor, it is very probable that the agency would have lost the account and *Fibber* would have had to look for another bankroller. It's possible that the team would never have reached the top.

Some accounts stay with agencies regardless of program or campaign. For the most part these are accounts which have interlocking directorates or where there are mutual financial interests in agency and account. These latter are not necessarily house agencies, which by agreement are forbidden to collect the usual 15 per cent agency discounts on business placed for their owners. No one is surprised that Coca-Cola stays put at D'Arcy, Listerine at Lambert and Feasley, Vick Chemical at Morse International, Barbasol at Erwin, Wasey, General Mills at Knox Reeves, Campbell Soup at Ward Wheelock, or Bulova Watch at Biow, to mention a few account-agency faithful twosomes.

Such accounts are in the minority. There are a number of other accounts which stay with their agencies for a long time, or travel with their account executives from agency to agency (like Continental Baking which traveled from BBD&O to Benton and Bowles to Ted Bates with Ted Bates, who was its account executive before he opened his own shop). Solid service and close personal and business friendships between company and agency executives cement

(Please turn to page 56)

George GIVOT

"THE AMBASSADOR OF GOOD WILL"



LOOKING FOR SOMETHING
NEW IN RADIO SHOWS?
HERE IS A SHOW THAT
IS NEW AND DIFFERENT!
A QUARTER-HOUR OF LAUGHS,
SONGS AND GOOD WILL
featuring the inimitable style of

George Givot

FIFTY-TWO OPEN-END QUARTER-HOUR
TRANSCRIBED PROGRAMS

C. BRUCE KNOX

Radio Productions

FAIRMONT HOTEL - ATOP NOB HILL
SAN FRANCISCO 6, CALIFORNIA
YUkon 6-0224

**A
tough-minded
examination
of 1947
radio values
shows that
CBS is the
most effective
network
in America,
today**

No. **4**

in a series...

CBS leads all other networks in delivering actual audiences at lowest cost to advertisers.

CBS achieves this effectiveness by means of superbly balanced facilities and completeness of coverage *combined* with CBS' ability to provide advertisers with *programs* that simultaneously win large audiences *and* deliver outstanding radio values.

CBS does this with a "Package Program" operation unmatched in network radio.

For example: "My Friend Irma" and Arthur Godfrey's "Talent Scouts"... both CBS-built, CBS-produced... both in their first sponsored season... are ranked by NRI among the top-audience shows in all network radio.

And along with this... "My Friend Irma" ranks *third*, "Talent Scouts" *fifth*, in number of homes delivered per dollar.

The reasons why CBS is able to supply such performances for its advertisers are factually summarized in a new study.

To see the study...

And to get the utmost in radio values...

SEE CBS...

THE COMPLETE NETWORK

STANDING UP UNDER THE TEST

1 ROCHESTER (N.Y.)

Tied for 9th place among all cities in U.S.A.
in the 1947 Test Market Survey!

Ranked 1st in New York and Middle Atlantic
States among all cities of all sizes!

Tied for 5th place among all cities in U.S.A.
in 100,000 to 500,000 population group!

*

Ranked 1st in New York and Middle Atlantic
States in 100,000 to 500,000 group!



2 STATION WHEC

Hooperatings show more people
listen to WHEC than any other
Rochester Station!

This WHEC advantage holds good
morning, afternoon and night—and
has ever since Hooperatings were
instituted in Rochester 4 years ago!

Rochester and WHEC—What a Com-
bination for a test campaign!

Now
5,000
Watts

*SOURCE—Fourth Test Market
Survey conducted by "Sales Man-
agement" magazine released
Sept. 1, 1947.

THE STATION THAT COOPERATES

WHEC



ROCHESTER, N. Y.

National Representatives: J. P. McKINNEY & SON, New York, Chicago, San Francisco

Make Hay in

North Carolina-

The South's

No. ① State

With WPTF

North Carolina's

No. ① Salesman



**Has More Farm Income
Than Any Southern State
Except
North Carolina Itself.**

	Gross Farm Income
North Carolina	\$712,604,000
WPTF Primary	640,895,000
Kentucky	490,285,000
Florida	423,728,000
Georgia	419,583,000
Virginia	383,722,000
Tennessee	367,721,000
Mississippi	333,528,000
South Carolina	259,925,000



WPTF

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

Raleigh, North Carolina

FREE & PETERS, Inc., National Representatives

WHY SPONSORS CHANGE

(Continued from page 49)

relationships that withstand campaign failures.

As long as there's a working understanding between agency and client (as there is with most of the big agencies) the failure of a single program or campaign does not affect the over-all relationships since both realize that there is always the possibility of a campaign's hitting the wrong note just as there is the possibility of an advertiser's line not being geared to the market for which it is manufactured.

However, most advertisers are not in the position of being able to take lightly the failure of an advertising campaign on a product. Even an "inexpensive" radio program on a coast-to-coast network will cost \$350,000 a year for time and talent. A national spot program with adequate coverage will run \$100,000. In a great number of cases this kind of money represents either the entire advertising appropriation or a sizable part of the firm's budget (except of course in the case of industrial giants). Pressure on an agency is terrific, despite the fact as indicated, that more often than not the board of directors and the president of the account have okayed the campaign. No one can take the failure of a network or national spot campaign lightly. When a radio campaign fails, agency men rush in with alibis. When the story isn't good enough the client starts looking for a new agency.

This is one of the reasons why some advertising agency men have welcomed the return of the webs to the program-package-producing business. As the operating executive of one of the two top agencies in radio billing put it:

"Networks have the facilities and the staffs to test programs. No agency has either facilities or staff adequate to assay properly the public interest in a show.* When we produce our own programs full-blown we become showmen with no place to sneak-preview our wares. The sooner agencies permit the networks to develop entertainment packages, the sooner the radio end of the advertising business will assume a little stability.

"This doesn't mean that the agencies mustn't live with the program once it's bought for a client. It doesn't mean that there isn't a great area in which agencies must work for a radio advertiser. So much agency time has been spent developing programs that the commercial side is

frequently given short shrift. The commercial is our business. The creation of the program shouldn't be."

The reaction of one agency, Young and Rubicam, to CBS's package-building can best be appraised by the fact that it bought that chain's *My Friend Irma* and Arthur Godfrey's *Talent Scouts*.

With some of the best research brains in business, agencies still admit that advertising is at best only partially a science. Advertisers trust only success. They look upon their agencies as collections of creative minds. They know that very few of these minds feel any real affection for their firms—that in most cases good copy, art, and campaign men will and do shift when greener fields present themselves. When they're forced to change agencies they don't worry too much—the programs and the necessary creative talent will go along with the shift.

There is also a deep-rooted feeling among old-time advertising men that no account should stay too long with the same agency, or, if it stays at an agency, with the same creative group. Radio, copy, and art men, they claim, are worn out working too long on the same account and a new deal is called for regularly. That also accounts for some client moves from agency to agency.

Asked why his corporation had a number of small agencies handling his account instead of one of the big five, the chairman of the board of a great food organization said, "I've invested hours listening to presentations from all the biggest advertising agencies. If I were to interchange the names of the organizations I am afraid that I'd never be able to identify the agency through its presentation. The big agencies, by and large, all come from the same can. You can't tell them apart if you don't keep the label on the can. We couldn't exist that way and I can't see having our advertising handled by carbon copies of successful advertising."

Although Bill Lewis of Kenyon & Eckhardt (rated as the most successful agency salesman in the radio field by his competitors) says that his formula is "get a piece of a big account's business, do a low-cost productive job for the client, and then watch the account grow," the fact remains that the great majority of advertising accounts don't shift that way. It's one agency's failure, not another's success, that inspires account movements—and agency ability to handle the business unfortunately has very little to do with the case.

Too many executives have their fingers in the promotion pie. There's nothing constant in agency business but change.

*While *Schwerin* (SPONSOR, March 1957), Gallup, Lazarsfeld-Stanton, and other systems pretest programs, the only sure test is actual broadcasting of the program for at least a 13-week run.

BANKERS' MYSTERY

(Continued from page 20)

While the open mind is slowly replacing the hide-bound thinking of a decade ago, 90 per cent of America's banking institutions continue to use no radio advertising. A considerable number of these are too small to buy radio advertising and an additional number are located in towns which don't have their own radio stations or else have no radio outlets which cover the population that the bank aims to serve. Nevertheless, more than 50 per cent of the nation's 16,000 banks could use broadcasting. That only 1,600 do use it may be traced chiefly to the fact that most bank advertising men admit that the medium stumps them. To this ignorance of how to employ the spoken word on the air for selling banking services must be added the fact that most banks frankly don't know what they want to sell. In the American Bankers Association 1947 survey, ABA members were asked what they expected from advertising. Of the over 2,000 respondents 1,000 said "sell" and 1,059 said "educate institutionally." While an institutional job and direct selling are not incompatible, advertising that achieves both at the same time is the exception, not the rule. One station sales manager after another comes back to his desk tearing his hair after trying to sell a bank on using radio. To quote one commercial station manager, "I find bankers hard people to talk to about advertising. I understand retailers and their problems. I don't understand bankers and their problems, and no banker I have ever talked to yet has been able to tell me what he wants his advertising to do for him." Another stated his gripe about bankers in terms of banking. He pointed out, "If bankers would only think of the broadcast dollar as they do of their investment dollar, in terms of money that will draw interest only if it's left where it is month after month, we'd all be happy. Instead they want to invest a few dollars in the medium and expect them to blossom forth in no time at all. They expect results through consistency in their own business but they refuse as a group to be consistent about advertising."

There are some banks which, running contrarywise to the general trend, have produced better than satisfactory results. The Northern Trust Company of Chicago has been on the air for 17 years. Its program, *The Northerners*, built along lines of the old Revellers singing group, fills a half hour weekly over WGN. Continuity of effort has delivered proved results year after year. The commercials are highly

effective despite the mixing of institutional and commercial copy. There is no heavy selling. The program does the job.

The City National Bank of Oklahoma City, Oklahoma, is only the fourth largest bank in that city, but it's growing month by month. It has found that mysteries deliver good banking prospects and is now using *The Shadow*. It has employed news co-ops and 15-minute transcribed mysteries like *Philo Vance* from time to time. City National spends one-third of its ad-budget in radio and another good slice of the bankroll promoting its broadcast advertising. The bank advertising manager

states his credo in the following manner, "Radio advertising can't run itself. Availabilities must be carefully checked. Opposition must be carefully watched, not only when the program is first sponsored but throughout the entire run of the program, because in most cases competition changes many times even during a 13-week campaign. Banks must not get into radio advertising unless they are willing to spend enough to make certain of a good impression on the audience. Commercial air-copy must always sell bank services in small doses."

Contrasting with the Oklahoma City

Announcing COMMERCIAL TELEVISION

*in the CAPITAL DISTRICT AREA of the
Empire State*

- ★ National Television Service
- ★ Modern Studio Facilities
- ★ Experienced Personnel
- ★ 8 Years of Program Origination
- ★ Over 40 Package Shows Immediately Available

Rates on Request

Represented Nationally by NBC Spot Sales

WRGB SCHENECTADY 5, NEW YORK
GENERAL  **ELECTRIC**



HOTEL STRAND

Atlantic City's Hotel of Distinction

The Ideal Hotel for Rest and Relaxation. Beautiful Rooms. Salt Water Baths. Glass enclosed Sun Porches. Open Sun Decks atop. Delightful Cuisine. Garage on premises. Open All Year.

*Fiesta Grill and Cocktail Lounge
Favorite Rendezvous of the Elite*

Exclusive Pennsylvania Avenue
and Boardwalk

WIBK

800

on every dial

•
**KNOXVILLE'S
ONLY
INDEPENDENT
FORCE**

•
WIBK

Knoxville, Tennessee

Represented by Donald Cooke, Inc.

bank is the Fidelity Savings and Loan Bank of Spokane, Washington, whose advertising manager states succinctly, "We prefer spots. We have tried programs and don't feel they do as well." (Fidelity's spots are on KXLY and KFIO.)

The Watertown National Bank, up near the Canadian border in New York state, has created a one-man documentary selling vehicle. Watertown lies in historical territory and the program gathers outstanding listening. It's endorsed by the schools and Chamber of Commerce. Local businessmen approve of it since it sells the area they serve to itself. Since schools, C of C's, and local businessmen represent a solid slice of a bank's prospects for depositors and borrowers, any local program that can attract them is bound to help a financial advertiser.

Proof that banks do not need the institutional and stuffy type of program is best evidenced by the broadcast advertising operations of two southern banks, the Rapides National Bank of Alexandria, La., and the Bank of Charlotte of Charlotte, N. C. The former uses local high school sportscasts and wins the business of the students' dads besides influencing the future businessmen of Alexandria. The Charlotte institution does its best to avoid stodginess by buying an hour-and-three-quarters disk-jockey session on Sunday afternoons over WBT. Only popular music is played; Carle, Lombardo, and Herman are typical of the disks placed on the turntable. Feeling that the type of music tells the story of a bank that isn't stand-offish, the commercials are institutional. There're plenty of mail requests for listeners' favorite disks. This is another case where the type of program does its own selling.

Contrasting with the mass level of the Charlotte bank's use of radio is the program of First National Bank of Boston, Sunday at 4:30. This bank has spent \$150,000 a year for three years to present the Boston Pops under the direction of Conductor Fiedler. The first year the commercial copy on the program was institutional. The second year the copy had a "free enterprise" slant. Currently it's using restrained straight selling and George Hicks-like tales of bank officials who have risen from the ranks. Since both the fine music of the Boston Pops and the First National are integral parts of the New England town, it's easy to see how they go together. The appropriation of the First National for radio alone is almost one-third larger than the average advertising budget of a bank of its size. This latter figure, according to the Finan-

cial Advertisers Association, is \$106,412.

Among the 1,600 banks using broadcasting the program preference is for news, seven to one. Sportscasts run second.* This over-all preference for programs is verified by a recent (October 1947) survey of the banks using network cooperative programs. The breakdown, by program types, ran as follows:

BANKS USING NETWORK CO-OPS

Program Type	Per Cent
Newscasts	69.5
Forum	17.0
Quiz	8.3
Current Affairs	1.3
Mysteries	1.3
Women's Commentary	1.3
Sportscasts	1.3†

Banks were among the earliest users of network cooperative programs. Fulton Lewis' first sponsor was the American National Trust of Denver, Colorado, over KFEL. They still sponsor him.

Although banks have a long way to go to begin, as a group, to use broadcasting, credit must be given to the American Bankers Association for trying to educate its members to the medium. From ABA's first fling at producing a program for local sponsorship (during the same year that the banking group failed so miserably on the Blue Network—1937) to date, the association has always served its members with either transcribed programs or scripts. Presently they have a series of 52 five-minute transcribed programs on the agenda. These will be used, they hope, as dramatic spots in locally-produced bank programs. Most of their previous transcription attempts have resulted in deficits for ABA but they expect that this new venture will be in the black.

A bank's greatest problem is to decide what it has to sell. Money is still the most difficult of all commodities to buy. Broadcasting is no help to confused thinking on the part of an advertiser. It's direct and a personal medium. Because newspapers are relatively impersonal mediums, almost 100 per cent of the banks use them.

Only 27 per cent of the small banks (up to \$5,000,000 in deposits) use radio. This percentage rises to 83 per cent for the giant banks of over \$400,000,000 in deposits. The rub is that there are 10,787 of the former class of banks and only 31 of the latter.

Banks and radio have a lot to learn on how to get along with each other profitably.

*In a report to the ABA.

†While preference is high for local sportscasts, the national (network shows) broadcasts of sporting events do not hold the same appeal.

NIELSEN'S TOP TWENTY

(Continued from page 28)

homes are located in the following states in the following manner:

State	Audimeters
*Connecticut	18
*New York	150
New Jersey	65
Pennsylvania	145
West Virginia	21
Kentucky	28
Ohio	108
Michigan	77
Indiana	53
*Wisconsin	34
Illinois	126
*Missouri	22
East and Midwest	847
*North Carolina	19
*South Carolina	9
*Georgia	13
South	41
*Louisiana	14
*Oklahoma	22
*Texas	44
Southwest	80
California	127
Washington	25
Oregon	18
Pacific	170
Total audimeter homes	1138

Because so many sponsors judge research coverage by the sample located in big cities, Nielsen reports the location of his audimeter homes in big population centers as follows:

City	Audimeters
New York	124
Manhattan	32
Kings	44
Queens	22
Bronx	23
Staten Island	3
Chicago	76
Los Angeles	57
Detroit	36
Philadelphia	44
San Francisco	27
Pittsburgh	21
Cleveland	19
St. Louis	21
Milwaukee	13
Big city total	438

Roughly therefore one-third of Nielsen's audimeters are located in 10 of the nation's top 13 cities. Baltimore, number 7, Boston, number 10, and Washington, number 11, are not covered.

This city rank order is based upon the last U. S. Census (1940). The population of these 10 areas represent 21,791,924 individuals or 16.6 per cent of the 131,669,275 recorded individuals in the 1940 census. This 131,669,275 U. S. population is supposed to have increased to 140,386,509 by January 1, 1946, and the increase in the top 13 cities is supposedly in proportion to the over-all increase although the West is recorded as having increased more rapidly than the rest of the nation.

Thus 16.6 per cent of the nation is covered by more than 32.0 per cent of

Nielsen's audimeters. His other 68 per cent must cover 46.4 per cent of the nation, since according to Nielsen's statement he is covering 63 per cent of the U. S. A.

The audimeter records on a tape the minute-by-minute use of the radio receiver to which it is attached. It makes no attempt to give the number of listeners, nor does it report actual listening. It's merely a record of a receiver being turned on. Recent check-ups by advertising agency research departments indicate that this lack of definitive information on who is listening is not important for nighttime ratings, since sets are seldom turned on at night without someone's listening. Similar daytime figures are probably somewhat inflationary, since housewives do turn on their radio receivers and leave them on over an extended period while listening only sporadically during the period.

Selection of NRI homes, as Nielsen calls the families covered, is, as far as is humanly possible, based on stratification as to income, education, and a number of other factors which Nielsen's organization has found to be important. That this is almost impossible to accomplish in a broad sense, at least at present, is indicated by the fact that the first requirement in placing audimeters must be population. When there are hundreds of counties represented by one audimeter each it can be seen that stratification other than for population is a tough assignment. However, within the limitations imposed by size of sample, Nielsen does take income, education, etc., into consideration in installing his audimeters.

Nielsen's "Top Twenty" is based upon average audience. Since the "average audience" rating figure is just one of the figures contained in the NRI "pocket piece" sent to subscribers it is important that it be explained. "Average" in the Nielsen use means listening in the average minute; i. e., if the program is 15 minutes in length the number of NRI homes listening in each minute are added together and divided by 15 to obtain the average for one minute. (Technically Nielsen may use some other and quicker method of arriving at this "average minute" figure but in effect this is the significance of this rating.) Other rating figures which Nielsen reports are "total audience," i. e., receivers tuned to a program at any time during its broadcast; and a rating figure which reports listenership in areas in which the program can be heard.

The other figure which is released with

*States covered only in part by audimeters as indicated by both the territorial and the population maps.

THE KAY LORRAINE SHOW

53 transcribed musical ¼ hours with special Christmas program



Announcer, Frank Gallup

"Songbird Kay Lorraine is scheduled for the biggest gal build-up since Dinah Shore"
—WALTER WINCHELL

"Kay Lorraine is the greatest modern songstress"
—QUENTIN REYNOLDS

Write ... Wire ... Phone ...

Harry S. Goodman

RADIO PRODUCTIONS

19 East 53rd St.

New York, N. Y.



The Best Buy in Central Iowa

KSO's New 5000 Watt Transmitter is Now in Operation

- Another reason why KSO is the best buy in Central Iowa.

MURPHY BROADCASTING COMPANY
5000 WATTS-BASIC CBS
Des Moines 9, Iowa

Kingsley H. Murphy
PRESIDENT

Headly-Reed Co.
NATIONAL REPRESENTATIVES

THE JOE HERNANDEZ SHOW

a 3.1 Hooper
in
OCTOBER !

Nightly . . . 3,000,000 listeners in
Southern California, via KMPC!

1,500,000 listeners in the San
Francisco bay region, via KYA!

Mr. Sponsor, or Mr. Account
Executive, this is the show that
delivers, six nights each week,
throughout the year!

The Joe Hernandez Radio Show,
featuring Thoroughbred Racing,
is available for the San Fran-
cisco, Oakland, San Diego,
Portland and Seattle Markets!!

The Bloodstock Agency of California
954 So. La Brea Street
Los Angeles 36, Calif.
YORK 0373



5,433,574 People
REMEMBER what
they hear on . . .

PHILADELPHIA'S PIONEER VOICE

WIP
BASIC MUTUAL

Represented nationally
by EDWARD PETRY & CO.

the NRI "Top Twenty" is the NRI homes reached per ad-dollar. This is arrived at by projecting the reports of the 1,260 audimeters to the 63 per cent of the U. S. reported upon by NRI. No attempt is made to relate the number of NRI tapes to the area covered within the NRI territory by any network. The total NRI area is used in each case. The cost factor, according to the Nielsen organization, takes care of the partial networks, i.e., if the network is small the total cost is less and this balances the low number of NRI homes reported listening. Thus the "homes-per-dollar" figure should be correct. In reporting the NRI-homes-per-ad-dollar, Nielsen uses the "total audience," not the "average audience." In other words, everybody who hears any part of a program is figured as a program listener when number of NRI homes per dollar is reported.

Nielsen's "Top Twenty" without projection is a report of the listening in 1,128* homes selected by Nielsen as representative of 63 per cent of the nation's radio homes. The cost factor, included in the report, is the number of homes per dollar reached by each program listen in the "Top Twenty." There may be programs that reach more homes per dollar but which do not reach the "Top Twenty" pinnacle—the audience may be smaller but the cost may be even smaller than that.

Nielsen's rating system is criticized because he is heavily weighted in the over 500,000 population cities; other critics question his audimeter distribution. Acceptance of NRI conclusions must be based upon the fact that Nielsen has been in the research field for a number of years, and has unquestioned integrity. It is noteworthy that he has built an organization to which clients have paid \$40,000,000 for reports.

At the very least NRI gives an accurate report of sets in use in 1,128 radio homes located in areas including 63 per cent of the U. S. population. At the best it's an accurate index to the circulation of a program in the area covered. The truth, as advertising research men see it, is somewhere in between the two.

*The difference between this figure 1178 and the 1500 audimeters in use is accounted for by the fact that many homes have more than one radio receiver and therefore more than one audimeter.

HOOPER'S FIRST FIFTEEN

(Continued from page 29)

people (1940 census) living in the 36 Hooper cities. To this figure must be added the non-urban population which Hooper interviewers phone while covering their city areas. According to Hooper's field staff this roughly increases the popu-

lation sampled by one-third (9,695,180), making the total number sampled 38,780,722.

With the average American family numbering slightly over four, this would mean about 9,697,000 families in the Hooper areas. Since 735 telephone calls are made each 15 minutes in the areas in which these families live, a quarter-hour program rating is based upon one call for each 13,194 families (735 into 9,697,000). In the case of longer programs the ratio of phone calls to population decreases and with a 30-minute airing one family in each 6,597 is called.

In the case of daily programs, of five to 15 minutes, on which only one rating is reported for the entire week, 3,675 calls are made, each call representing 2,638 homes.

Hooper's ratings are based upon total homes, not radio homes, and are therefore likely to be a little lower than other ratings which are based usually upon homes with radio receivers. (According to the Broadcast Measurement Bureau 90.4% U. S. homes have radio receivers.)

A question frequently raised by sponsors and agency executives is how accurate a gauge of program popularity are Hooper's tabulations?

Hooper not unnaturally has been interested in this question also, and has compared the ratings which he makes in some 83 city areas with his 36-city network figures that come out of the hopper twice a month. Nowhere has Hooper found more than a 0.6 difference between the reports from his 83 cities and his regular 36 areas. This, research men point out, is below the normal permissible statistical variation. Hooper releases, with alternate reports, a graph showing the plus-and-minus margin of error to which his reports are subject. With a daytime strip rating of 7 (average for a top soap opera) and the normal number of telephone calls made for a five-a-week 15-minute program (3,675) the rating is subject to a plus or minus swing of 0.9. In other words, the reported rating of 7 might, in fact, be a 6.1 or a 7.9.

Hooper reports to the trade and consumer press twice a month the "First Fifteen" nighttime network programs and once a month the "Top Ten" daytime programs. A report may come as much as 17 or as little as 11 days after a program airing. The report issued on the 18th of the month covers the first week of the month; the report issued on the 30th covers the third week. This is Hooper's greatest asset since it enables sponsors to ascertain quickly the popularity of their programs.

(Continued from page 4)

mittee whose objective will be to suggest ways of making a better all-around BMB, we were very glad to be able to sign an unconditional subscription contract with the Broadcast Measurement Bureau. We have also re-signed with Hooper for the regular Hooperating service. We had no desire to "travel alone" but there were some matters to be straightened out, and we had to allow sufficient time for everything to be worked out satisfactorily. Everything now seems to be in apple pie order.

Next item. Our use of the recall technique in presenting ratings for the World Series games was based entirely upon the practical problems involved in getting an estimate of the audience effectively reached by a broadcast that lasts several hours. The instantaneous or coincidental telephone survey is useful for most purposes, but we believe it is not as well adapted to the job of getting a line on the World Series audience as is the recall method, which enables one to get an indication of the total number of people who heard any part of these long broadcasts.

The mechanics or the mathematics of this are best demonstrated in the Nielsen studies. Nielsen shows the difference between the audience for the average minute and the total audience for any given program—one being a momentary picture, moving minute by minute through the period of the broadcast, while the other is a cumulative picture.

While we are talking about the contents of your November issue, I should also like to make some reference to your editorial on the relative importance of promotion, publicity and certain other phases of commercial broadcasting. In the radio field as a whole, promotion and publicity have perhaps not always been given the important position they deserve in the minds of top management, but we like to think that Mutual was among the pioneers in correcting this astigmatism! Mutual has had a vice president in charge of promotion ever since Bob Schmid was elected to that position on May 1, 1945—and a vice president in charge of publicity since Abe Schechter was so designated on March 14, 1946.

E. P. H. JAMES
Vp
MBS, N. Y.

A vp in charge of publicity is different from a publicity man with a title of vp. It was the latter to which sponsors referred in their protests on the lack of stature of publicity at the networks.

BMI *Pin-up Sheet*

Hit Tunes for December

(On Records)

A GIRL THAT I REMEMBER (BMI)

Tex Beneke—Vic. 20-2497 • Victor Lombardo—Maj. 7269
Tommy Tucker—Col. 37941

AS SWEET AS YOU (Regent)

Art Lund—MGM 10072 • Freddy Stewart—Cap. 479
Bill Millner—United Artist*

FORGIVING YOU (Mellin)

Harry James—Col. 37588 • Johnny Johnston—MGM 10076
Sammy Kaye—Vic. 20-2434 • Jerry Cooper—Diamond 2084

HILLS OF COLORADO (London)

Guy Lombardo—Dec. 24179 • Robert Scott—Mercury 3069

I WONDER WHO'S KISSING HER NOW (Marks)

Perry Como—Vic. 20-2315 • Ted Weems-Perry Como—Dec. 25078
Ray Noble—Col. 37544 • Dinning Sisters—Cap. 433
Four Vagabonds—Apollo 1055 • Jack McLean—Coast 8002
Frank Froeba—Dec. 23602 • Bobby Doyle—Sig. 15057 • D'Artega—Sonora 2012
Foy Willing—Maj. 6013 • Joe Howard—DeLuxe 1036
Marshall Young—Rainbow 10002 • Joseph Littau—Pilotone 5132
Danny Kaye—Dec. 24110 • Jerry Cooper—Diamond 2082
Jean Sablon—Vic. 25-0101 • Ben Yost Singers—Sonora 1084

LET'S BE SWEETHEARTS AGAIN (Campbell-Porgie)

Margaret Whiting—Cap. 15010 • Victor Lombardo—Maj. 7269
Blue Barron—MGM* • Shep Fields—Musicraft*
Guy Lombardo-Monica Lewis—Dec.* • Bill Johnson—Vic. 20-2591
Billy Leach—Merc*

MADE FOR EACH OTHER (Peer)

Buddy Clark-Xavier Cugat—Col. 37939 • Monica Lewis—Sig. 15105
Eric Madriguera—Nat. 9028 • Machito—Cont. 9003 • Rene Cabel—Dec. 50006
Dick Farney—Maj. 7273 • Desi Arnaz—20-2550
Maria Lina Landin—Vic. 70-7245

MY RANCHO RIO GRANDE (Harwall-Criterion)

Jack Smith—Cap. 473 • Shep Fields—Musicraft 522 • Dick Jurgens—Col. 38027

THERE'LL BE SOME CHANGES MADE (Marks)

Dinah Shore—Col. 37263 • Peggy Lee—Cap. 15001 • Ted Weems—Dec. 25288
Eddie Condon—Dec. 18041 • Fats Waller—Vic. 20-2216
Ambrose Haley—Merc. 6067

THE STORY OF SORRENTO (Pemora)

Buddy Clark-Xavier Cugat—Col. 37507 • Bobby Doyle—Sig. 15079

ZU-BI (Republic)

Sammy Kaye—Vic. 20-2420 • Victor Lombardo—Maj. 7263
Tommy Tucker—Col.* • Art Mooney—MGM*

* Soon to be released.

BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD

SPONSOR



SPEAKS

P.S.

With this issue, SPONSOR introduces a new tradition in trade paper journalism. The stories printed on its pages will not be permitted to become dated. It's our duty, we feel, to keep you informed of every major development in broadcast advertising as it happens—even (or especially) if it happens to one of our stories.

And so P.S. (page 12) was born. With this section, each month, SPONSOR will bring previous issues up to date. It will report, for instance, what happened to *Teentimers* on NBC (March 1947 issue). It will tell why Balm Barr and Carey Salt ceased to sponsor *The Shadow* (February 1947 issue). It will report what happened when Revere Copper and Brass stopped *Exploring the Unknown* (April 1947 issue). This month *After-Midnight Audience* (May 1947 issue) and *Listerine Loves Company* (April 1947 issue) are brought to date.

We feel it makes a good story better

when you are kept informed of just what is happening day-by-day, when we consider every SPONSOR analysis a living thing and you are abreast of changing facts of broadcast advertising life—with P.S.

Spot Needs a Name

What's spot advertising?

That seems like a simple question, yet most advertising agency men failed in a recent survey to answer the question correctly.

The reason?

It's the confusion between spot announcements and the broad field of spot advertising. When a much-used word means more than one thing there's bound to be bewilderment.

Paul Raymer recently surveyed the advertising field and came up with "selective advertising" as a suggestion.

It's time for a new name. SPONSOR will serve as a clearing house. What have you to suggest? Let's wipe out the confusion concerning spot.

A new name will help.

The Spot Figures Please

Nowhere in the field of radio are figures more difficult to obtain than in the field of spot broadcasting. Nowhere in the field of air advertising are they more essential to sponsors and their agencies. While network figures are simple to chart, spot broadcasting, being scattered throughout the 48 states and Canada, can't be obtained by checking each station without prohibitive expense.

N. C. Rorabaugh, through his monthly reports on spot business, has gone further than any other organization in reporting spot placement, but even his figures are only a cross-section rather than an actual 100 per cent report. Every month more agencies and sponsors break down and

okay the release of their spot advertising to Rorabaugh but it's a slow process and the results leave much to be desired.

With this issue SPONSOR starts a *Spot Trends* report (page 24) based upon Rorabaugh and developed through an exclusive mathematical formula devised by a number of advertising agency and network researchers. All that *Spot Trends* purports to do is to chart monthly spot business of the advertisers who report to Rorabaugh. In most categories the sample reporting is an adequate cross-section.

Two answers to the industry's obtaining a truly representative report are possible. Most logical would be a move by the National Association of Radio Station Representatives to have its members (through whom the greater part of all spot business is placed) report their monthly business. Since the report would cover business that has already been on the air, the representatives would lose no competitive advantage by releasing such information.

The other answer is one that lies with each sponsor himself. Every advertiser could notify his agency to report (after the fact) the spot advertising he has used. Since it is vital that each sponsor know what's on the air in every market, his own release of the information can bring him reciprocal facts of what the other firms in his field are doing.

In either case an organization is in existence ready, even anxious, to correlate and report the information available, the N. C. Rorabaugh Company. Spot is a vital form of advertising. The more that is known about it, the more effectively it will be used. It's up to the National Association of Station Representatives to part the iron curtain. If this isn't done, it's up to the sponsors themselves to tell their agencies (as so many have done already)—"REPORT!"

Applause

Good Commercial Taste

A number of sponsors this season have chosen to present programs with a minimum of advertising. This does not mean that the sponsors in question have decided to present their programs as public service vehicles. Rather, they have conceived the shows in such a manner that the program and the sponsor over a period of time will become identified with each other and will not require aggressive commercialism. Typical of this type of presentation are the *Ford Theater* and the *Pause that Refreshes on the Air*. The title in both cases is tied to the sponsor. Each has won critical acclaim for its advertising approach and while neither has achieved top-ranking Niensens or Hoopers they have been building solidly if conservatively.

Both sponsors have or will have other vehicles on the air and will use them for straight competitive advertising. They realize that radio can be used for selling and for goodwill and are using it for both purposes but not on the same program. Goodrich Tire set the pattern for goodwill programming last season (SPONSOR, May 1947) and it's spreading—for the good of radio and advertising and the sponsors who underwrite the presentations—as well as the listening public.

Broadcasting is all things to some people and some things to all people. Ford, Coca-Cola, Goodrich, and an increasing number of barker-less sponsors deserve that extra round of applause that isn't heard in the studios or in the homes. It's the applause that's heard on the cash register, for not trying to do everything with one show.

OUR CONVENIENCE IN ORDERING SPONSOR AT THE SPECIAL CHRISTMAS RATES

One Sub. . \$5.00 ea.	5-14 Subs., \$4.00 ea.
2-4 Subs., \$4.50 ea.	15-24 Subs., \$3.50 ea.
25 Subscriptions and more, \$3.00 ea.	

(GOOD ONLY UNTIL DECEMBER 25)

And send me a bill for these subscriptions

ED SPONSOR:

as my gift to: _____
 Name (please print)

Company _____

Address _____

Name _____ (please print)

Company _____

as my gift to: _____
 Name (please print)

Company _____

Address _____

Address _____

as my gift to: _____
 Name (please print)

Company _____

Address _____

You may also enter
 my own subscription
 as part of this order

NEW
 RENEWAL

Do not enter my own
 subscription at this time

PLEASE INCLUDE ADDITIONAL NAMES ON SEPARATE LIST.

FIRST CLASS

PERMIT NO. 47613

(Sec. 510, P. L. & R.)

NEW YORK, N. Y

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

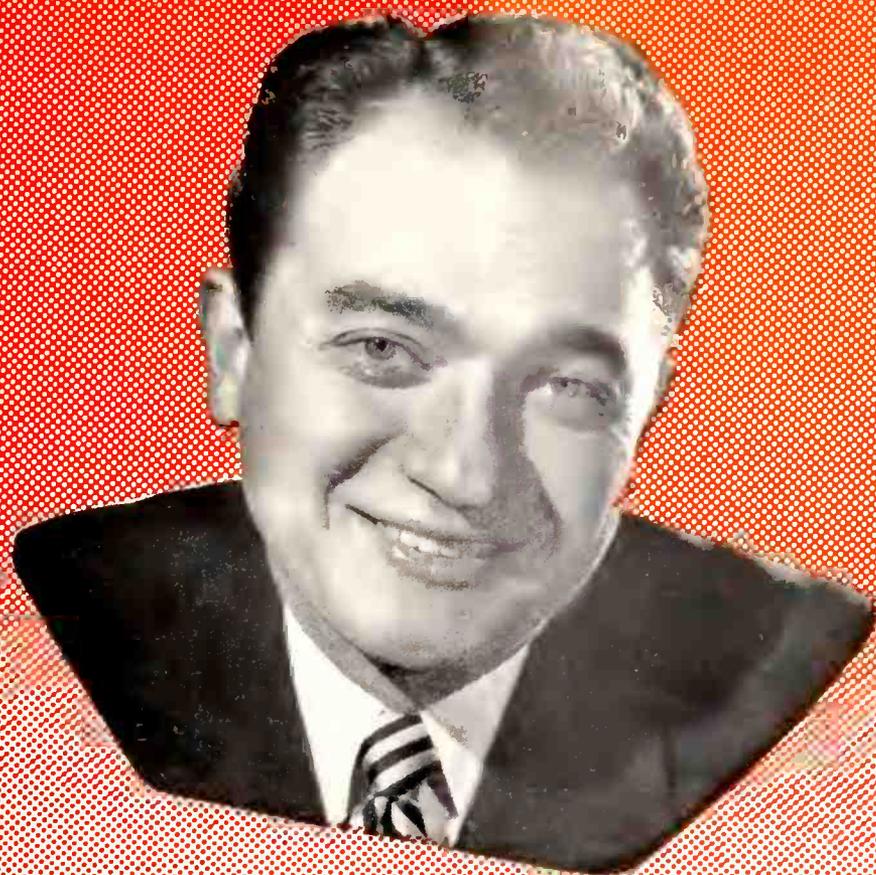
2c. - POSTAGE WILL BE PAID BY

SPONSOR PUBLICATIONS INC.

40 WEST 52 STREET

New York 19, New York





MEET A SOUTHERN YANKEE

A Southern gentleman and a Yankee scholar...that's *MEL ALLEN*, winner for the second successive year of the Sporting News Award for his "outstanding play-by-play description of the Yankee Baseball Games on WINS."

Now the versatile Mr. Allen turns to other records as he assumes the role of a disc personality on his own 2-5 p.m. daily program.

The *MEL ALLEN SHOW* is important not only because Mel can deliver an audience—witness the 11,000 letters in two weeks he averaged on simple request for all star team nominations—but also because it's the first of the WINS new bloc programming format.

Both listener and advertiser benefit from the *MEL ALLEN SHOW* for it calls for long range planning and listening. Thus WINS continues its efforts to serve metropolitan New York to the fullest of its ability.



CROSLY BROADCASTING CORPORATION

WINS
NEW YORK

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N.Y.

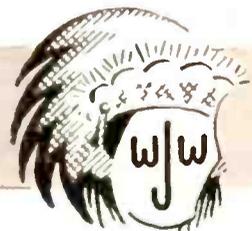
DRAWING POWER is **SELLING** POWER!

They say Christmas comes but once a year. True, but the year 'round programs on Cleveland's Chief Station deliver profit packages for you. Constantly alert to changing trends in broadcasting, WJW's skillful programming and merchandise promotion assures responsive audiences, attract respected advertisers.



*★For listeners and advertisers alike,
for entertainment and sell-ability,
WJW stands for complete coverage.*

BILL O'NEIL, President



BASIC
ABC Network

WJW

CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY