

# SPONSOR

*For buyers of broadcast advertising*

NATIONAL BROADCASTING COMPANY  
 NATIONAL ASSOCIATION  
 485 N. WASHINGTON ST. NEW YORK

APRIL 1947

50c • \$5.00 per year

## GROCERIES

## DRUGS



Shirley  
**CAREY'S SALT**  
 The Showdown  
 Nick Corter



**GEM**  
 The Adventures of The Falcon  
 Alka-Seltzer  
 Queen for a Day  
 NUTREX  
 SERUTAN  
 Gabriel Heatter  
 Victor H. Lindlahr



John J. Juby  
**COCOA MARSH**  
 Hap Harrigan  
**Insta Ralston**  
**Shredded Ralston**  
 BITE SIZE WHOLE WHEAT BISCUITS  
 Tam Mix's Straight Shooters  
 Checkerboard Jamboree



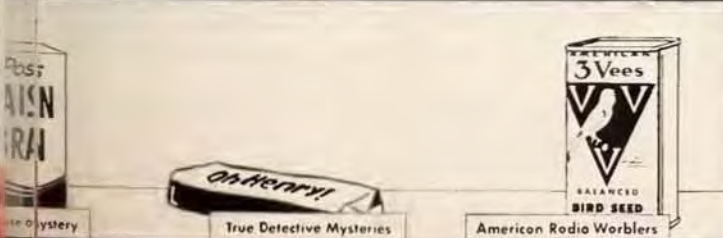
Double or Nothing  
**CHOZ**  
**Feen a mint**  
 LAXATIVE  
**Kolynos**  
 100% PASTE  
 Real Stories From Real Life  
**BiSoDol**  
 Powder



Henry Hood  
**Centadin**  
 Easy Does It  
**QUAKER**  
 Those Websters  
**OVALTINE**  
 Captain Midnight



**ARRID**  
 Gabriel Heatter  
 Treasure Hour of Song



Mystery  
**On-Herby!**  
 True Detective Mysteries  
**3 Vees**  
 BALANCED BIRD SEED  
 American Radio Worblers



Fishing and Hunting Club of The Air  
**KENTUCKY CLUB**  
 Twenty Questions  
**PHILLIES**  
 Inside Of Sports

SPONSORS' SHOW WINDOW (second of a series; see page 4)

What agencies think of station reps • The Association problem  
 Listerine loves company • Twenty years of bakery advertising

This is CBS . . .  
The Columbia Broadcasting  
System



and this is  
WWVA—The Friendly Voice  
from Wheeling, West Virginia

WWVA is happy to join CBS on June 15th  
. . . adding an even greater effectiveness to  
the now complete coverage of the 500,000  
Radio Families\* in the heart of the thriving  
steel and coal belt of the nation.

\* To be exact:  
BMB audience to WWVA  
500,170 Families - Day  
480,560 Families - Night

AFTER JUNE 15th

**CBS**

A FORT INDUSTRY STATION

**WWVA**

50,000 WATTS

W H E E L I N G , W . V A .



# ..SPONSOR REPORTS..

## TS...SPONSOR REPORTS...

APRIL 1947

### ALL MAJOR CIGARETTES USING SPOT

Every major cigarette company will have a national spot campaign in full bloom within 90 days. Trend toward spot in tobacco field has been quickened by Lucky Strike plans of American Tobacco Company which will pour about \$1,000,000 into local station breaks during one six-week period.

-SR-

### TOO MUCH AIR ADVERTISING?

Letters to CBS's "Time for Reason: About Radio!" (William Paley's report to the people about condition of broadcasting) indicate that one-third of program's listeners object to "too much advertising," one-quarter to singing commercials, one-sixth to repetitious and aggressive commercials. Very small percentage object to what they believe to be dishonest claims.

-SR-

### SPECIALS BOOST ALL LISTENING

When Margaret Truman brought 15,000,000 listeners to "Sunday Evening Hour" (ABC), raising its rating from 2.7 to 18, she did more than just bring them to her air debut. Walter Winchell who followed her jumped almost 4,000,000 in audience also, increasing rating from 22.6 to 26.5. "The Clock," sustaining program before Miss Truman, doubled its audience. They tuned in early to wait for President's daughter. Goes to prove that well-publicized attraction can bring dialers to any network or station and that one stellar attraction helps increase entire evening's audience.

-SR-

### FIRST FM NET

Continental Network, FM's first exclusive land-line linking of stations, had 4-station baptism on March 26 with Army Air Forces Band Symphony as attraction.

-SR-

### "SILVER THEATER" TO FEATURE RADIO NAMES

Instead of using motion picture stars for summer replacement for "Ozzie & Harriet," International Silver Company will assign leading roles to eastern radio personalities. Replacement will still be called "Silver Theater."

-SR-

### LOCAL PROMOTION UPS LISTENING 900 PER CENT

As test of what happens when something extra is added to broadcast, N. W. Ayer surveyed Jenkintown-Springfield suburb of Philadelphia, during a "Campus Quiz" originating there and aired over station WFIL. While program received 3.3 rating in Philadelphia itself, it received 30.9 in originating area where Quiz was locally promoted. As added bonus, local sponsor identification was 85.7, which is nearly tops. Sponsor is Supplee Sealtest Dairy.

-SR-

### THAT "VOX POP" DISAGREEMENT

Disagreement between Parks Johnson, owner of "Vox Pop," and Young and Rubicam, advertising agency for Lipton's tea and soups, is based upon commercials interrupting program and thus slowing down

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

pace. Program's rating has been slipping and Johnson attributed slump to commercials in wrong places. Other sponsors who have traveling shows get around "slow down" by having commercials aired from network studios so, only air audience hears it, while program continues uninterrupted for live audience. If air commercial isn't heard by live audience latter doesn't have to be pepped up all over again after it. (McCann-Erickson made tests to discover what happens when program's mood is interrupted during broadcast before deciding what to do with commercials on Ted Malone program. Result: they are picked up in New York, not at point of broadcast.)

-SR-

## BMB FINDS ITS RATINGS INFLATED

Special survey made by Al Politz for Broadcast Measurement Bureau indicates that BMB station ratings from 15 down may actually be inflated as much as 50 per cent. Average BMB rating is actually five BMB points higher than it should be, according to Politz, which means that high BMB standings are inflated proportionately very little. Station with a 93 BMB was shown to have 88 rating in Politz "true probability sample." The station with a 10 BMB was also found to be overrated 5 BMB points, which in its case was 50 per cent inflation. BMB sample produced higher ratings because voluntary returns are usually from fans who are interested in radio. BMB had check made by Politz to determine margin of error in BMB findings.

\*-SR-

## BASEBALL SPONSORS SYMPHONY

Baseball, usually on receiving end of sponsor cash, is changing its colors and itself becoming sponsor. Starting Monday, April 14, New York Yankee Baseball Club will sponsor 55 minutes of symphonic music over "New York Times" station WQXR. Yankees' President Larry McPhail states that daily broadcasts will emphasize part baseball plays in American scene.

-SR-

## NETS WON'T UNDERWRITE NRI RATING RELEASE

The four networks will not accept proposition made to them by Arthur Nielsen, which would lead to Nielsen Radio Index figures being made industry property instead of confidential as at present. Next step toward giving industry Nielsen ratings for its daily operations will come from NRI itself.

-SR-

## EMPLOYEE RELATIONS VIA TRANSCRIPTION

Sonoco Products Company of Hartsville, South Carolina, is broadcasting program called "My Town" over number of local stations. Program is unique since it's not geared to sell Sonoco products but to sell company to own employees. Program is story of typical employee family. Cast is professional and program transcribed in New York.

# here's ☆☆☆ Hennessey

...WSYR's irresistible,  
profitable—  
and *sponsorable*  
salesman



## ☆☆☆ HENNESSEY IS IRRESISTIBLE:

Sleepyheads wake up and whistle...commuters laugh away their morning fog...daybreakers from Watertown to Watkins get up on the funny side of bed when Frank Hennessey starts his sunrise shenanigans! As WSYR's skylarking *Timekeeper* of the early-morning hours, he mixes music and musings in a bright way that has brought him over 30,000 letters from listeners in six months.

## ☆☆☆ HENNESSEY IS PROFITABLE:

No microphone novice, Frank Hennessey is the airwaves bugler who reached half the G.I.'s in Central Europe via Radio Munich's 200,000 watts. Before the war, he was farm editor of WWL in New Orleans. He's an expert on the buying habits of both farm and city wage-earners. Best of all, he knows the people who hold the billion-dollar purse-strings of WSYR's

prosperous 17-county area<sup>2</sup>—and their loyal preference for his products proves it.

## ☆☆☆ HENNESSEY IS SPONSORABLE:

Listeners keep asking for more and more of Hennessey's gay patter—so WSYR has built a new 12:30-12:45 P.M. show (with a Pulse rating of 9.1) around this three-star salesman! Here's a prime buy for some market-wise advertiser. (Also, now and then, you might find a 10 or 15-minute strip available on the *Timekeeper's* morning show.) Typical of WSYR's smart day-long programming, Hennessey is the man who can wake up big Central New York State to *your* product. Better call us or Headley-Reed about him right away!

<sup>2</sup>BMB calls it 22.

**WSYR**  
SYRACUSE

570 kc. — 5000 watts

*Our 25th Year*

**NBC in Central New York**

Represented by Headley-Reed

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

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FOR BUYERS

OF BROADCAST ADVERTISING

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COVER PICTURE: Sponsors' Show Window: second of a series. These are grocery and drug advertisers on Mutual Broadcasting System.

# APPLAUSE

## TRIBUTE TO A GOOD SPORT

Radio stations, sports announcers, university athletic directors, executives of athletic clubs, over 400 strong, will pay tribute to a sponsor on April 21. The advertiser is The Atlantic Refining Company, which has underwritten broadcasts of over 2,200 football and 10,000 baseball games. The sports broadcasts have not been without their commercial results, but Atlantic has never gone beyond the bounds of good taste in its advertising copy to promote sales. That radio has decided to pay tribute to the company is worthy of applause. All the 10 station men who make up the committee under the chairmanship of Frank R. Smith of WWSW rate a solid hand. They're Edward D. Clery, WIBG; Leon Levy, WCAU; R. C. Maddux, WOR; Clair R. McCollough, Steinman Stations; William B. McGrath, WHDH; John Shepard, III, Yankee Network; E. S. Whitlock, WRNL; Col. H. C. Wilder, WSYR; and Ernest B. Loveman, WPTZ.

## WBKB LEADS IN TV PUBLIC RELATIONS

Though New York has three television stations in operation and Chicago has but one, the latter has accomplished more in achieving newspaper acceptance of the medium than the two major networks and DuMont, the three New York station operators. Every newspaper in the Windy City is carrying TV schedules right along with its radio program listings. Balaban and Katz's public relations department brought the last newspaper, *The Chicago Sun*, into line in March.

## ADVERTISING AGENCY PUBLIC SERVICE

Platt-Forbes, advertising agency, stepped out of the groove recently when it sent stations and sponsors a booklet titled *Four Billion Ears*, the result of long years of experience with news programs over hundreds of stations. It outlined, for all who would take 10 minutes off to read it, a basis for good news programming. That's public service by an advertising agency.

## GOOD FOR CHILDREN

When a commercial program has won an award there is a tendency to coast along on its award-winning. General Foods' *House of Mystery* (MBS), as produced by Olga Druce for Benton & Bowles, hasn't rested on its laurels. Week after week it's been adding to its juvenile audience until now it has reached an 8.2 Hooper rating (March 15). This program is a thriller but embodies no action that can't be explained logically and factually. The child listener is not left on a jag of suspense and excitement although he is absorbed while listening. (Station KFI in Los Angeles has joined in the "murder is not for children" thinking and shifts all gore to after 8 p.m.)

## FOREIGN-LANGUAGE LISTENERS DONATE... AND HOW

While much publicity is given networks' and big stations' raising money for polio fund, it's noteworthy that Generoso Pope's foreign-language operation, station WHOM, gathered \$10,445.87 from listeners for fund. "We used all our languages to raise this contribution," Mr. Pope remarked when he presented check to Basil O'Connor, head of National Foundation for Infantile Paralysis.

SPONSOR

# MR. SPONSOR...

*(Advertising Agency or Client)*

## TRY SENDING THIS COUPON

We've got a million dollar idea waiting for you . . . and you can have it for 3c. (Isn't that the way you say it in your ads?)

Well, anyway . . . we've got another idea that will make some sponsor as happy as Philco is with Philco Radio Time, starring Bing Crosby. Behind this idea there's a powerhouse of original experience and knowledge, plus an expert creative and producing staff. True, we can tell you a lot about what it takes to get a big league rating with a transcribed show. But this idea can be *live or transcribed* . . . makes no difference.

We'd like to tell you about it. And about our facilities for radio show production. We promise you it's worth the 3c stamp and there's no obligation.

*"Mail the coupon today."*

## BING CROSBY ENTERPRISES

9028 Sunset Blvd.  
HOLLYWOOD  
CALIFORNIA

EVERETT N. CROSBY  
Bing Crosby Enterprises  
Hollywood 46, California

Alright, tell me about your "Million Dollar Idea," live or transcribed. Remember, you said, "no obligation."

Name . . . . .

Street . . . . .

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



Remember the  
story about...



THE LION



AND THE THORN?



That story is an oldie that has come down through countless years. And it's just as true today. Whether it refers to the monarch of the jungle or to radio. It's certainly true in Washington. For if ever there was a thorn in the side of the big boys... it's WWDC. Known as the sales-result station, our call letters are showing up on more and more lists. We've got sales success stories galore. Glad to show them to you any time.

Keep your eye on

**WWDC**

IN WASHINGTON, D. C.

Coming Soon—WWDC-FM

Represented Nationally by

**FORJUE & COMPANY**



**MR. SPONSOR:**

**W. Alton Jones**

President, Cities Service Company

**A**lton Jones heads the Cities Service industrial empire, yet he never gets too far away from the fact that originally it was the radio program of the organization that removed the stock promotion taint from its operations. He was in the wings on the night in 1927 when the *Cities Service Hour*, NBC's first big network account, was broadcast for the first time. As chairman of the executive committee he believed then that a program of semi-classical music could sell a trade name and the products associated with it. Twenty years later, now president of the corporation, grown to a \$250,000,000 organization, he knows that broadcasting can do the selling job—at least he's certain that it did it for Cities Service. On the recent (February 21) 20th anniversary broadcast he once again stood in the wings happy to see his baby almost come of age.

Cities Service advertising department spends half of its \$1,500,000 annual budget in radio. And despite the fact that there has been a great deal of pressure at different times to cut down the air's percentage of the advertising dollar, Jones has never permitted the cut. The network now (77 stations) is the biggest in Cities Service history.

Jones knows that the only way to assure consumer acceptance of new products is through consistent week-by-week selling of the company's name. Today, instead of the show being called *Cities Service Hour*, it's the *Cities Service Highways in Melody* to emphasize the fact that everything that Cities Service sells is related to the highways of America.



# Pied Piper on a Platter

RUSH HUGHES ATTRACTS ST. LOUIS' MOST ENTHUSIASTIC  
AUDIENCE FOUR TIMES DAILY ON KXOK . . . . .

Here's a modern Pied Piper whose genial radio personality "pipes" listeners into KXOK . . . and customers into stores . . . every weekday at 12 noon, 1 p.m., 4 p.m., and 6 p.m. Rush Hughes' interesting, informal way of presenting latest recordings, backed up with frequent live interviews with such visiting bandsmen as Jimmy Dorsey, Count Basie, Frankie Carle and others, is a big reason why KXOK's vast audience is on the increase. *A few participation announcements are now available. Write, wire, or telephone KXOK's Sales Department or a John Blair station representative.*

Rush Hughes is just one KXOK programming high-light. Others include Weathercasts, Complete News Coverage, Safety-Courtesy Driver Campaign, and Town and Country. All these . . . *plus ABC's top network shows . . . plus a complete, well-rounded promotion program, are what make people want to listen to KXOK*

**ST. LOUIS 1, MISSOURI—BASIC ABC STATION**  
**630 KC • 5000 WATTS • FULL TIME**

*Owned and Operated by the St. Louis Star-Times*  
*For complete details, contact your John Blair representative.*

The  
Smart  
Money  
Station

for

St. Louis

1,460,347 people

is

KXLW

the  
Golden  
Circle  
Station

For Joe  
will tell you

## broadcast merchandising

The American Broadcasting Company is the only network to win three 1947 awards and a plaque from the College of the City of New York's School of Business Administration. Its promotion of Bingsday, its presentation of *Hiroshima* and its "creation" of the *Henry Morgan Show*, all were winners.

Other CCNY awards went to Kenyon and Eckhardt for its promotion of Borden's *Country Fair*, to station WFIL for its production of Abbotts Dairies' *Teen Age Time* and promotion of the Louis-Conn fight, to WGN for its commercial-spot-carrying vehicle, *Baker's Spotlight*, to Rich's Department Store for its *Radio School*, to station WGAR for its *Footlights Forum*, and to station KGFJ for two programs, *The Law Is Your Servant* and *If They Had Lived*.

"All-over station promotion" awards went to stations WNHC, KMBC and WLW. Public service promotion won for stations KTHT, KLZ and WFAA. Tributes for "commercial promotion" went to stations WFIL and KECA.

Other awards went to J. M. Mathes for *Canada Dry Sparkle Time*, to the Western NBC Network for *Name Your Music*, to station WEEI for *Sex Guidance for Youth*, to Harry S. Goodman for *Weather Forecast Jingles* and Banner & Greif for promotion of *Professor Quiz*.

Besides ABC, plaques went to Kenyon and Eckhardt and stations KGFJ, WFIL and WLW. Presentations will be made at CCNY's Third Annual Radio and Business Conference, April 22 and 23.

"So You Want To Be a Disk Jockey" is the title under which KFWB's Bill Anson is building listener interest in his platter spinings. Tryouts include reading a couple of commercials and introducing a few disks. If the listening audience likes the aspirant to disk jockey fame, he receives a two week contract from KFWB and the world from then on may be his oyster. Anson and KFWB are winning a new following with the promotion.

Mrs. Hush reaction was negative although the stunt gathered points in the rating column for *Truth or Consequences* and money for the polio fund. Listeners protested when they discovered the mystery voice was Clara Bow's. Objections were all based upon the fact that Miss Bow (Mrs. Rex Bell) had never been a talking picture star and that no one could therefore have been expected to remember or identify her

voice. This was the one bug in Ralph Edwards' second annual Hush stunt.

Esso executives and "Sky Merchant" at KWKH party. To celebrate the first anniversary of the *Esso Reporter* over Shreveport's KWKH, the Standard Oil of New Jersey and Marschalk and Pratt (Esso agency) executives turned out for a luncheon. The four-engined transport, "Sky Merchant," converted into a display room by Esso's affiliate, Atlas Tire Company, flew down to Shreveport and was used for a broadcasting studio for the anniversary party. Luncheon also served to celebrate conclusion of KWKH's dealer-contact drive during which the station distributed point-of-sale material to over 500 Esso dealers.

Sixty-nine storecasts per week are aired in 30 Baltimore Markets (Philadelphia) publicizing station WFIL. The station and its newspaper parent, the *Philadelphia Inquirer*, also furnish hourly newscasts over the public address systems in the stores.

Listeners are urged to break "bad habits" in an article by NBC's Margaret Cuthbert in *Today's Woman Magazine*, for April. Says Miss Cuthbert, "The grab-bag listener short changes herself on time, but the intelligent listener makes listening pay dividends."

Chicago knows the TV programs it wants. Station WBKB has discovered that it doesn't matter where the television receiver is located, in pub or home, the owner has his ideas on what he wants the receiver to bring him. More than 50 per cent of the Windy City set owners returned questionnaires with the "programs desired" section filled out in detail. The material is being compiled now and will be released to sponsors, agencies, and viewers.

The No. 1 citizen of Burlington, Iowa, G. B. McDermott, manager of KBUR. McDermott was so voted by the city's American Business Club and landed on the first page of the *Burlington Hawk-Eye Gazette* as a result.

Perry Como, the "Chesterfield Supper Club" singer is now a columnist, scribbling a radio feature for *Movie Play*. More work by and for his press agent.

(Please turn to page 36)

# new and renew

## New National Spot Business

SPONSOR	PRODUCT	AGENCY		PROGRAM, start, duration
American Tobacco Co.	Lucky Strike Cigarettes	Foote, Cone & Belding	Approx 950 (Incl KBS stations)	15-sec transcribed chain breaks; Apr 7; 6 wks
John H. Breck, Inc.	Hair products	Charles Sheldon	3 (IBS)	1-hr transcribed symphony; Mar 13; 13 wks
Carr-Consolidated Biscuit Co.	Bakery products	Lynn-Feldhouse	25	15-min transcribed musical show; winter-spring series 17 wks, fall series 13 wks
Colgate-Palmolive-Peet Co.	Veto deodorant	Ted Bates	300	1-min live, transcribed announcements; Mar 31; 26 wks
Doubleday & Co., Inc.	Literary Gullid	Huber Hoge	10 (15 to be added)	Transcribed program; Mar 4; 13 wks
Flotill Products, Inc.	Tomato products	Al Paul Lefton	9	5-30 min Italian language programs in 4 major markets; Mar 8; 5 wks
Garrett & Co.	Wine	Ruthrauff & Ryan	150	Transcribed announcements, station breaks; some 5-10-15-min news, music, sports programs
General Foods Corp.	Baking powder	Young & Rubicam	6	Transcribed hillbilly music; Apr 1; 39 wks
Gulf Oil Corp.	Gulfspray	Young & Rubicam	—	Transcribed series; May 21; 20 wks
Oakite Products, Inc.	Household cleanser	Calkins & Holden	15	Live announcements; about Mar 26; 10-13 wks
O'Sullivan Rubber Corp.	Rubber heels	Justin Funkhouser	104	1-min transcribed announcements; Mar 10
Park & Tilford	Tintex	Charles Storm	230	Live and transcribed announcements; Feb 24; 13 wks
Sunshine Biscuit Co.	Krispy Krackers	Newell-Emmett	67	Transcribed announcements; May 1; 13 wks
United Fruit Co.	Bananas	BBD&O	120	1-min transcribed announcements; Mar 17; 52 wks

## New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Tobacco Co.	Foote, Cone & Belding	NBC	154	Your Hit Parade; Sat 9-9:30 pm; Apr 26
American Transit Association	Owen & Chappell	MBS	47	Bulldog Drummond; Fri 9:30-10 pm; Feb 28; 52 wks (Replaces Spotlight on America)
General Mills, Inc.	Dancer-Fitzgerald-Sample	ABC	—	Famous Jury Trials; Sat 8-8:30 pm; Jun 7; 52 wks Green Hornet; Tu 7:30-8 pm; Jun 3; 52 wks
Manhattan Soap Co.	Duane Jones	NBC	36	Katie's Daughter; MTWTF 10-10:15 am; Mar 31; 52 wks
McLoughlin & Co.	Sherman & Marquette	NBC	7	Manor House Party; MTWTF 7:30-7:45 pm; Mar 1; 13 wks
Metropolitan Life Insurance Co.	Young & Rubicam	CBS	48	Eric Sevareld & The News; MTWTF 6-6:15 pm; Feb 17; 52 wks
Revere Camera Co.	Roche, Williams & Cleary	MBS	18	Jan August & Piano; Sat 5:45-6 pm; Feb 15; 52 wks
Taylor-Reed Corp.	Ruthrauff & Ryan	MBS	55	Hop Harrigan; MTWTF 5-5:15 pm; Feb 3; 52 wks

(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
Equitable Life Assurance Society	Warwick & Legler	ABC	197	This Is Your FBI; Fri 8:30-9 pm; Apr 4; 52 wks
General Foods Corp.	Benton & Bowles	NBC	76	When a Girl Marries; MTWTF 5-5:15 pm
	Young & Rubicam	NBC	87	Portia Faces Life; MTWTF 5:15-5:30 pm
General Mills, Inc.	Dancer-Fitzgerald-Sample	ABC	67 (246 eff. Sep 1, 1947)	Lone Ranger; MWF 7:30-8 pm; Jun 1; 52 wks
S. C. Johnson & Son, Inc.	Needham, Louts & Brorby	NBC	143	Fibber McGee and Molly; Tu 9:30-10 pm; 52 wks
Frank H. Lee Co.	William H. Weintraub	ABC	219	Drew Pearson; Sun 6-6:15 pm; Mar 2; 104 wks
Noxema Chemical Co.	Sullivan, Stauffer, Colwell & Bayles	CBS	145	Mayor of the Town; Sat 8:30-8:55 pm; Mar 8; 52 wks
Quaker Oats Co.	Ruthrauff & Ryan	MBS	360	Those Websters; Sun 6-6:30 pm; Mar 2; 52 wks
Ronson Art Metal Works, Inc.	Cecil & Presbrey	MBS	167	Twenty Questions; Sat 8-8:30 pm; Feb 28; 52 wks
Seeman Brothers, Inc.	William H. Weintraub	ABC	214	Monday Morning Headlines; Sun 6:15-6:30 pm; Mar 2; 65 wks
Socony Vacuum Oil Co.	Compton	NBC	132	Victor Borge Show; Mon 9:30-10 pm
Southern Cotton Oil Co.	Kenyon & Eckhardt	ABC	85	Human Side of the News; MTWTF 3:30-3:45 pm; Mar 10; 52 wks
Williamson Candy Co.	Aubrey, Moore & Wallace	MBS	300	True Detective Mysteries; Sun 4:30-5 pm; Mar 2; 52 wks

## New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM (time, start, duration)
Benrus Watch Co. Borden Co.	J. D. Tarcher Kenyon & Eckhardt	WNBT New York WNBT New York	Time signal; Fri; Mar 14; 13 wks (new) Special events, remote pickups, dramatic shows; Mar 1; In- definite (renewed)
Bulova Watch Co. Ford Motor Co.	Blow J. Walter Thompson	WNBT New York WCBS-TV New York	Time signals; MThS; Mar 6 for M-Th, Apr 5 for Sat; 13 wks Home games of Brooklyn Dodgers, sponsored alternate days; Apr 15
General Foods Corp.	Young & Rubicam Benton & Bowles Foote, Cone & Belding Benton & Bowles Young & Rubicam Foote, Cone & Belding	WCBS-TV New York WNBT New York WABD New York WNBT New York WPTZ Philadelphia	Home games of Brooklyn Dodgers, sponsored alternate days Apr 15 Juvenile Jury; Th 8-8:30 pm; Apr 3; 13 wks (new) Variety; Th 8:30-9 pm; Apr 3; 13 wks (new) Spot weather announcements Campus Hoopla; Fri 8-8:20 pm; Mar 28; 13 wks (renewed)
U. S. Rubber Co.	Campbell-Ewald	WNBT New York WPTZ Philadelphia	

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
America Dry Corp., New York	Soft drinks	Cole and Chason, New York
American Fruit Growers, Inc., Los Angeles	Fresh fruits, vegetables	Davis, Los Angeles
Ann Marie Sportswear, Inc., New York	Sportswear	Daniel E. Lewitt, New York
Associated Stationers, Oakland, Calif.	Coffee equipment, supplies	Ad Fried, Oakland
Asteroid Mfg. Co., New York	Plastic combs, brushes	Stuart Bart, New York
H. C. Baxter & Bro., Brunswick, Me.	Canned goods	James Thomas Chirurg, Boston
Bean Sprout Growers' Assn., Inc., Duluth, Minn.	Chinese food products	Melamed-Hobbs, Minneapolis
Benedict Bogeaus Productions, Hollywood	Motion pictures	J. Walter Thompson, Los Angeles, New York
Berke Bakeries, Inc.	Bakery products	L. H. Hartman, New York
Bible Institute of Los Angeles	Institutional	Broadcast, Los Angeles
Bowman Gum, Inc., Philadelphia	Chewing gum	Foote, Cone & Belding, New York
Bridgeport Brass Co., Bridgeport, Conn.	Insecticide	William Esty, New York
Bridgford Co., San Diego	Frozen foods	N. W. Ayer, Philadelphia
Cal-Co-Pack, Los Angeles	Packed vegetables	Beaumont & Hohman, Los Angeles
Casa Collina Convalescent Home, Chino, Calif.	Institutional	John F. Whitehead, Los Angeles
Cathy Lee Blouses, Inc., New York	Blouses	Daniel E. Lewitt, New York
Coast Counties Gas & Electric Co., Santa Cruz, Calif.	Gas, electricity	Knollin, San Francisco
Coast-Currie Ice Cream Co. (retail chain), Los Angeles	Ice cream	Barton A. Stebbins, Los Angeles
Crosset Co., Cincinnati	Fresh vegetables	Strauchen & McKim, Cincinnati
D. W. Davis & Co., Hartford, Conn.	Fruit products	Weisser-Richmond, Boston
Henry A. Dreer, Inc., Philadelphia	Seeds, horticultural supplies	Atkin-Kynett, Philadelphia
Enterprise Pictures, Hollywood	Motion pictures	Donahue & Coe, Hollywood
Everlast Pen Co., Inc.	Fountain pens	Lester L. Wolff, New York
Fairfield Laboratories, Inc., Plainfield, N. J.	Insecticide, vitamins, saccharin	Corbin, New York
Firestone Stores, Boston region	Firestone products	Elliot-Hornsby, Boston
First National Bank & Trust Co., New Haven	Banking	Wilson, Haight & Welch, New York; Hart- ford, Conn.
Florida Health Conservatory, Orlando, Fla.	Health resort	Walter Kaner, New York
42 Products, Ltd. (King's Men Toiletries div.), Los Angeles	Toiletries	Brisacher, Van Norden, Los Angeles
Frozen Cooked Foods, San Francisco	Handy Hostess, Sky Fare	Hofer, Dietrich & Brown, San Francisco
Frozen Food Products, Inc., New York	Frozen food cabinets, lockers, delivery trucks	Al Paul Lefton, New York
Garfield Tea Co., New York	Tea	Hixson-O'Donnell, New York
Grant Laboratories, Oakland, Calif.	Chemical products	Brisacher, Van Norden, San Francisco
William A. Greca Company, New York	Candy	Rockmore, New York
Grove Laboratories, Inc., St. Louis	Dendrant	Small & Seiffer, New York
Hampden Watch Co., Chicago	Watches	W. B. Doner, Chicago
Harvel Watch Co., New York	Watches	Roy S. Durstine, New York
Hat Corp. of America (Dobbs Hat div.), New York	Hats	Doherty, Clifford & Shenfield, New York
Hogan & Van Gelder Lumber Co., San Francisco	Lumber	George Taylor, San Francisco
Homestead Brewery, Homestead, Pa.	Beer	F. A. Ensign, Pittsburgh
Homils Watch Co., Los Angeles	Watches	Brisacher, Van Norden, Los Angeles
House of Comoy, Inc., New York	Pipes	Robert W. Orr, New York
House of Rothschild, New York	Champagne	Julius J. Rowen, New York
Edgar F. Hurff Company, Swedesboro, N. J.	Food products	Roy S. Durstine, New York
Insul Distributors, Inc., San Juan, Puerto Rico	Ranges, refrigerators	McCann-Erickson, San Juan
International Time Co., Newark, N. J.	Watches, clocks	Daniel E. Lewitt, New York
Kaiser Fleetwings, Inc.	Dishwasher	J. Walter Thompson, San Francisco
KoolVent Metal Awning Corp. of New England, Boston	Awnings	Elliot-Hornsby, Boston
Kushina, Inc., San Francisco	Men's shoes	Hofer, Dieterich & Brown, San Francisco
F. Lagomarsino & Sons, Sacramento	Seeds, bulbs, plants	Brisacher, Van Norden, San Francisco
Lanagane's, New York	Textiles	Seidel, New York
Lelsure Soap Co., Hollywood	Soap	Frank Oxarart, Los Angeles
Lektrolite Corp., New York	Cigarette lighter	Donahue & Coe, New York
Liebmann Breweries, New York	Beer	Foote, Cone & Belding, New York
Marchiony Ice Cream Corp., New York	Ice cream, suemoni, bisque tortoni	Hazard, New York
Mayfair Plastics Corp., New York	Raincoats, toys	Cayton, New York
McCoy's Wilshire, Beverly Hills, Calif.	Washable wallpapers	Atherton, Hollywood
McDaniel's Sales Agency, Oakland, Calif.	Home freezers, freezer-coolers	Ad Fried, Oakland
Melville Shoe Corp., New York	Thom McAn shoes	John A. Cairns, New York
Meritt Chemical Co., Inc., Greensboro, N. C.	Medicated powder	J. M. Hickerson, New York
Milliron's, Los Angeles	Department store	Hunter, Los Angeles
Modcraft Co., Inc., Brooklyn	Furniture, fixtures	R. T. O'Connell, New York
Moth-Proof Garment Hanger Co., Corona, L. I.	Moth-proof garment hangers	Ralph Harris, New York
National Farm Show, Inc., Chicago	Institutional	Malcolm-Howard, Chicago
Nelson-Ricks Creamery	Creamery products	Cooper & Crowe, Salt Lake City
New England Coke Co., Boston	Coke	James Thomas Chirurg, Boston
New Jersey Savings & Loan League, Newark, N. J.	Institutional	Wellman, Philadelphia
New Process Baking Co., Chicago	Bread, cake	Ollan, Chicago
Norris of Los Angeles, Los Angeles	Cookware	Shaw-LeVally, Chicago
Osthy & Barton Co., Providence	Rings	James Thomas Chirurg, Boston
Oatrex Co., New York	Tonic	Street & Finney, New York
Oxford Products Co., Cleveland	Pharmaceuticals	Russel M. Seeds, Chicago
Pluto Corp., New York	Pluto water	William von Zehle, New York
PM Newspaper, New York	Publication	Harry Hayden, New York
Post Watch Co., Inc., New York	Watches	Norman D. Waters, New York
John Robert Powers School, Pittsburgh	Charm school	F. A. Ensign, Pittsburgh
Radiron Corp., Miamisburg, Ohio	Electrical appliances	Hutzler, Dayton
Reimer Mfg. Co., Berkeley, Calif.	Automatic plant nurse	Ad Fried, Oakland
Richmond-Chase Company, San Jose, Calif.	Dried fruits	Brisacher, Van Norden, San Francisco
A. C. Roberts Packing Co., Kimberton, Pa.	Canned goods	Lamb, Smith & Keen, Philadelphia
Roosevelt Raceway, Westbury, N. Y.	Horse racing	L. H. Hartman, New York

(Continued on page 44)

● Mr. and Mrs. W. H. Snow live on their 80-acre farm in agriculture-rich McLean County, Illinois, with their daughter and two husky grandsons. Their chief business is dairying, with ten cows milked daily. They raise hay and oats for feed and had 40 acres in corn last season. Their seven brood sows produced 36 pigs for market. The 80-acre farm is valued at \$12,000, and most years they rent an additional 80 for feed growing. Mrs. Snow markets about 100 chickens every year, too, for extra cash.

The Snow family has spread over middle Illinois now, with sons or daughters raising their own families in Heyworth, Rantoul, Wenona and Bloomington.

For 20 years, the Snows have been regular WLS listeners, appreciating Dinner Bell and Farm Bulletin Board because, as Mr. Snow says, they "keep us older farmers up with the times . . . enable us to ship our livestock to Chicago at the right time." The Snows have been Prairie Farmer subscribers for 40 years.

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

Mr. and Mrs. W. H. Snow with (left) their daughter, Mrs. Mowbray.

**This is the  
W. H. SNOW Family  
of McLean County,  
Illinois**



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

# "BOSTON BLACKIE"

SPONSORED BY TIDEWATER OIL  
THRU LENNEN & MITCHELL

# 13.9

HOOPER SUMMER CITY REPORT  
JULY—SEPTEMBER, 1946

## IN MINNEAPOLIS!

Fourth highest rated program  
all days, all times, all stations!

OTHER "BLACKIE" RATINGS:

- LOUISVILLE 13.8
- NEW YORK 9.8
- YOUNGSTOWN 21.3

FLASH...NOW 16.5

OCT.—DEC.—1946  
C. E. HOOPER

# "BOSTON BLACKIE"

TRANSCRIBED HALF-HOUR - STARRING RICHARD KOLLMAR

Consistently beats all competition on stations from coast-to-coast. Based on the famous Cosmopolitan magazine stories and current Columbia pictures.  
**RADIO'S GREATEST POINT-PER-DOLLAR BUY!**

FOR LOCAL AND REGIONAL SPONSORS



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

**SPONSOR**



Drug stores play up inter-city spirit of competition by featuring the broadcast in their window displays of Listerine Tooth Paste special

# LISTERINE loves company

**Lambert Pharmacal  
airtime cast upon  
waters returns as  
toothpaste sales**

**W** week after week, month after month, the Lambert Pharmacal Company gives away more commercial time to local and national advertisers than it takes for itself on its 25-station spot program campaign via *Quiz of Two Cities*. There's nothing philanthropic about the \$350,000 gift of

time, for the operation sells more Listerine Tooth Paste than any previous advertising campaign planned by the company and its agency, Lambert and Feasley. The toothpaste has been higher up in teeth scrubbing sales than it is at present, but that was during the war when Colgate, Ipana, and Pepsodent,



When Hart, Schaffner & Marx salesmen meet Hart, Schaffner & Marx salesmen, "Quiz of Two Cities" naturally broadcasts from a clothing store

which rank one, two, three in the order named, went overseas in great quantities. Listerine stayed at home and was out-of-stock far less than its top competition, and became number two in sales. Demand overseas was for the three leaders in popularity. Listerine is doing better than it did pre-war and it expects to do better, via the Quiz and its spot operations.

Quiz of Two Cities wasn't new when Lambert moved in. Noxzema had been using it for years with a fair degree of success, but decided in early 1944 to shift

to a network program (it has *Mayor of the Town* on CBS now). Frank Mace, vp and general manager of the agency, heard about Noxzema's relinquishing territory after territory and tied up each area as Noxzema (through Ruthrauff and Ryan, their agency) dropped it. The arrangements were made with Al Buffington of Baltimore, independent producer who owns the two-city quiz idea. The buying of each market was done very quietly but in spite of the hush-hush the Ted Bates advertising agency heard about it and was able for Colgate-Palm-

olive-Peet Company to beat Lambert to a buy in a very, very choice two-city market, Minneapolis-St. Paul. It is only in the Twin Cities and in Baltimore-Washington, where the Gunther Brewing Company has been sponsoring it for nine years, that Lambert hasn't tied up the program. Now the Listerine organization has a contract which gives it the rest of the nation. There's no longer a scramble over territories.

As a program Quiz of Two Cities is no masterpiece of entertainment, but properly promoted it can be and is "the talk

All is not necessarily serious at a two-city quiz. On WTIC announcer George Bowe dusts off one contestant's card trick for a laugh



Girl Scout troops fight for the honor of their home cities at the drop of a hat. Listerine's silver dollars just add to the appeal for them





of the town." Its basis is the establishing of a rivalry between two cities and then the broadcasting of the quiz by a station in each town, with a quiz team in each city vying with one in the other city. The same set of questions is asked each team but only the air audience hears both teams' answers, each group of contestants hearing their own answers only. There are silver dollars for each winner, points for each correct answer, and a winning city each week. Up to that point it's just a good quiz formula. Actually the formula is just the beginning of the program as a sales vehicle. It's what's been done with it that makes company like Listerine. Weeks before each broadcast the teams are chosen from great local or national business, philanthropic, or civic organizations. Then these organizations promote their one-time broadcasts just as though they were their own commercial shows. If there's a house organ for the company that a team represents it gives the event a spread. When the New York, New Haven & Hartford Railroad competed there were posters (see right) in each station and many other spots. The Sweets Company of America spread themselves all over candy stores when teams of Tootsie Roll employees in New York and Chicago tilted their quiz-ical lances. When the Sealtest milk companies in Hartford, Conn., Bryant and Chapman and R. G. Miller & Sons, competed with the Sealtest group in Springfield, Mass., General Ice Cream Corporation, the milk bottles all had notices of the broadcast, the milk wagons carried signs, and throw-aways were used generously. In most cases there's no mention of Listerine on posters of competing teams, but that doesn't disturb the advertising vanity of Lambert—as long as the posters get more listeners for the program that's all that's desired. Not only isn't Lambert disturbed about the absence of Listerine mention in team promotion but there are four air plugs for the name of each team's sponsoring organization.

That the "free ride" given the organizations which have teams on the shows pays off can be seen in the programs' local Hoopers. These ratings, unlike national Hooperatings, represent three-month averages (national Hoopers are for single broadcasts). WTIC (Hartford) has a 19.9, KMOX (St. Louis) 17.7, WHAM (Rochester) 14.6, WBEN (Buffalo) 10.4, WWL (New Orleans) 12.5, and KTRH (Houston) 9.0. Ratings are latest available.

And the Hooper, according to Lambert and Feasley, is indicative of the business

being done locally by the toothpaste. The higher the Hooper the better the sales in the area covered, although it has as yet been impossible to correlate ratings and sales. One thing is clear—both Listerine Tooth Paste and *The Quiz of Two Cities* do better in smaller cities than they do in great metropolitan centers. However, the sales trend of Listerine dentrifice has always been lower in big cities than in smaller towns and according to the agency the spotting of the program has had nothing to do with this factor.

Nevertheless the present trend toward placing the program in larger local markets is on the same basis that the first stations were selected, i. e., using stations with a lot of power in cities where there is logical rivalry with other cities. The first pairs of cities selected were:

Los Angeles and San Francisco  
Hartford (Conn.) and Springfield (Mass.)  
Boston and Providence  
Buffalo and Rochester (N. Y.)  
Des Moines and Omaha  
St. Louis and its suburbs  
Dallas and Ft. Worth  
Houston and New Orleans

They all went on the air the first week of March, 1944. In August of the same year Seattle and Portland, Detroit and Cleveland, were added, and the following month Chicago and New York started two-city quizzing. In June of 1945 Atlanta and Birmingham (Alabama) found the kind of time Lambert wanted and the cities started cleaning their teeth with Listerine. More than a year went by before two other "natural rivals" with powerful transmitters had prime availabilities (good time) and Oklahoma City (WKY) is now competing with Tulsa (KVOO). Last pair of stations added to the list are WRVA (Richmond, Va.) and WBT (Charlotte, N. C.). The agency is buying as many 50,000-watt stations as they can, the eventual expectation being to cover the nation with high-spot local programming.

Just how far spot thinking has gone is indicated in the fact that in its Canadian operation Lambert is placing electric transcriptions of *The Green Hornet* on 30 stations. Besides this they are testing *Treasure Trails* on four north-of-the-border outlets. TT is a quiz program that had been sponsored by William Wrigley, Jr., Company for a new gum. Wrigley dropped it because they decided it was essential to use billboards and other visual media to familiarize the public with the appearance of a new package. Wrigley's budget in Canada being limited it wasn't possible to carry both radio and outdoor advertising. Lambert's decision on the program (to extend

# LISTEN IN!!

FRIDAY, FEB. 7

7:30-8 PM

W.T.I.C.



NEW HAVEN RAILROAD

## EMPLOYEES

### OF SPRINGFIELD AND HARTFORD

on the

*Listerine Toothpaste Radio Show*

# "THE QUIZ OF TWO CITIES"

Hear two New Haven Railroad quiz teams... each consisting of two men and two women employees... meet in verbal battle for cash prizes. The Hartford team will take the air from the studios of WTIC, the Springfield team from the Hotel Sheraton in Springfield. To participate in Listerine's popular radio program.

## FREE TICKETS

Tickets are now available... free of charge... for admission to both the Hartford and Springfield studios. For Hartford tickets apply at once to Station WTIC or to the Superintendent's Office at the New Haven Railroad Station... for Springfield tickets apply to the New Haven Railroad Trainmaster's Office or at the Hotel Sheraton. Get your tickets today!



Free tickets were a special appeal on a poster by New York, New Haven & Hartford R. R.

Turn about is the order of the day when contestants who get free air plugs buy advertising for the program

## THE YANKEE NETWORK

21 BROOKLINE AVENUE  
BOSTON 15 MASSACHUSETTS

Listen to members of the

RHODE ISLAND STATE  
NURSES' ASSOCIATION

on

"QUIZ OF TWO CITIES"

on WEAN

790 on your Radio Dial

TONIGHT—8 P. M.

Mr. Ray Krenor  
Lambert & Feasley, Inc.  
9 Rockefeller Place  
New York 20, New York

Dear Ray:

Here's one for you—the contestants

paid for their own ad! Mr. Morrill was in this afternoon and suggested that I send you this copy.

I'll be in New York around the 16th of

August. Maybe I'll see some of you if you're in town.

Sincerely,

*Winifred Pike*

Winifred Pike

or drop it) will be made some time this month (April). Lambert also has one musical program in Canada on a French-language station in Montreal.

Lambert's switch to spot broadcasting as the answer to its advertising problems was not the decision of a tyro in radio. The organization will celebrate its 20th anniversary of broadcasting on December 20 next. It started with *Intimate Hour of Music* on that date in 1927. The Lambert network history includes

Bobby Jones—NBC  
 Phillips Lord, "Country Doctor"—Blue  
 Metropolitan Opera—NBC-Blue  
 Grand Central Station—Blue-CBS  
 True Detective Mysteries—MBS  
 Billie Burke—CBS

which is something of everything but a quiz show. Before trying Billie Burke, Lambert had a spot campaign of one-minute transcriptions which reached its



Holland Engle  
 portrays feelings  
 of losing mcs

height in 1945 with 160 stations carrying the story of Listerine Tooth Paste and Tooth Powder. It couldn't continue the minute spots, the *Quiz of Two Cities*, and a network operation, so the spot announcement campaign was dropped in April 1945. Billie Burke on CBS cost, says the agency, nearly \$600,000 a year, and although the program was on for a year and a half Miss Burke didn't sell much toothpaste.

The Quiz sells only toothpaste, although during the early days of the program toothpowder advertising copy was used on the show. The latter was dropped because facts began to indicate that one-product advertising was more productive. There has been some question raised as to why the parent product, Listerine Mouth Wash, isn't air-advertised. The reason given by the sponsor and the agency is that Listerine Mouth Wash has 50 per cent of the market but the toothpaste shares 50 per cent of the market with all other pastes, but the leading three brands which account among them for the other half of the nation's dentifrice sales. Thus the product that needs the push is being given it. The mouthwash receives some of the flow of good-will that the *Quiz of Two Cities* engenders as a result of the trade name's being common to both products.

Emphasis on *Quiz of Two Cities* has enabled Lambert to hold on to more of their war-time sales increase of Listerine Tooth Paste than they had hoped to. As the three top brands became available in normal quantities in non-quiz

cities Listerine really began to slide. In Quiz cities the sales also went down, as expected, but not nearly to the extent that they tobogganed in the other territories.

When *Quiz of Two Cities* covers the nation for Lambert, both agency and client feel that sales will climb consistently, and that coverage is the aim at present. Present 25-station campaign is costing \$500,000 a year, or less than Lambert spent for Billy Burke on network. Included in this figure is the \$65,000 in prizes and gifts that are given away on the program. Announcers, mcs, and producers are paid over the AFRA scale because the agency knows that the difference between top results and just-run-of-the-mill promotion depends upon announcer, mc, and producer. Top producers for the Quiz at present are:

Stu Wilson, KHLJ, Los Angeles  
 Jim Crocker, KRLD, Dallas  
 Ted Nabors, KTRH, Houston  
 Ed Wegman, WBEN, Buffalo  
 Winifred Pike, WNAC, Boston  
 Leonard Patricelli, WTIC, Hartford

Their job is three-fold: rounding up top contestants, building interesting shows, getting publicity and promotion on each show. When a single broadcast doesn't meet the usual high standards it takes as long as four weeks to regain the lost audience. A consistently high standard of broadcasting has to be adhered to if Quiz is to do its job.

The Quiz is doing its job—in all cities but New York and Chicago, where it competes with too many "name" studio  
 (Please turn to page 38)

### Some of the outstanding Quiz sessions on the New York-Chicago Broadcasts

GENERAL DIAPER SERVICE vs. GENERAL DIAPER SERVICE  
 SAVINGS BANK ASS'N vs. SAVINGS BANK ASS'N  
 ENCYCLOPAEDIA BRITANNICA vs. BRITANNICA  
 NEW YORK FUND vs. CHICAGO FUND  
 MUTUAL BENEFIT vs. MUTUAL BENEFIT  
 EASTERN AIRLINES vs. EASTERN AIRLINES  
 BUTLER BROTHERS vs. BUTLER BROTHERS  
 OTIS ELEVATOR vs. OTIS ELEVATOR  
 CAMP FIRE GIRLS vs. CAMP FIRE GIRLS  
 N.Y. POST OFFICE vs. CHICAGO POST OFFICE  
 N.Y. STATE GUARD vs. ILLINOIS STATE GUARD  
 MARCH OF DIMES vs. MARCH OF DIMES  
 ZURICH INSURANCE CO. vs. ZURICH INSURANCE CO.  
 SOC. OF AMERICAN ENGINEERS vs. ENGINEERS  
 GREETING CARD INDUSTRY vs. GREETING CARD INDUSTRY  
 FEDERAL GRAND JURORS vs. FEDERAL GRAND JURORS  
 METROPOLITAN MUSEUM vs. CHICAGO INSTITUTE  
 FARM ASSOCIATION vs. FARMERS  
 N.Y. FIRE DEPARTMENT vs. CHICAGO FIRE DEPARTMENT  
 LOOK MAGAZINE vs. LOOK MAGAZINE  
 PAN AMERICAN AIRWAYS vs. PAN AMERICAN AIRWAYS  
 GOOD NEIGHBOR FOUNDATION vs. GOVERNMENT OFFICIALS  
 TWINS vs. TWINS  
 PHARMACEUTICAL ASS'N vs. PHARMACEUTICAL ASS'N

LANE BRYANT vs. LANE BRYANT  
 PARENT TEACHERS vs. PARENT TEACHERS  
 BARBIZON MODELS vs. BARBIZON MODELS  
 CONTINENTAL CAN vs. CONTINENTAL CAN  
 HOTEL NEW YORKER vs. STEVENS HOTEL  
 WALGREEN vs. WALGREEN  
 NORTHWEST AIRLINES vs. NORTHWEST AIRLINES  
 SPOOL COTTON COMPANY vs. SPOOL COTTON COMPANY  
 SPERRY'S vs. SPERRY'S  
 ASBESTOS INDUSTRY vs. ASBESTOS INDUSTRY  
 UNITED ARTISTS vs. UNITED ARTISTS  
 TOOTSIE ROLL vs. TOOTSIE ROLL  
 RAILWAY EXPRESS vs. RAILWAY EXPRESS  
 JUKE BOX MANUFACTURER vs. JUKE BOX MANUFACTURER  
 COMMUNITY CHEST vs. COMMUNITY CHEST  
 PLAYING CARD ASSOCIATION vs. BRIDGE CHAMPS  
 "BILLION DOLLAR BABY" vs. "UP IN CENTRAL PARK"  
 PARAMOUNT PICTURES vs. PARAMOUNT PICTURES  
 SONG HITS MAGAZINE vs. SONG HITS MAGAZINE  
 AMERICAN LEGION vs. AMERICAN LEGION  
 N.Y. ADVERTISING CLUB vs. CHICAGO AD CLUB  
 GIRL SCOUTS vs. BOY SCOUTS  
 PIN-UP GIRLS vs. PIN-UP GIRLS  
 N.Y. SAVINGS BANK ASS'N vs. CHICAGO ASSOCIATION

N.Y. DAILY NEWS vs. CHICAGO DAILY TRIBUNE  
 ILLINOIS CENTRAL vs. NEW HAVEN & HARTFORD R.R.  
 TRUE MAGAZINE vs. TRUE MAGAZINE  
 N.Y. POLICE DEPT vs. CHICAGO POLICE DEPT  
 "ANNA LUCASTA" (N.Y.) vs. "ANNA LUCASTA" (CHICAGO)  
 UNITED HOSPITAL FUND vs. UNITED HOSPITAL FUND  
 BORDEN'S vs. BORDEN'S  
 TWA vs. TWA  
 NATIONAL REALTORS vs. NATIONAL REALTORS  
 STAR DUST, INC. vs. BEAUTY WINNERS  
 TRIPLETS vs. TRIPLETS  
 CEDAR CHEST MIFRIS vs. CEDAR CHEST MIFRIS  
 "DEAR RUTH" (N.Y.) vs. "DEAR RUTH" (CHICAGO)  
 UNIVERSAL PICTURES vs. UNIVERSAL PICTURES  
 REYNOLDS METALS vs. REYNOLDS METALS  
 NAME BAND vs. NAME BAND  
 PROPELLER CLUB vs. PROPELLER CLUB  
 BELLEVUE HOSPITAL vs. GRANT HOSPITAL  
 N.Y. COLLEGE BRIDGE CHAMPS vs. CHICAGO CHAMPS  
 WOOD SECRETARIAL vs. GREGG SECRETARIAL SCHOOL  
 AMERICAN CANCER SOCIETY vs.  
 AMERICAN CANCER SOCIETY  
 AMERICAN RED CROSS vs. AMERICAN RED CROSS  
 BOTTLE GAS INDUSTRY vs. BOTTLE GAS INDUSTRY



# SELLING an INDUSTRY

## the Transit way

Trade associations, generally, haven't been too successful on the air. The Electric Companies' Advertising Program\* missed with Nelson Eddy and now have *The Hour of Charm* (CBS). The latter program, rated (February 15) 6.4, competes with *True Detective Mysteries* which has an 8.6. The American Meat Institute bought Fred Waring at a time when the meat business hadn't a great deal of public acceptance and neither did the Waring program. The latter is NBC's major contribution to better daytime programming but hasn't done too well in building an audience thus far. Its February 15 rating gives it a 5.2 against ABC's *Breakfast in Hollywood's* 7.9 which is its chief competition. The National Board of Underwriters hits 5.7 with *Crimes of Carelessness* against the New York Philharmonic's 4 and *One Man's Family's* 10.8.

The association job (selling an industry to the public) is tremendous and the temptation is to do it with a production

that lends prestige to the industry represented by the group. So such a program is planned or bought—and radio has another package to which dialers refuse to listen in worth-while numbers.

The public-service type of program

can and does do a specific job. Revere's *Exploring the Unknown* does almost as well as Hildegard against Walter Winchell, top rater of all commentators.

Even *The Doctors Talk It Over*, low show on the rating totem pole, does what American Cyanamid is trying to do with

American Transit Association members used "Spotlight" cards but riders didn't listen

Car cards now stress a mass audience show, "Bulldog Drummond," which has general appeal

it (see page 41). But they're not seeking to influence mass thinking, which is what the average trade association must do if it's to justify spending an industry's money.

Executives usually favor "prestige" instead of mass audience. It was this trend that caused the American Transit Association to buy *Spotlight on America*, a *March of Time* type of program on the Mutual Broadcasting System. It sounded good. It had the right red-carpet-and-canopy feel. It was the kind of program which would seem, to the presidents of local transit organizations, to lend stature to their public utility. It had everything but an audience pull. The rating,

\*The name under which 125 electric companies have combined to do an industry broadcasting campaign.



Two full-size trolley cars were given away in a resultless "Who Was Kilroy?" contest

Although tie-in advertising was bought by ATA members, "Spotlight" gained no listeners

after it had been on the air a month, was .8—or less than one—and after six months, on February 21 (1947), mid-season as far as broadcasting goes, the rating was 1.4.

The program was given a lot of promotion. Car cards were used by nearly all the cooperating transit lines. Since they were paying the bills, in many cases directly, the member transit corporations did everything within their power to sell the program to the people. Mutual also urged its stations to cooperate and since the sale was station-by-station, the outlets naturally worked with their local cut-in sponsors. Some of the transit organizations were owned by electric light and power companies and envelope stuffers on the program were used by these organizations.

Handling the program for the Ameri-

can Transit Association from the beginning has been David Hale Halpern of Owen and Chappell, ad agency, although he didn't sell the program to ATA—he came into the picture after Richard H. Amberg, director of public relations for ATA, had signed with Mutual. Halpern is well trained in the prestige-program school, having been general manager for Henry Souvaine, program packager, for years. Souvaine has the Metropolitan Opera for Texaco, a prestige item if there ever was one. Halpern worked hard on *Spotlight* even though he knew that prestige shows have a hex on them as far as the general public is concerned, and ATA and its members wanted to reach the men and women who travel on the street cars, buses, subways, and elevateds. He even worked with Mutual on a "Who Was Kilroy?" mass appeal stunt that landed a good deal of space in the press and created more than a ripple of interest among contest fans. The awards were two honest-to-goodness full-sized street cars. One of them went to a James J. Kilroy, who had a family of nine little Kilroys and was made to order for human interest publicity. But nothing did the program any good as far as adding listeners was concerned. Last month, February 7, for instance, *Spotlight* hit 2.4 (a high for the show) while at the same hour the boxing bouts on ABC for Gillette had a 4.9, Philip Morris' *It Pays To Be Ignorant* on CBS had a 12, and Molle's *Mystery Theatre* on NBC had a 12.9.

Best indication of what even ATA members thought of the program was that, although at one time it reached a high of 55 stations, when it signed off it had just 44. In other words, 20 per cent of the transit companies who sponsored the show locally dropped out during the run of the feature.

Yet the program wasn't bad. The State Department beamed it overseas, they liked it so much. Northwestern University asked for the scripts to use in its radio course as examples of good scripting. Two experienced *March of Time* writers pulled out all stops to make the show a success. But the audience didn't listen.

So *Spotlight on America* went the way of so many other "prestige" programs . . . to the files.

Replacing it is a Hi Brown package, *Bulldog Drummond*—the American Transit Association has decided to go after the five-and-ten-cent audience. Drummond had an average rating of 5.8 in 1946 and part of that time the show was

(Please turn to page 49)

*Tonight*  
**A STAR  
 IS BORN!**



Yes, tonight's the night for the world premiere of a star among new cost-to-cent programs—  
**SPOTLIGHT ON AMERICA!**  
 All the heartbeats, the humor, the drama of the real things that happen to REAL people!

TUNE TO **WWW**  
000 ON YOUR DIAL  
**TONIGHT at 00:00 p. m.**  
 Sponsored by the American Transit Association, and brought to you by

**YOUR COMPANY'S NAME  
 HERE**

**AD**ventures IN THE RADIO BUSINESS ...*that really pay off!*

## CHARLIE GEHRINGER TALKS!



*Charlie Gehringer with Interviewer Joe Gentile*

Month after month, we've been telling you how the smart folks at this station keep dreaming up, building up, and producing local shows that make people in the Detroit Area listen . . . and buy!

Now look what we've done.

Charlie Gehringer . . . the all-time best second sacker in baseball . . . one of the big sport names anywhere, (and for sure, in Tigertown) TALKS about baseball in his own chatty, informal way. On the air only 2 weeks as this goes to press, it's a sport show that clicks like a sharp single with the score tied!

—another reason why more advertisers look to us regarding radio . . . and save time and money doing it!

*—in the Detroit Area it's . . .*

5,000 Watts  
at 800 kc.  
Day and Night

# CKLW

*Union Guardian Bldg., Detroit 26*

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

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

## What Advertising Agencies and Radio Advertisers **THINK ABOUT**

Station representatives range from "supersalesmen" to "order takers" for the industry and their stations. Being middlemen they fall heir to all the abuse that stations, advertisers, and their agencies heap upon them despite the fact that the reason for the reps' insufficiency may be station and agency lack of cooperation. They have never received the respect that's due the segment of the broadcasting business that has set standards for the fastest-growing commercial end of radio, national spot broadcasting. Back 15 years ago when station representation as a business was an idea in the minds of a few men like Scott Howe Bowen and Ed Petry, buying time on local outlets was beset with trials and tribulations. Handling a regional campaign for a product that had spotty distribution was well-nigh impossible.

For some years now station representation has been an established field, one in which both individuals and networks are engaged. Having grown into a multiple-million-dollar business, it has both aggressive and lazy organizations. Like all of radio during the past five years, it has traveled on the gravy train. It includes a number of firms that have drifted along with the tide and a number that, despite the gravy train, have done and are doing a solid job. Some of the small firms are rated by agencies as doing a fine job and some of the bigger groups aren't rated at all. Just as size seems to be no factor in service rendered just so does the age of rep firms seem to have no bearing upon the respect in which they are held. A firm that isn't out of three-quarter pants is rated on the exact same high level as one of the pioneers.

What is thought of the field and the firms that make it up by the organizations that station representatives serve is the basis of a survey being conducted

currently throughout the nation by SPONSOR for the broadcast advertising business.

First segment surveyed was the advertising agencies, the section of the business with which station representatives work most. They voted 100 per cent (of the returned questionnaires) that station representatives "as a group perform a useful function for advertising agencies." Their usefulness to the stations they represent was okayed by 84.2 per cent of the questionnaires and 73.7 per cent of the agencies stated that they believed that the station representatives do an industry job. The one division of direct usefulness which was questioned by the agencies was the station representatives' work with sponsors.\* Only 42 per cent agreed that reps could perform effectively in this

\*This is natural since the respondents were ad-agency executives and want information channeled through them.

### What Agencies Want (in order of rated importance)

- Time availabilities
- 
- Program availabilities
- 
- Market information
- 
- Station merchandising data
- 
- Coverage information
- 
- Product competition  
(in marketing area)
- 
- Prompt servicing
- 
- Kept promises
- 
- Trend reports
- 
- Complete follow-through

field and even some of these hedged with a "maybe" or "indirectly."

Almost universally the agencies agreed that station representatives were invaluable when they came forth with needed station time and program availabilities. In answering the second question in the survey, "What is a station representative's most useful function to you?", the agencies stated—"availabilities—and quickly." Speed is a timebuyer's fetish. When he needs station availabilities, as Lillian Selb of Foote, Cone and Belding did recently for a six-week intensive spot campaign for Lucky Strike, the facts must be delivered at once. Miss Selb had to buy choice spots on a short-time basis on 950 stations, an almost impossible undertaking without well-organized station representation. The campaign required 10 nighttime and six daytime 15-second station breaks. While in many cases Miss Selb had to go direct to stations for information, because the total number of stations with representation in the U. S. A. does not total 950, the representatives were able to deliver a good part of the information even before the agency request reached them (due to the industry grapevine).

Agencies were asked if they had specific criticisms of station representation. Seventy-four per cent had, 16 per cent had none, and 10 per cent were undecided on the subject. However, most of the respondents stated definitely that their criticisms were not of the entire profession, but of that part of it which to their way of thinking just didn't do their job.

Most criticism fell into patterns familiar to every field of salesmanship:

- "too many order-takers"
- "not fully informed"
- "put selling before service"
- "too much selling of stations and not enough of radio"

# STATION REPRESENTATIVES

"insufficient background"  
"phone-call salesmanship"  
"inadequately informed about coverage"  
"too much 'verbal' information"

Agency men testified that there was plenty of difference between station representatives. Sixty-three per cent checked the fact that all reps definitely were not the same. Sixteen per cent stated that they were the same, but two-thirds of this 16 per cent qualified this by adding: "except for three or four reps." One excluded "representatives who have the same men sell both newspaper space and radio time."

Comments made in this section of the survey included:

"some are alert while some have telephitis"  
"some have the nerve to question why we buy their competition"  
"some service us, some are just too lazy"  
"some are back quickly with the information requested"

Fourteen of the firms in the field were rated among the top service organizations in one section of the questionnaire answers. Several replies indicated that while they were naming the "best," they did not want it to mean that these were the only good representatives.

Accepting the role of business advisers to the station representative industry, the agencies asked them to:

"give complete information"  
"educate stations on merchandising"  
"stop handling too many stations"  
"give more specific information"  
"do a comprehensive selling job in person"  
"improve methods of presenting data"  
"become a student of the business"  
"publish a book showing vital station data"  
"give new agency men a lift with client and station information"

Several timebuyers admitted that part of the station representative job is educating account executives at agencies since "many of our account men do not take 'education' gracefully from us." Here again the timebuyers stressed the

fact that the station representatives who do this part of their job "satisfactorily, keep us advised about what they tell our account men. If they don't we find ourselves at cross purposes in serving clients."

General impression gained from the reports made by agencies was that station representatives are doing a job, a darned good and essential job in the broadcasting industry. They want sponsor servicing done through the agencies because they feel that the advertiser himself is ill-equipped to evaluate the station information presented by representatives. Agencies want and need speed in obtaining requested information about outlets but they don't want the speed to interfere with the facts delivered. They want station representatives to be able to "guarantee availabilities," feeling that some representatives offer "prime spots" despite the fact that they know they won't be able to deliver them when contract-signing time arrives.

Even as agencies gripe they realize that in many cases the station representative's inability to deliver requested information on time can be traced to lack of cooperation at the station itself. There are two sides to this story. The stations contend that a great many agencies request availabilities before they are certain that the sponsor is really interested in a spot campaign. "They request every station availability within a split second," stated one station manager, "when they simply want the information in order to present a campaign to a sponsor who hasn't the slightest idea of going into radio. They scream for split-second service so often that when they really need it we don't believe them."

The feeling at sponsors' offices varies on the subject of station representatives' contacting them directly. The bigger advertisers, who have men assigned to radio advertising, feel that direct contact with station reps keeps their men in-

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## Advertising Agency Station Representative Gripes

(in order of advertising agency rating)

Questioning of agency's judgment in station selection

Non-delivery of promised availabilities

Incomplete information

Passing the buck to stations

Lack of information about client problems

Telephonitis

Time wasting

Lack of information once account is placed

Holes in presentations

"I have the client in my pocket" selling

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# open letter to FREE & PETERS

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31 March 1947

Dear Colonel:

It's generally the outfit that comes out on top of a survey that hastens to publicize the findings. We're the exception to the rule.

Your January 1947 survey of the trade paper reading preferences of advertisers and agency executives deserves a hand. The fact that over 1000 replies were tabulated speaks well for the simplicity of the questionnaire and importance of the sample.

SPONSOR didn't show up first, or second, or even third. But here's the fact that stopped us. Of the first 10 trade magazines listed some were 50 years or older. None was less than 11 years old...except one. The single exception was SPONSOR. And SPONSOR was exactly two issues old.

We caught wind of the results when we called on KFAB, Omaha. Promotion chief Harold Roll said, "Quite a coincidence that you dropped in now. I've got two surveys on my desk bearing on SPONSOR. We've just finished one of our own and you didn't do badly at all. But it's this early-January F&P job that flabbergasts us. Here you fellows were just starting publication and you register 1198 points."\*

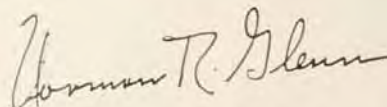
(Note: We didn't realize it at the time, Colonel, but when we checked your breakdown later we discovered SPONSOR ahead of four of the long-time favorites in one or more categories.)

Then Roll asked, "If SPONSOR showed so well among advertisers and agencies when it was still in diapers, what's the score now that you're veritable greybeards?"

That's our problem, Colonel F&P. Here we're crowding our seventh issue and we don't know. Please, Sir, would you mind making another survey?

Sincerely,

SPONSOR PUBLICATIONS Inc.



Publisher

Norman R. Glenn/ac

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\* Besides SPONSOR, two other 100 per cent broadcast publications appeared in the first 10. SPONSOR (then two issues old) garnered 34 per cent as many points as A, 63 per cent as many as B.



## Metal company tries selling through education

Educational programs usually have enough trouble trying to sell an expanding mental horizon without carrying a commercial advertising burden as well. Public service programs often wind up with no listeners and so very little public service in the true sense of the word. Revere Copper and Brass, in buying what had been rated as the outstanding educational program of its time, *The Human Adventure*, stepped into the never-never land of radio, sponsorship of an out-and-out educational program, created by a university (University of Chicago).

Actually Revere wasn't taking so big a chance as it appeared on the surface. *The Human Adventure*, as a sustaining program, had been hailed as a new approach to the informational broadcast. The program was being produced by Sherman H. Dryer who was responsible for the University of Chicago's *Round Table* on NBC, another educational-but-not-stuffy program. If any educational show could produce for a sponsor, *Adventure* seemed to be that vehicle, as Revere took over.

It started off with a blare of publicity trumpets on the fourth of July, 1945. The advertising and educational worlds paid tribute to Revere and its agency, St. Georges & Keyes, for this venture into advertising via education. For a while everything went well. But then there came a pull toward further popularization of the program against



Sparking along with the better REVERE METALS . . .

of titanium and magnesium alloys, as well as steel alloys. Even as *Exploring the Unknown* on the Mutual Network every Sunday evening 9:30-10:30 p.m. EST.

**REVERE**  
COPPER AND BRASS INCORPORATED



All Revere Saturday Evening Post full page advertising invites listening

# Revere Explores the Unknown



Booklets carry the story of programs into thousands of homes that pay 10c each or \$1 for 13

HOW MUCH SHOULD WE PASS ON TO OUR CHILDREN? Now for the first time, parents can apply most of the answers to what we give to our children and how much we are influenced by what our parents were — or did. Herodotus is one of life's most interesting topics.



## "SANDHOG"

The Story of Tunnel Building

STARRING

### BRIAN DONLEVY

### TONIGHT

9:00 to 9:30 p. m.

## WOR

"EXPLORING THE UNKNOWN"

Revere Copper and Brass Incorporated



## MIRIAM HOPKINS

STARRING IN

### HEREDITY

The Miracle of You

### TONIGHT

9:00 to 9:30 p. m.

## WOR

"EXPLORING THE UNKNOWN"

Revere Copper and Brass Incorporated

One-column "Exploring the Unknown" ads give stars top billing despite fact that the program is not a vehicle for names but education

resistance by the university staff. Sherman Dryer is said to have sided with the sponsor and his agency in making the programs more and more entertaining for the mass audience. Finally the diverse pulls came to a breaking point. Officially the reason for the break was that the agency desired that the program be produced in New York where they could have closer supervision of the show. The University executives felt that they couldn't properly supervise the program if it were produced in New York. And so Revere ceased to sponsor *The Human Adventure*. In its place the agency and Sherman Dryer built a program with the basic appeal of *Adventure* and called it *Exploring the Unknown*. Dryer parted from the University of Chicago and came to New York to become an independent program producer—what is called within the profession a package producer. He explains his going with the new program to New York as being motivated not entirely by the agency's wish to have the program produced in the East but also by a desire to go into the producing business on his own. It was his feeling that if a package producer was to be successful, New York was a market he should cultivate. He now functions as Sherman H. Dryer Productions.

When Revere ceases to sponsor *Exploring* in June of this year it won't be because the show hasn't done its job, it'll be because the new market that Revere was shooting at when they undertook the sponsorship of *The Human Adventure* just doesn't exist. The great "new housing" expansion hasn't happened. Industrial growth which was counted upon to use up millions of tons of Revere Copper and Brass products just isn't. Instead, Revere's business development has been more in the line of their Rome Manufacturing Company division which manufactures Revere copper-clad stainless steel ware. That is far oversold at present. Since Revere Ware is sold 100 per cent to the housewives of the nation, the company is going to shift to a daytime program addressed to the American housewife.

Revere did reach both a cross-section and an upper-bracket audience with *Exploring the Unknown*. When they first offered *Exploring the Unknown* pamphlets they pulled

\$6,000 for the first series of 13 pamphlets and 5,000 dimes for the specific booklet offered on the broadcast. Since that time 250,000 booklets have been sold. They are published by *Science Illustrated* on a deal in which that McGraw-Hill publication assumes the printing costs and collects the profits, if any, from their sale. Revere wanted a give-away on the program yet didn't want to invest any additional money, so when *Science Illustrated* came up with the proposition they okayed it. One broadcast a month is a *Science Illustrated* lead or cover story and *Exploring the Unknown* receives credit usually in a box in the story. McGraw-Hill features the programs in which its cover story is used in ads on the radio pages of newspapers throughout the nation. Its field men also play up the program in their promotion work. Fact is that McGraw-Hill treats the program as though it were its own. Their public relations organization (the publicity division of Newell-Emmett advertising agency) works closely with the sponsor's agency. Both are now striving to find that new sponsor for the series.

Director Dryer has built, in *Exploring*, what he believes to be the ideal informative program. It's comparatively inexpensive, costing less than \$1,000 a point (the program costs \$4,500; the February 15 rating was 4.8). The program isn't aimed at the head alone, as, according to Dryer, most documentaries are. His tests of results from ordinary documentaries prove that the heads of the mass of listeners can be reached only via their hearts. So *Exploring the Unknown* is always entertainment—always appeals to the emotions. At the same time the factual side is never slighted. Never is a truth shaded in order to make a dramatic point. The play exists for the sake of its subject. No fact is glamorized at the expense of scientific truth. All the tricks of radio and the theater are used to give the program more attention value but no dramatic or literary license is taken for entertainment purposes. No story, no matter how good, is permitted to interfere with the program's dedication to the cause of science.

In handling an educational program Dryer feels that it's essential that fan mail be watched most carefully. Since reaching the average listener rather than the seeker after education is the objective of the program, mail reaction is an audience thermometer of importance. Dryer also uses a

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## BILL STERN

STARRING IN

### "THE LAST GOAL"

### TONIGHT

9:00 to 9:30 p. m.

## WOR

"EXPLORING THE UNKNOWN"

Revere Copper and Brass Incorporated



## ADOLPHE MENJOU

STARRING IN

### "SHALL I MARRY THE GIRL?"

### TONIGHT

9:00 to 9:30 p. m.

## WOR

"EXPLORING THE UNKNOWN"

Revere Copper and Brass Incorporated



When a listener makes a grand slam and wins the works she usually permits exhibition of all her awards at her local grocer's—and poses too

# Bread and Cake Story

**from Happy  
Wonder Bakers  
to GRAND SLAM—  
two decades of  
air selling**

**T**wo decades of network broadcasting and literally over a million spot announcements and spot programs, yet Continental Baking Company is still (it feels) without an ideal vehicle to sell Wonder Bread and Hostess Cakes.

That doesn't mean that Continental feels that its 20 years of broadcasting have been wasted. Far from it, what started as an offshoot of the Ward Baking Company in 1925 with a gross of \$62,500,000 is now the greatest independent baking corporation in the nation with a gross of well over \$100,000,000, and is completely divorced of Ward. (M. Lee Marshall, now chairman of the board of Continental, headed a group that bought out Ward's interest in 1927.) Radio has delivered dollar for dollar along with newspapers and the air's percentage of the advertising dollar has con-

SUNDAY NIGHT SEPT. 6<sup>TH</sup>

ALL STAR CAST WOR 75 ACTORS  
ONE FULL HOUR . . . 9 to 10 P. M.

LISTEN IN

# THE GREAT M'COY

AND his

## WONDER SHOW

present that drama of virtue  
triumphant over oriental treachery

### THE RELIEF OF LUCKNOW

OR JESSIE BROWN

Relive the terrifying Sepoy rebellion in 1857. Witness the perfidy of the cruel Rajah of Bithoor . . . the fanatical rebels at their devilish work of blowing up the British fort . . . the heart-warming heroism of a Scotch lassie . . . the overwhelming finale with 100 Scotch bag pipers to the rescue

20,000 BRITISH DRAGOONS  
AGAINST 50,000 MADDENED HINDOOS

Sponsored by the HAPPY WONDER BAKERS

Theatrical melodramas were revived for a WOR (New York)-WGN (Chicago) Wonder Bread series. Orson Welles appeared as show's impresario, The Great McCoy.



Little Jack Little sold bread for only 12 weeks

sistently increased until now 42 per cent of each ad-dollar goes for broadcasting. That means in 1947, \$1,260,000 will be spent by Continental for daytime spots on 125 stations and *Grand Slam* on a 47-station CBS chain.

The \$1,260,000 represents a cent and a quarter of each dollar's worth of Continental bread and cake sales. Of the rest of the \$3,000,000 advertising budget, which in all is 3 per cent of sales, 40 per cent goes for newspaper and 18 per cent for outdoor advertising.

With all this money to spend it would seem that the agencies handling the ac-

count would have come up with the "perfect" program. From 1926 to 1937 Batten, Barton, Durstine and Osborn had the account. Then it moved to Benton and Bowles, where it stayed until 1940, when it shifted to Ted Bates. (Actually the number of shifts the account has made is misleading. Ted Bates broke into the business writing copy for Continental at B.B.D.&O., and became account executive while at that agency. He took the account with him to B. & B. and moved it again when he set up his own agency.)

Thinking about how to sell bread via

Sylvia Sidney, then a stage star, was an added attraction on "Pretty Kitty Kelly" Roscoe Turner starred in "Sky Blazers" until he crashed





with a quartet, Happy Wonder Bakers. Back in 1928 every sponsor wanted a quartet and an orchestra. *Happy Wonder Bakers* sold bread. The boys (Phil Dewey, Frank Luther, Jack Parker, Will Donaldson) quarteted from April 27, 1928, until May 5, 1934, the first three years on NBC, the rest on CBS. With their white hats and aprons they were as much a part of the Continental Baking Company as Wonder Bread itself.

Then came the first change—Little Jack Little, a piano player with a whispering voice who had developed a real following out in St. Louis for DX fans (DX stood for distant stations and dialers loved to pick up distant stations in those days). He started on February 13, 1934, and checked out May 4, 1934. Following Little Jack Little Continental tried for something different. They were sold on reaching bread sales through the youngsters and bought *Renfrew of the Mounted*, an adventure strip which although addressed to juveniles was scripted so that mom and dad would not chase sister and brother away from the dials. They rode with *Renfrew* for a year and then discovered the CBS daytime study *Daytime Activities*, a four-volume research project which proved to advertisers for the first time that women weren't down in the cellar or in the kitchen all day long but did plenty of dialing. The study—Continental refers to it as a Procter and Gamble

the air was continuing all during this period (from 1926 on). After some hit-or-miss testing, B.B.D. & O. finally came up



"Renfrew" had a high juvenile audience but Continental found youngsters don't buy bread

Robert Walker and Mary Mason plus displays couldn't save "Maudie's Diary" from failure

**RIDE RENFREW WITH THE MOUNTED OF THE MOUNTED**

Use the best advantage of the broadcast to the large and wide in home plans. Play it safe—continuously.

FREE GIFTS from time to time.

**Tune in WABC 6:45**

THIS IS THE WAY



Hurrah For The Wonder Bakers!  
Yo-Ho Yo-Ho Yo-Ho

**YO-HO YO-HO YO-HO YO-HO**  
(HURRAH FOR THE WONDER BAKERS)

**JACK HALEY and the "WONDER BAKERS"**



Haley with Virginia Verrill wasn't a wonder salesman tho he hosted "Yo-Ho Yo-Ho Yo-Ho, Hurrah for the Wonder Bakers"



"Belcher's Children" reached housewives and celebrated their 10 year Wonder Breeding (Ten year booklet above right)

**NOW** a new kind of radio program!

# "GRAND SLAM"

TUNE IN-  
CBS Network  
at 11:30 A.M.  
MONDAY through  
FRIDAY

MUSIC! LAUGHS! PRIZES FOR LISTENERS!

PRESENTED BY  
**WONDER BREAD AND  
HOSTESS CUP CAKES**



Window cards a-plenty were used to introduce Continental's audience-participation program

survey but actually it was used by CBS on a number of prospects—bought *Pretty Kitty Kelly* and kept it going for three and a half years. Results really amazed them, for daytime radio was new commercially. During the PPK period they also sponsored (at night) a variety show with Jack Haley, and *Sky Blazers*, an adventure series slanted at youngsters. Continental business was increasing solidly all the while. *Sky Blazers* would have been a top-selling show, points out Cedric Seaman, vp in charge of sales, if Colonel Roscoe Turner, the flying star of the program, hadn't crashed an airplane and landed in the hospital. The promotion was all set to go into high gear when Turner missed that three-point landing so the program never actually had a chance.

However, later research uncovered for Continental that juvenile shows are okay to sell things that youngsters use personally but for general products they create an erratic sales curve. When a premium offer is current—up shoot the sales. When the offer is over sales may continue high until someone comes up with another premium, then the young fry run right off after the new premium. And they found from experience that juvenile shows are invitations to premium wars, and that was costly not only to Continental but to the entire baking industry. Industry-wide agreement within the last few years has eliminated premium wars but at one time Continental found itself giving away Ford cars (seven of them) in a Los Angeles contest war.

They tried nighttime radio once more with *Marriage Club* (September 7, 1940–August 31, 1941) following *Kitty Kelly* and then exited from and stayed out of the after-6 p.m. field. It was during this latter period (after 1941) that Continental began to discover spot radio. They had



The bouncy singing Irene Beasley of the thirties is the glamorous "tall girl" model (left) and an ace mc for Continental's "Grand Slam"

previously used some spots to bolster their network shows but it was around this time that spot began to be an important part of their merchandising. Spot usage had been difficult to control in the past, proof of broadcast and other related information being tough to obtain, but station representation was becoming general and men like Ed Petry (who last month celebrated his 15th year in business) were setting standards which made spot an integral part of a broadcasting campaign.

Continental's first real taste of spot however was in 1936. It had a special sales problem in New York and Chicago and wanted to "bowl them over" in these two great markets. Arthur Pryor (now

B.B.D. & O. vp) came up with an idea of doing a series of old-fashioned melodramas in full costume at Carnegie Hall. They did 14 of them (a few from Chicago also) and piped the program to WOR, New York, and WGN, Chicago.

The gamut ran from *East Lynne* to *Uncle Tom's Cabin* and the entire series was titled *The Great McCoy and His Wonder Show*. For most of the run McCoy was none other than Orson Welles in his first (despite all other claims) starring broadcast series. The program cost a lot of money for a two-station operation. Besides Welles it had Rita Johnson (now MGM star), Jack Smart (now *The Fat Man*), Clayton Collyer (now *Superman*), Frank Readick (*The Shadow*), and a



Irene Beasley's love of giving away awards makes "Grand Slam" grand for Wonder Bakers

Small (1-column) ads play up the "You can win prizes" appeal with a light humorous touch

number of other "costly" actors of the day—Adelaide Klein, Georgia Backus, Ned Wever, John McIntyre, Lee Patrick, Jeanette Nolan, and Effie Palmer.

The show was broadcast for an hour and Continental Baking retailers filled Carnegie Hall to the rafters. The program played Bridgeport, Conn., for one night and jammed the Lyric Theater there also. It tied the bread outlets right into the promotion through ticket give-aways and the audiences cheered the burlesque commercials that for example had a baby crying in the audience soothed with a piece of that fine Wonder Bread. This was one of the few early broadcasts where the commercial had to be learned verbatim (it was impossible to pick up a baby doll and give it a piece of bread and follow a script at the same time).

Continental executives have never forgotten what the availability of a Carnegie Hall load of tickets did in good will for Wonder Bread and one of their requirements for an "ideal" show is that it must be able to travel so that plenty of territories can see it and plenty of tickets be given away. *The Great McCoy* also proved what spot broadcasts could do for Continental and one of their pet shows today is *Janice Grey*, the daytime serial that has won so much notice and so many awards over WTOP, Washington, D. C.

Following *Marriage Club*, Continental started its continuous series of daytime shows. The first was *Maudie's Diary* (August 14, 1941–September 24, 1942), the first program produced for Continental by the new Ted Bates advertising agency. It hit a low for Wonder Bread

(Please turn to page 33)



**NOW-** a new kind of radio program!



**"GRAND-SLAM"**

**MUSIC! LAUGHS!**  
**PRIZES FOR LISTENERS!**

Tune in CBS Network  
at 11:30 A. M., Monday through Friday

Presented by  
**WONDER BREAD**  
**HOSTESS CUP CAKES**



## MR. SPONSOR ASKS :

"Local and national spot business increased \$22,000,000 in 1946. Network business increased \$3,000,000. Is this an indication that network billing is approaching a saturation point?"

Charles E. Hires, Jr.  
President  
Charles E. Hires Co.

### The Picked Panel answers:



Network billing has not approached the saturation point for a very good reason. There's no national advertising medium that can approach the low cost or the effective-

ness of a network program, if it is done properly with the problems involved carefully analyzed and worked out in advance.

I think that the four networks will eventually get together and sell their medium with the above facts in mind. There has been a tendency in the past to compete with one another for the same business. Yet there are many, many advertisers who could make profitable use of network advertising that are not in this medium. When they realize the values that are inherent in broadcasting there will be more than enough business to fill the option time available on the four networks.

Programing and ideas are important factors in the use of our medium, and as long as there are as many people who are as bright as I know them to be in this industry, there will never be a dearth of these two necessities. It is a matter of reaching the right people with the right use of the medium, and, as our selling develops to the stage where we become more factual and where we plan properly for correct use of our medium, more and more advertisers are going to discover radio and how effective it can be. With this knowledge the use of national network radio can only do one thing— increase to limits that have not yet been approached.

There is another reason why network appropriations should increase. Every day that goes by without a major strike

of any importance means that we are that much nearer to competitive selling of all kinds of products. This situation must be met with advertising that will do a selling job, and the national advertiser right now is thinking in these terms and is making his plans accordingly.

You can gather from these remarks, I am sure, the faith and belief that I have in this medium. My experience goes back over a number of years in all forms of advertising, and I can truthfully say that I have never been associated with a more vital form of advertising. With the development of television and FM broadcasting a matter of time only, the future is certainly bright for the radio industry.

Z. C. BARNES  
Vp in charge of sales  
Mutual Broadcasting System, Inc.



Your question implies a corollary between the increase in national and spot business and the increase in network business which might well tend to be misleading. For

instance, there are several reasons behind the seemingly-large spot business figures. Today, many more national and local advertisers are becoming increasingly conscious of the use of radio. Where some of them once sent out material only for the presses, they now send out transcriptions as well.

The increase in the spot business is also due in large part to the increasing number of new stations on the air. This increase in the actual number of stations broadcasting would not be reflected for some time in the network sales picture in any case. Furthermore, spot rates on local

stations have increased percentage-wise more than network rates.

There's no doubt that local and national spots do a good selling job if properly handled. But I don't think that network billing has hit the saturation point yet. Network business will probably again pick up whatever impetus it has lost as soon as there is a readjustment of talent costs and manufacturing problems. There are still whole classifications of network time which haven't been tapped on all four networks. And not until full use of the time available on all networks is made could one really begin to think about billing being saturated.

HARRY TRENNER  
Vp in charge of radio  
William H. Weintraub & Company



With approximately sixty-eight hours of network time available for sale on the four major networks, the saturation point in network billing is still far from being ap-

proached.

On NBC, a network too often characterized as being "sold out," there are at present eight hours of network time for sale. Some of these open time periods are on Saturday morning and afternoon, but then it wasn't so long ago that Saturday evening and Sunday afternoon just "couldn't be sold." There is no open time period on any network during which there isn't at least one person available for listening in two-thirds of the radio homes surveyed by C. E. Hooper.

All four networks have been adding new stations in order to give advertisers more intensive coverage of important markets. Until most advertisers are using full networks and present available time periods are occupied, the saturation



point in network billing will not have been reached.

When compared to local and national spot, the increase in network business has not been as great. From a network standpoint, there just hasn't been as much time to sell. With the addition of over 120 new stations throughout the country in the past year, there has been a large amount of prime time available on a local and spot basis.

Taking everything into consideration, it seems reasonable to assume that the growth in local, spot, and network business will continue for some time to come.

HARRY C. KOPF

Vp

National Broadcasting Company



When a medium is confined by such arbitrary boundaries as the hours in the day there must eventually, of course, be a limit to the amount of business it can carry. However,

the fact that network billing in 1946 increased only \$3,000,000, when local and national spot revenues spiraled, does not mean that network radio has yet approached its ceiling.

The facts are these: The four major networks have roughly, during each week, a total of 240 hours of "network optional" time, i. e., time relinquished by local affiliated stations for network programs. Only about 60 per cent of this time is sold, as of the first week in February 1947. Should *all* of the remaining sustaining hours be sold at some time in the future, network revenue could conceivably increase 50-60 million dollars *without any increase in advertising rates.*

Network radio stands practically alone among all media as the one which has not appreciably increased rates during the past year. The weekly magazines, for example, although they suffered a decline in number of advertising pages during 1946, broke through at the finish with a 23 per cent increase in revenue. Had the networks raised rates in the same proportion, revenue in 1946 would have increased not \$3,000,000 but \$44,000,000!

How soon network radio billing even approaches the saturation point depends on many factors, not the least of which are the continued full production of consumer goods and the emergence of a full-fledged buyer's market.

FRED THROWER

Vp in charge of sales

American Broadcasting Company

# Tintinnabulation \*

## in Indianapolis

**A Tire Dealer . . .** increased service sales 250% with programs and announcements on WFBM!

**A Restaurant . . .** set an all-time high weekly gross . . . using programs and announcements on WFBM!

**A Pet Shop Owner** increased his gross business 25% with programs and announcements on WFBM!

**A Piano Retailer** using announcements, secured enough piano rebuilding orders to keep his factory busy for three years! . . . with a six-week campaign on WFBM!



Local WFBM radio advertisers, checking results at the cash register, find TINTINNABULATION . . . RINGING BELLS!

December-January Hooper Index shows WFBM again FIRST IN INDIANAPOLIS in over-all listening!

Reach this responsive audience . . . Get in on the **bell ringing** in Indianapolis . . . Contact a Katz representative about WFBM availabilities!



# WFBM

**BASIC AFFILIATE: Columbia Broadcasting System**

**Represented Nationally by The Katz Agency**

## MARCH: INSURANCE

The Tower Health Exercises (January 27, 1925) from the Metropolitan Life Insurance Tower in New York are the first programs of record sponsored by an insurance company, and when the program went network two months later the chimes of the tower and physical health director Arthur Bagley's smiling early morning banter (6:45-7:45 a.m.) became part of living throughout a great part of America.

For 10 years ('til April 20, 1935) Bagley and his get-up-with-a-smile-and-exercise routine were part of radio. During this period a number of other insurance companies took a fling at broadcasting, but the Metropolitan was the most consistent user of time. Program

ideas for insurance companies changed during the years. Early morning exercises were found by doctors not to be healthful for everyone and spot announcements and entertainment programs took the place of exercises.

During the war, insurance advertising in all forms was reduced to a minimum due to the government insurance campaign for the boys in service. At the conclusion of the war insurance companies began to take stock and nearly all the great organizations in the field either came to the air or have plans for broadcast advertising. Prudential, which carried its *Family Hour* (CBS) right through the war, added a second show, *Jack Berch* (NBC), to its schedule. Equitable Life Assurance continued sponsoring *This*

*Is Your FBI*, although it was carrying its maximum number of policies in a number of states. John Hancock bought a prestige program, *Boston Symphony*, although it also was not seeking new policy holders to any great extent. Hospital plans began to consider radio as the ideal way of making people conscious of the need for group hospital insurance, and accident and fire insurance companies began to filter into the field. With the growth of savings bank insurance plans in many states, the regular insurance organizations are finding it more and more important to tell their story to the people. As many as five mutual life insurance companies are considering the medium as this report goes to press.

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
<i>Blue Cross Hospital Plan, Inc., Utica, N. Y.</i>	Moser & Cotins, Utica	Group hospital plan insurance	—	Live spots, 3 stations
<i>Equitable Life Assurance Society of the United States, New York</i>	Warwick & Legler, New York	Insurance	<i>This Is Your FBI</i> (ABC), Fri 8:30-9 pm	—
<i>John Hancock Mutual Life Insurance Co., Boston</i>	BBD&O, Boston	Insurance	<i>Boston Symphony</i> (ABC), Fri 8:30-9 pm	—
<i>Illinois Commercial Men's Assn., Chicago</i>	L. W. Ramsey, Chicago	Insurance	Live 15-min talks, Sun 10:15-10:30 pm, WBBM (Chicago)	—
<i>Metropolitan Life Insurance Co., New York</i>	Young & Rubicam, New York	Insurance	<i>Eric Sevareid-News</i> (CBS), MTWTF 6-6:15 pm, 48 stations <i>Fact Finder</i> (CBS), MTWTF 7:45-8 am pst, Pacific Coast network <i>Morning News Roundup</i> , TTS 8-8:15 am, WCBS (N. Y.) Live newscasts, 16 stations; live 15-min talks, 9 Pacific stations; recorded musical clock shows, 3 stations; live music shows, 2 stations	Live spots, breaks, 20 stations
<i>Mutual Benefit Health &amp; Accident Assn., Omaha</i>	Arthur Meyerhoff, Chicago	Health, accident insurance	<i>Gabriel Heatter Show</i> (MBS), Sun 10-10:30 pm <i>Newsreel Theatre</i> , MTWTF 6-7 am, daily 11-12 pm, Sun 7-8 am, WHN (N. Y.)	—
<i>National Board of Fire Underwriters, New York</i>	MacFarland, Aveyard, New York	Capital stock fire insurance	<i>Crimes of Carelessness</i> (MBS), Sun 3:30-4 pm	—
<i>Prudential Insurance Co. of America, Newark</i>	Benton & Bowles, New York	Insurance	<i>Jack Berch Show</i> (NBC), MTWTF 11:30-11:45 am <i>Prudential Family Hour</i> (CBS), Sun 5-5:30 pm	—
<i>Superior Agencies, New York</i>	A. Lewis King, New York	Columbian Insurance	<i>Prairie Stars</i> , MTWTF 10:30-10:45 pm, WOV (N. Y.) 4 recorded music shows, WMCA (N. Y.)	Live spots, WMCA (N. Y.)

(Continued from page 29)

and Continental's belief in daylight hours almost wavered. But right when they were feeling lowest, Stewart, Dougall and Associates delivered a survey for the baking industry which indicated that 86 per cent of all bread was bought by women. Continental then realized that it wasn't the daytime broadcasting that was wrong but *Maudie's Diary*. *Maudie* just wasn't geared to housewives so they bought a show with a proved record, *Bachelor's Children*. The program delivered the audience that Continental wanted and, with copy properly slanted to women, it sold. The show hadn't been on for Wonder Bread and Hostess Cakes very long before the Ted Bates agency made a survey (1943) which showed 19 per cent more users of Wonder Bread among frequent listeners to the program than among non-listeners.

The percentage doubtless went up later, for the program had the loyal following which means sales if the product is one that is bought by listeners, and women, as indicated before, buy the bread. A recent survey (1947) indicated that not only do women buy bread but 55 per cent is bought by women over 16 years of age—the daytime serial listeners.

Continental stuck by *Bachelor's Children* for four years (til September 17, 1946) when once again they changed their minds. This time they were sold a package by Irene Beasley, who has been in radio almost as long as Continental (she started on a local Memphis station in 1928). Bease, as she's called, has been peddling ideas for years. Her present package she calls *Grand Slam*. The program is audience participation plus—the plus being that the home audience can participate to the same extent—and win as much—as the studio audience. Such home participation is missing from most quiz shows. The home audience sends in five-part questions. Each question is likened to a trick in bridge from which the program title, *Grand Slam*, is lifted. The correct answer for each trick wins a prize but the correct answers for all five mean a grand slam and the works as far as prizes go. If on the other hand all five questions are missed the listener who sent in the five-part question gets a grand slam and the works. Grand slams occur in the program about twice a week, and they're listed in the arm for it. When a listener wins there's usually a tie-up with her bread source (grocer generally) and

(Please turn to page 39)

1947

# WAVE

## WINS 14th ANNUAL

# VARIETY

## AWARD

### for Responsibility to the Community

With pride and gratitude, WAVE acknowledges its citation in *Variety's* 1946 Showmanagement Review. . . .

" . . . Louisville, pride of Old Kaintuck . . . emerged from 1946 with a broadened viewpoint and a better radio station. Commercial hotshot WAVE diverted some energy to local enlightenment, came up with some winners. At the height of the railway walkout last spring, WAVE took cream time (9:30 p. m.), got labor, management and government partisans to thrash it out before a mike. Four days later WAVE repeated with a well-balanced panel on the President's drastic proposals for labor regulation. Teen-agers meantime said their say in a continuing series called "Juvenile Round Table," tackling hot ones like "Socialized Medicine," "The Atom Bomb," and "Juvenile Delinquency." Topping these and other good deeds, WAVE took a deep breath, celebrated United Nations Week by importing from the Museum of Modern Art in New York an exhibit of paintings by Soviet schoolkids. Hundreds saw the pictures, went away with a warm one-worldly feeling that Russian kids were not much different from our own. For courageous showmanagement in the Bourbon belt, salutations to WAVE from *Variety*."

To *Variety* as to the public we serve, WAVE pledges a continuation of Responsible Showmanagement . . . with 1946 set as our minimum standard.

## LOUISVILLE'S

# WAVE

NBC AFFILIATE

5000 WATTS . 970 KC

FREE & PETERS, INC.,

NATIONAL REPRESENTATIVES





## JON HACKETT

*recognized sports aithority where the tall competition grows.* The McCoy to the Experts, "Our Boy" to Iowa Fandom, Idol of Iowa's Youngsters. Thirteen years reporting Sports of All Sorts. Two daily sportscasts (one presently available). First sportscaster (nationally and locally) to ban betting odds quotes on his programs. Just completed great basketball season for New Utica, Des Moines. Jon Hackett now at his merchandisable best. Next play-by-play commercial availability: Saturday baseball. Will provide platter, talk or presentation. Name it.

**KRNT** *has the personalities in Des Moines!*

# K R N T

*A Cowles Station*  
**DES MOINES, IOWA**  
Represented by the Katz Agency

# Commercial review

## YANDT'S SPORT SLANTS

Radio Station KGVO, Missoula, Montana, Monday through Saturday, 6:30-6:35 p.m. mst

**PROGRAM:** This is a simple commentary by the owner of a men's clothing store who has built himself the reputation of being an outstanding sports authority in Montana. He has a typical sports voice with just the right dem, dose, and dese quality. He balances national news with local features so that everyone in Missoula and around that city is kept abreast of what's what in sports just by following Max Yandt.

**COMMERCIAL:** It'd be better if Yandt didn't handle his own commercial, but since he does it in the same patois as the rest of the broadcast it doesn't seem too out-of-place. He sells a number of specific items and talks as though he knows his products. Program is 13 years old and Yandt spends 95 per cent of his advertising budget on it.

**TIME:** Six-thirty is an hour at which most men in the area are home—and they listen to Yandt. A local news show precedes the five minutes and that's okay too.

**PROMOTION:** Yandt personally contacts all sports organizations and schools and that's enough to make his emporium known throughout the area he serves. During the war he sent a regular printed letter to all the Missoula boys in service to keep them up-to-the-minute on what was going on back home in local sports. It carried the exact flavor of his broadcast.

**CREDITS:** Don Weston who produces the program also writes the script which means that he knows local and national sports. The commercials by Charles Vick are clothes-wise.

## THE BARRY WOOD SHOW

(a Ziv transcribed production)

Radio Station WNBC, New York, Monday-Wednesday-Friday, 7:45-8 p.m. est

**PROGRAM:** Barry Wood has seldom sounded better than he does on this series. He's smooth both as mc and as singing star of the production. The young lady on the show, Margaret Whiting, is just as easy on the ears as Wood, and Hank Sylvern's orchestra with the Melody Maids make up a musical session that is as good as any program of its kind on the air. Nobody pushes for effects on the presentation and the result is 15 minutes

of real entertainment. Production is top drawer and the selection of the musical numbers has just the correct nostalgic touch for the girls and the over-forties.

**COMMERCIAL:** On most syndicated programs the platters make it necessary to get in the advertising at the sign-on and sign-off. Ziv has handled this so that the commercials are spotted after Barry Wood's first number and before his last, which is good program building. On the WNBC airing, Elgin-American Compacts are the sponsors and they handle their copy in such a way that it seems as though Barry Wood himself were endorsing the Elgin-American line. It's productive.

**TIME:** Since gift compacts are sold to men as well as women the 7:45-8 p.m. time is well selected. It's the last quarter-hour of station time and right before the usual NBC top-rating block of shows. It's an ideal slot for anyone's money.

**PROMOTION:** Jewelers and other compact outlets in metropolitan New York have played up the Barry Wood-Margaret Whiting combination in window displays, but since Elgin-American has different programs in different areas no great promotional push has been put behind any individual market.

**CREDITS:** Jeanne Harrison does an easy job of directing this singing 15 minutes, with Hank Sylvern worrying about the musical arrangements. Wordage is put together by Ziv staff writers. All work together to build a solid package.

## JOANNE TAYLOR

Radio Station KMBC, Kansas City, Missouri, Monday through Saturday, 9-9:15 a. m. cst

**PROGRAM:** John Taylor's Department Store has developed a formula in this fashion broadcast which is the closest to painless that any direct selling show has yet come up with. The program is the story of Joanne Taylor, fashion counselor at the store, and how she helps customers over shopping jams. Product selling is worked into the continuity naturally, without obvious selling. Miss Taylor and two helpers do a pleasant easy-to-listen-to job. The only direct store credits are the opening and closing. Since everything in the program happens at the store, it's not necessary to shout JOHN TAYLOR'S.

**COMMERCIAL:** The entire 15 minutes are commercial and yet none of it seems commercial. Special sales features are

worked into the continuity. The listener being, in theory, backstage at the department store doesn't resent price tags and detailing of special offerings, she expects it. The program is approaching its 14th year, which is a record of some kind for continuous sponsorship by a department store.

**TIME:** Nine a.m. would seem a little early in the East for a department store broadcast since the stores that have tried it in New York have found that that time didn't pull. In Kansas City it's okay. Apparently they listen earlier in the Middle West.

**PROMOTION:** Building the program around Joanne Taylor permits store-wide promotion of the program. Program also is featured in store black-and-white advertising and is so integrated into operations that it's as much a part of store promotion as its show windows.

**CREDITS:** Both the store's advertising department and the station's program department work on this daily broadcast. Both rate deep bows for a smooth handling of a difficult job, direct selling for a department store.

#### SCHOOLEBRITIES

Radio Station WING, Dayton, Ohio, Saturday, 10:30-11 a.m. est

**PROGRAM:** Most teen-age shows are obviously produced by adults and even the best of the jive talkers are no more part of the sloppy sox brigade than Walter Winchell. *Schoolebrities* is refreshingly different. Obviously it's a kid-run variety show. They don't use double-talk (most juveniles don't) and while they're not great performers, they're real. The orchestra gets off-tune every so often and the singers miss a beat now and again, but it's all spontaneous. They're as serious as a network sponsor speaking on his opening-night broadcast. *Schoolebrities* has a little of everything and most of it's fun. It even has its own keyhole snooper, who forgoes the bedroom details. There's an interview spot, and a number of big name performers have been interviewed on the show. It's been an experience for the interviewees as well as the young question-thrower. The show is definitely not for carping adults who want perfection. It's for the juniors who want to be themselves while listening.

**COMMERCIAL:** When the youngsters handle the sales talks themselves they're okay. The only part of the show that tends to talk down is the adult announcer's selling for Baynham Shoe Store. The line of shoes, however, is what the gang wants so that offsets, in a way, any negative effect of the down-talking spieler. The Baynham catch line, "the store where you're a guest before you're a customer," is good but it's definitely not teen-age.

**TIME:** The segment of the audience to

whom this show is addressed is at home when the show is broadcast. There's another teen-age show right before it, *Soda-Set Time*, which is good block programming. It also comes right before the NBC *Teentimers' Club* (11 a.m. est) on another station which is also good timing.

**PROMOTION:** Wingsters, a Junior Achievement Company, sponsored by station WING, run the show and make certain that everyone at school and in Dayton knows about the operation. They sold 200 shares of stock (out of 400) in 24 hours when they (55 of them) got together for the enterprise. Stock cost 50c a share. School papers run regular stories

and WING has used billboards, newspapers, and window displays to sell the program. Actual sale of time to Baynham Shoe was made by a Wingster and the commission on the time sale is paid to the organization. It's a big job for all concerned and Wingsters have won scholarships and plenty of attention for themselves and the show through their air jobs.

**CREDITS:** Wingster staff members, who are paid at the rate of 35c a week, and department heads of the group (sound, musical director, etc.) who are paid 70c, write, produce, and act on the program. No one is given a big build-up.

*NOW... for the first time*

1

single station

W H W L

gives all 890,000 people in the rich

Wilkes-Barre—Scranton Anthracite

area primary clear channel reception.

*and HOW they listen!*

Ask FORJOE why 51 advertisers have already scheduled 52 week campaigns on the unique Anthracite area 1000 Watts(D) 730 KC. outlet. There's a good reason!

Making the best  
even better!



Now—along with  
"The Texas Rangers"

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

**The Texas Rangers**

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

**MR. SPONSOR!**

How is  
your show  
doing  
at the  
cash register?

**FEATURED**  
**RADIO PROGRAMS INC.**  
247 Park Ave., New York 17  
WICKERSHAM 2-2700

## BROADCAST MERCHANDISING

(Continued from page 8)

"Superman" has received 22 awards, most of them for juvenile daytime strip's campaign against racial discrimination and prejudice.

Although New York is not a suburb of Charlotte, North Carolina, news of the fact that WBT's Kurt Webster was responsible for turning an old tune, *Heartaches*, into the number one song in America was hot enough to rate a three-column spread on page one of the *New York World-Telegram*. Webster, who is yclept "Night Mayor" on the Charlotte station, has been receiving more publicity than Ted Weems, who made the record on which Webster re-discovered *Heartaches*.

The New York Congressman Sol Bloom recently celebrated his 77th birthday with Bill Herson on WRC's *Coffee with Congress*, which NBC pipes to the nation. During the coffee chat Bloom offered to send free copies of George Washington's *110 Rules of Civility* to listeners. In two days he received 5,000 requests and actually ordered 50,000 to satisfy the flood of requests. Bloom hadn't thought that anyone cared about civility any more.

Chiquita Banana still doesn't mention its sponsor. New series, with new lyrics, on 117 stations tells all about spotted bananas but not a word about United Fruit Company. UFC only pays the bills.

The national spotlight was turned on station WMBD, Peoria, Ill., when the station consented to act as receiving agent for information on the murder of George P. McNear, Jr. McNear's death brought reward offers headed by the \$25,000 of the Toledo, Peoria and Western Railroad (his company). The station took a firm editorial stand on the murder and became the focal point in the search for McNear's killer. As such, it was included in all newspaper reports on the rewards and the progress toward finding the guilty man.

Television Institute is industry's first post-color decision convention. Second annual seminar devoted to a check-up of where TV is going will be held at the Commodore Hotel in New York, April 14 and 15. All factors of television are cooperating to use this meeting to speed action on black and white development.

Paul Lavalle establishes music award

While normally it's the network or sponsor who donates the cash for a scholarship, this time the conductor of the show, *Highways in Melody*, has put his own money on the line. The scholarship carries with it a cash payment of \$1,500 (in three equal annual payments) and the

opportunity of appearing as soloist in a program under the Lavalle baton. The National Federation of Music Clubs will administer the scholarship.

Amateur sports are high in planning of Station KNOE (Monroe, La.). Its program, *Sports Page of the Air*, is making year-round outstanding-player awards in the field of high school baseball, basketball, and football. *Sports Page* is also sponsoring an "open amateur golf tournament" for golfers in Northeast Louisiana.

Philadelphia's Little Theater groups are the target of special promotion by KYW. Objective is to increase the local radio talent roster and at the same time sell the members of the groups, who actually run into thousands, on the Westinghouse outlet's being "their" station.

Health hints instead of commercials are the promotional basis of all of the Metropolitan Life Insurance national spot broadcasts. They've now added that approach to their selling on *Eric Sevareid and the News* (CBS). Selling insurance by spreading health education has paid off for Metropolitan for years.

ABC Morgan promotion backfires in some states. The clever miniature streamer headed "WARNING—THIS MAN IS AFTER CROSBY" and illustrated with a typical "wanted" photograph of Henry Morgan created a lot of comment but in a number of states the police authorities apparently felt it was too convincing and prohibited further distribution.

Chicago's Family Almanac is now WGN's. The book of facts formerly published by the *Chicago Daily News* will from now on be published by the Colonel Robert R. McCormick station under the title *WGN Family Almanac and Yearbook* and sold at \$1.

Five-room house and \$1,000 are the first prize in a *Terry and the Pirates* (ABC) contest.

KFAB "blank panel" car cards have enabled it to revolve promotion of its programs at a minimum of cost and a maximum of effectiveness. Station has all its cards printed with a blank panel and then imprints the panel. Idea keeps the station identification high and enables them to obtain the maximum flexibility in program promotion.

The birds, bees and flowers are embossed on the cover of WEEI's latest promotion piece. There's not a word on the pure white cover of the folder but the trade catches on quickly that the bbf trio refers to sex and the Boston station's iconoclastic broadcast series of youth sex education. Program won a CCNY award and a *Variety* plaque. Sex on the air in Boston is news.

new enterprise (television, radio, and motion picture consultants). Your new magazine looks terrific to me, and in my travels about the countryside I see it in every radio station and agency, or at least it seems that way.

RICHARD W. HUBBELL

Richard W. Hubbell and Associates

In your March issue, on page 32, under your monthly tabulation of advertising by categories, *Cosmetic and Beauty Products*, you have made an error in your reference to the Campana Sales Company's radio program entitled *Solitaire Time* on the NBC Network. In your reference to this program you state that the agency is Hanley, Hicks & Montgomery of Chicago. The Campana Sales Company of Batavia, Illinois, has several advertising agencies, and it just happens that we are the advertising agency for the *Solitaire Time* program on NBC which is mentioned in your listing.

I. W. CLEMENTS

President

The Clements Company, Inc.

So far we have had eight inquiries about our news program (*Journal of the Air*) which SPONSOR reviewed in its March issue. The Board of Directors of the Rochester Savings Bank were more than delighted with their program.

Their Advertising Director told me that in one week the program gets more favorable comment than their previous series did in the two and a half years it was on the air.

WILLIAM J. ADAMS

Program Director  
Station WHEC

As a young and expanding advertising agency, we feel the consultation of trade publications, particularly such a vehicle as SPONSOR, is of primary importance.

VAL COLE

Val Cole Advertising Agency

We thought it (SPONSOR's article on the Schwerin testing of the *RCA Show*) by far the clearest exposition given to this type of research and I wanted you to know how I felt about it.

Incidentally, although we still are not certain that we can claim any real significance for the fact, it is never-the-less interesting to note that the latest RCA Hooper rating is 8.5, the highest this Sunday afternoon show has ever hit.

H. M. BEVILLE, JR.

Director of Research

National Broadcasting Company

# BMI Pin-up Sheet

## Hit Tunes for April

(On Records)

### ANOTHER NIGHT LIKE THIS (Marks)

Dick Haymes—Dec. 23731 • Desi Arnaz—Vic. 20-2052 • Hal Derwin—Cap. 336  
Herb Kern-Lloyd Sloop—Tempo 984 • Hal Winters-Jose Morand—Apollo 1034  
Don Alfredo—Pan-Amer. 076 • Larry Douglas—Sig. 15085  
Tommy Tucker—Col. 37339

### BEST MAN, THE (Vanguard)

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

### FOR SENTIMENTAL REASONS (Duchess)

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

### ILLUSION (Pamora)

Hal Winters-Jose Morand—Apollo 1034 • Don Jose—Gotham 3003  
Xavier Cugat—Col. 37319 • Bobby Doyle—Sig.\*

### IT MIGHT HAVE BEEN A DIFFERENT STORY (Campbell-Pargie)

Tex Beneke—Vic. 20-2123 • Hal Derwin—Cap. 377 • Buddy Clark—Col. 37302

### IT TAKES TIME (London)

Benny Goodman—Cap. 376 • Louis Armstrong—Vic. 20-2228 • Doris Day—Col.\*  
Guy Lombardo—Dec.\*

### MANAGUA, NICARAGUA (Encore)

Freddy Martin—Vic. 20-2026 • Guy Lombardo—Dec. 23782  
Kay Kyser—Col. 37214 • Gordon Trio—Sonora 3032 • Julie Conway—Sig. 15086  
Two Ton Baker—Mercury 5016 • Dick Peterson—Enterprise 251  
Jose Curbelo—Vic. 20-9015

### MISIRLOU (Colonial)

Jan August—Diamond 2009 • Herbie Fields—Vic. 20-2138  
Skitch Henderson—Cap. 351 • Nicholas Matthey—Dec. 25045  
Frank Knight—Standard 5010 • Jose Morand—Dec. 50005  
David Rose—MGM 30007

### MY ADOBE HACIENDA (Peer)

Billy Williams—Vic. 20-2150 • Jack McLean—Coast 8001  
Coffman Sisters—Ent. 147 • Esquire Trio—Rhapsody 102 • Hammondais—Mars 1037  
Eddy Howard—Maj. 1117 • Russ Morgan-Kenny Baker—Dec. 23846  
Bobby Trux Trio—Mercury 305

### OPEN THE DOOR, RICHARD (Duchess)

Three Flames—Col. 37268 • Count Basie—Vic. 20-2127 • Jack McVea—B & W 792  
Pied Pipers—Cap. 369 • Bill Samuels—Mercury 8029 • Dusty Fletcher—Nat. 4012  
Merry Macs—Maj. 1112 • Sid Catlett—Manor 1058 • Hot Lips Page—Apollo 1041  
Brown-Grimes—Sig. 1006 • Louis Jordan—Dec. 23841 • Dick Peterson—Ent. 253  
Charioteers—Col. 37240

### THAT'S HOW MUCH I LOVE YOU (Vogue)

Bing Crosby—Dec. 23840 • Frank Sinatra—Col. 37231 • Louis Prima—Maj. 2107  
Eddy Arnold—Vic. 20-1948 • Alvino Rey—Cap. 363 • Wally Fowler—Merc. 6031  
Fred Kirby—Sonora 7023 • Red Foley—Dec. 46028

### UNLESS IT CAN HAPPEN WITH YOU (Stevens)

Three Suns—Vic. 20-2197 • Frankie Carle—Col. 37311 • Lawrence Welk—Dec.\*  
Blue Barron—MGM\* • Johnny Long—Sig.\* • Mr. & Mrs. Andy Russell—Cap.\*  
The Starlighters—Mercury\*

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

Vaughn Monroe—Vic. 20-2095 • Frankie Carle—Col. 37222  
Monica Lewis—Sig. 15068 • George Towne—Sonora 2002  
Billy Butterfield—Cap. 371 • Blue Barron—M-G-M 10005

### YES, YES, HONEY (Chelsea)

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

\*Soon to be released

## BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

NEW YORK

CHICAGO

HOLLYWOOD

**"IBCing you" . . . in INDIANAPOLIS**

## They're Storming the Door for "The Dixie Four"

Four palefaces from the land of corn pone are taking Hoosierland by storm. They're "The Dixie Four" and their close harmony is keeping Hoosiers close to "1070 on the dial" twice daily, Monday through Friday, 6:45 to 7 A.M. and 12:30 to 12:45 P.M. In addition, their "solid sending" has them booked solid for personal appearances every night in the week. Check your John Blair Man on "The Dixie Four." Ask him, too, about the wealth of sure-selling, live talent shows offered by WIBC. HE knows.

JOHN BLAIR & COMPANY • NATIONAL REPRESENTATIVES

**WIBC** 1070 KC  
5000 WATTS  
BASIC MUTUAL

**The INDIANAPOLIS NEWS Station**

Get More for Your Money in Eastern Iowa



get **BOTH** on . . .



Get your Katz representative's story of WMTland's rich "twin markets"

. . . and get on **WMT!**

Member Mid-States Group

**LISTERINE LOVES COMPANY**

(Continued from page 16)

broadcasts to draw a top audience. Then, too, the rivalry between New York and Chicago has to be synthetic, there being very little real competition between the two populations. Time availabilities on both WOR (New York) and WGN (Chicago) are generally not good, the present time slot being 3-3:30 p.m. est, a period during which no broadcast attains much of an audience. There has, however, been a tremendous amount of promotion in these cities (more in Chicago than New York) with the promotion making up for the less-than-satisfactory show rating. What can be done to hypo the WOR-WGN program is a major Lambert project at present.

But in spite of low rating for this particular *Quiz of Two Cities*, when the Good Neighbor Foundation took over the show for a broadcast and offered (in New York alone) a free "Golden Rule" ruler, with a Good Neighbor motto on it, they pulled mail from 10 states and distributed over 500,000 rulers.

Although Lambert is an A. C. Nielsen Drug Index subscriber the company doesn't feel that the figures which Nielsen delivers are as accurate city-by-city as they are nationally, because in many areas Listerine is sold in greater quantities in groceries than it is in regular drug outlets. Therefore they aren't able to pin down, dollar by dollar, the sales productiveness of each broadcast. They do not expect the sales in any individual city in which a *Quiz* originates to carry the cost of the show in that city. They view each originating city as the focal point of a merchandising wheel, not the total, or even the dominant portion, of the market to which the cost of the show should be charged. They always keep in mind that although *Quiz of Two Cities* is a local program the combination of all the *Quiz* airings is aimed at selling Listerine Tooth Paste to America.

The *Quiz* doesn't entirely run itself. Ray Kremer, radio director of the agency, takes a turn around the country every so often to check up on the program and to work with local producers.

While most other sponsors, networks, and agencies are worrying about even giving credits in return for give-aways on their programs, Listerine gives away the program. Yet it sells Listerine Tooth Paste, which is what the air is supposed to be doing for Lambert Pharmaceutical Company. The more air time they give away the more toothpaste they sell.

**SPONSOR**



## BREAD AND CAKE PARTY

(Continued from page 33)

the awards are on exhibit at the store. The listener-winner usually has her picture taken at the store (page 25) and business for the storekeeper goes up for a week (longer if the prizes are on exhibit for any length of time). Bread sales go up for about three days and some of the increase is held for a considerable length of time. The retailer good-will continues almost indefinitely, for the merchant naturally feels that after that he's something more than a stop on a baker's route.

Bease has developed a good mc manner and the show zips along. Mail entries average about 28,000 a week—have hit as high as 58,000. Store tie-ins, truck posters, newspaper advertisements (page 29), and spot announcements are used to merchandise the program. The spots sell the product as well as the program. Idea is that they have to pay their own freight in sales but they can use *Grand Slam* as an attention-getter.

The feeling at Continental is that *Grand Slam* is their best use of radio in the last two decades but that it still isn't the "perfection" that they're seeking. They know that the copy appeal pulls almost as well on their 125-station one-minute spot campaign. They're getting direct listener reaction to their campaigning through a sales crew project which sends 20 crews of four women each into tough sales areas. These crews not only sell Wonder Bread and Hostess Cakes but they sell the radio program as well. Door-to-door selling is expensive but it brings amazing results. Follow-up surveys indicate that in some areas 50 per cent of the women contacted by the crews become regular Wonder Bread users and most of them *Grand Slam* listeners. It takes 20 weeks for each door-to-door project to "cover" an average town.

At one time Continental thought of a cook book of their own as an air promotion but upon checking found that women generally prefer standard cook books like *Boston*, *Fanny Farmer*, *Settlement*, or *White House*. They'll send in for the recipe collections but after the first touch of curiosity they just don't use cook books produced by food manufacturers.

Continental's frequent change of programs is explained in two ways by the agency and the executives of the baking

organization. First they claim that since bread is a daily purchase on the part of most families all you can do is make them sample the product. If they don't like it they don't like it, and that's that. The job of the program is first to get its listeners to sample the product and then simply to remind them that they liked Wonder Bread, so they'll buy it when bread shopping. That means that after a while all who listen to the program have sampled the product and the program becomes a reminder vehicle, not an actual sales-building tool. It's time then, says one faction, to change your program.

Another group doesn't strive to explain away their rapid change of shows by any "using up listeners" explanation. They state that with 86 bakeries and two flour mills and a personnel of over 13,000, half of whom are route men (driver-salesmen), naturally programs are actively criticized by employees. When the complaints reach executives often enough and when the executives grow tired of the program something has to happen—and does—to the program.

All admit that the "perfect" program might overcome these defects by traveling around to all of Continental's markets. Thus it would become identified with each area and there would be less tendency on the part of anyone to think of the program as a home office production—a swivel-chair creation.

The broadcasting of the program from each territory is almost a must, for despite all 86 bakeries' being 100 per cent Continental-owned they are actually a combine of practically autonomous operations. Wonder Bread and Hostess Cakes represent 95 per cent of their dollar sales volume, but each bakery has its own president—and he's boss of all he surveys.

For M. Lee Marshall it's been a long trek since he, in 1915, became vice president of Campbell Baking Company, a Continental predecessor, and its 10 bakeries.

He knows that in the bread business there's no sitting back and waiting—unless you want some other bread name to take over. There's too little difference in good breads to take chances.

That's why the Continental advertising campaign is always in a state of flux—and why they'll always be looking for the "perfect" program. There's a \$100,000,000 business to protect.



**MR. SPONSOR!**

**How is  
your show  
doing  
at the  
cash register?**

**FEATURED  
RADIO PROGRAMS INC.  
247 Park Ave., New York 17  
WICKERSHAM 2-2700**

**MR. SPONSOR!**

**How is  
your show  
doing  
at the  
cash register?**

**FEATURED  
RADIO PROGRAMS INC.  
247 Park Ave., New York 17  
WICKERSHAM 2-2700**



AIM FOR  
THE RICH  
SAN DIEGO  
MARKET



**KYOR**  
250 WATTS

★

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

**1130** ON THE  
DIAL

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

## REVERE EXPLORES

(Continued from page 24)

variation of the Schwerin and Lazarsfeld-Stanton program-analyzing techniques. He plays recordings of his shows for studio audiences and without gadgets gets their reactions.

He's his own competition in producing educational shows. That's because he feels that the present lack of competition in the field makes for lower standards than are present with commercial entertainment offerings. Continuity is such a vital factor in building an audience that it must be present in all programing. Since most educational presentations are documentary in approach, the link between their broadcasts is tenuous, not nearly strong enough to hold and build audiences. *Exploring the Unknown* started with a 1.6 and built to a 6 at its height in the 32 nationally rated Hooper cities. Outside the urban centers, it has hit as high as 15 in a city Hooperating. Week-by-week broadcast of a science story framed in the same format, with plenty of emotional appeal and name stars, is what is responsible for its gradual steady growth. The network (Mutual) kept the program on the air during last summer's hiatus in sponsorship (9 weeks) so as not to break listener loyalty.

Revere has obtained, dollar for dollar, value from its sponsorship. It has gathered an audience ready and actually anxious to hear advertising tales of advances in the field of metallurgy. There have been schools that have given credits to students who followed the broadcasts and passed examinations on the subjects covered. Disks of the show are often played by industrial and financial organizations for sales conferences and executive meetings. Science clubs frequently hold meetings based upon a single broadcast of *Exploring the Unknown*. Individual broadcasts have had favorable reactions for Revere sometimes as long as six months after they were aired, because major expenditures for housing, either new or remodeling, aren't made at the spur of the listening moment.

The program started on 123 stations and is now heard over 328, the present "full" Mutual network. It's gathering an audience for itself that is interested in science and information. Proof of this is that the subscription coupon on the back of the pamphlets sent out by *Science Illustrated* for the program brings in 6 per cent returns in subscriptions to the magazine. Subscription efforts are

(Please turn to page 47)

## WNAX Offers a Sure-Fire Way TO SELL!

FOR example, let's take a gander at a recent experience of home furnishers, Ginsberg's Inc., of Sioux City, Iowa. On Tuesday, January 21, this firm ran a 1-minute announcement on WNAX relative to receiving a new shipment of washing machines. And here's what Ginsberg manager, Bernard T. Kalis, reports:

"Imagine my surprise upon returning from lunch the day following this announcement to have our stock control clerk frantically begging us to stop whatever advertising we were using for these washers. With this one Tuesday morning announcement, at a cost of only \$10.20, and through no other media than WNAX, we had sold the amazing number of 37 washing machines at \$119.95 a piece."

Thank you, Mr. Kalis. We wish we could promise every WNAX advertiser a \$4,438.15 sale from each \$10.20 announcement he used . . . but we can promise that WNAX has the knack of giving its listeners the kind of programs they want . . . and that means sales for WNAX advertisers.

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



**WNAX**  
A Cowles Station  
SIOUX CITY • YANKTON

# The rating touches bottom



## But "The Doctors Talk It Over" delivers

They laughed when the after-dinner speaker, talking about shows and ratings, referred to Lederle Laboratories' *The Doctors Talk It Over*. When the snickers died down, an advertising agency executive remarked, "The program must have something. It's in its third year on the air and the American Cyanamid Company (Lederle's parent company) doesn't throw away a quarter of a million dollars a year for anything, not even a broadcast program."

Lederle spends more on its air program than the entire advertising budget of all the rest of Cyanamid's units. It spends it to reach a tiny segment of the dialing audience, the medical profession. It has nothing to sell the public. It sells only ethical pharmaceuticals and biologicals, products used by hospitals and dispensed by druggists upon doctors' prescriptions.

It sells nothing on the air, the program having none of the aspects of commercialization expected on a sponsored program. Sole identification of the bill-payer is the opening, which states:

Lederle Laboratories, Incorporated . . . a unit of American Cyanamid Company and manufacturers of pharmaceutical and biological products. present transcribed: "The Doctors Talk It Over."

That's all that directly or indirectly ties into the business of the sponsor until the sign-off, when once again the announcer states:

"The Doctors Talk It Over" has been a transcribed presentation of Lederle Laboratories, Incorporated, a unit of American Cyanamid Company, and manufacturers of pharmaceutical and biological products.

There is generally also an offer of a free copy of the talk to professional listeners "by writing to Lederle Labora-

tories, 30 Rockefeller Plaza, New York 20, New York."

Just three mentions of the corporate title, that's all, weekly at 10 to 10:15 p.m. est, for well over \$300,000 a year.

And the program rating is usually between 1 and 2 (March 2 broadcast reached a 2.2), ranking, report after report, at the bottom of all sponsored shows on the air.

Lederle wants to reach just one audience—M.D.'s. Its rating is so low that there are no audience composition figures available from normal rating sources, nor are these same sources able to produce sponsor identification figures. That necessitated a special study, for it couldn't be taken for granted that *The Doctors Talk It Over* was reaching the correct audience. These special studies have been made three times. The returns indicate that doctors are listening and

that regardless of the restricted air commercial, they know who is sponsoring the show.

LEDERLE LISTENING SURVEY

	June 1946	Aug. 1945	March 1945
Doctors Answering Survey	1128	937	1055
Knew Program	78%	75.7%	63.9%
Knew Sponsor	69%	65.8%	54.4%
Heard Program	57.8%	65.8%	54.4%
Liked Program	54.3%	50.3%	35.9%
Regular Listeners	12.4%	14.4%	9.9%

The apparently small percentage of those who have heard the program who listen regularly is not unusual in the

medical segment of the listening audience, since medical men are for obvious reasons in no position to listen regularly to a radio at any time of any day, although 10-10:15 p.m. is a period when the greatest percentage of medicos is likely to be available to listen. It is also impossible to choose medical subjects that are of interest to all doctors, since of necessity some of the programs are addressed to specialists and others to general practitioners. Finally, the program has to fight for medical ears against purely entertainment programs. For the

latter reason the program has switched from Friday to Tuesday to Monday seeking a period when it wouldn't have to fight Bob Hope, Fibber McGee, or Bing Crosby. That it does reach and influence as large a segment of the medical profession as it does is a tribute to the thinking behind the program.

It is not a pseudo-medical broadcast. The doctors who talk it over are leading men in the medical field. At first they looked with a suspicious eye upon broadcasting under the sponsorship of a commercial firm. Most of that looking askance is no longer evident. Even the medical associations, both county and national, now feel that *The Doctors Talk It Over* is the nearest thing possible to a closed-circuit meeting with the men who mean the most to the profession. It is "ethical publicity" for the men who talk and a professional brush-up for listeners.

Like all successful broadcasting, and *The Doctors Talk It Over* is successful despite its bottom rating, the program is not required to travel under its own steam alone. Promotion of the program differs from that for a general-appeal air show. The direct mail and give-aways are sent 100 per cent to the medical profession. One hundred and twenty-three thousand announcement cards are sent out monthly to the medical and allied professions. They are as decorative as a railroad timetable, but they do list the subjects, the authorities, and the stations. Each week an average of 1,800 reprints of the broadcast is requested and sent out. An offer of two bound volumes containing the actual scripts of the first 52 broadcasts brought in 85,000 requests. That meant 85,000 doctors impressed with Lederle Laboratories. Disks of each broadcast are made part of a circulating library and are drawn upon regularly by schools, medical societies, hospitals, nurses' schools, and allied professional groups. This service, supplied without charge, has built extra respect among these groups for the ethical character of the program and its sponsor.

Not only has the program given Lederle the medical personality it desired but its medical representatives, numbering about 250, find it has made their job of contacting the profession and hospitals far easier and much more productive. The 50 branch offices also note that direct calls from pharmacists have increased progressively as the program has been on the air.

Nurses and attendants also feel a glow when Lederle is mentioned, for several broadcasts have placed the

(Please turn to page 47)



**WORCESTER'S** *Gretchen Thomas*  
*makes each day a little brighter*  
*and housewives' work a little lighter*  
*with the*

**WTAG  
 MODERN KITCHEN**

Housewives of Worcester and Central New England go all out for the WTAG Modern Kitchen—and for good reasons, too. So do advertisers for equally good reasons. Gretchen Thomas speaks with friendly authority five days a week on everything connected with the kitchen—preparation of food, shortcuts to economy, the art of home making. Housewives abide by and are grateful for her recommendations. Just as Gretchen Thomas is a big favorite with thousands of Central New England housewives, so do advertisers find this popular program a peak spot to keep brand names alive in this prosperous \$300,000,000 market.

Available for food account participation.

**WTAG**

PAUL H. RAYMER CO.  
 National Sales Representatives



WORCESTER



580 KC  
 5000 WATTS

AFFILIATED WITH THE WORCESTER TELEGRAM-GAZETTE

# signed and unsigned

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Michael J. Batenburg	—	Pittsburgh Plate Glass Co., Pittsburgh, paint advertising manager
Albert M. Behrens	Elizabeth Arden, New York, advertising director	Lentheric, Inc., New York, advertising manager
V. R. Burtch	Grove Laboratories, Inc., St. Louis, general sales manager	Vess Beverage Co., St. Louis, general sales, advertising manager in charge advertising, sales of Vess Cola
Louis E. Dixon	R. J. Strassenburgh Co., Rochester, N. Y.	Hoober Pharmacal Co., Indianapolis, sales, advertising manager
Jerry J. Godell	Cal-Wear, Los Angeles, vp	L. A. Sportogs, Los Angeles, merchandising, sales, advertising director
Ralph Heaton	Allen, Heaton & McDonald, Cincinnati, partner	Bowman Gum, Inc., Philadelphia, advertising director
Leonard J. Kraff	Campbell-Sanford, New York, account executive	Borden Co. (Special Products Div. of Sales Div.), New York, advertising, sales promotion manager
C. Russell Noyes	Phoenix Mutual Life Insurance Co., Hartford, Conn., assistant advertising manager	Same, advertising manager
Richard H. Schellachmidt	John Meck Industries, Plymouth, Ind., personnel director	Same, advertising manager
Warren Smith	National Retail Furniture Assn., Chicago, public relations director	Georgia Hardwood Lumber Co., Augusta, advertising, public relations director
Jacques A. Wiese	Iceberg Refrigerated Locker Systems, Inc., New York, advertising manager	Allied Home Products Corp., New York-Beloit, Wis., advertising, merchandising director
Leonard M. Zimmerman	—	Marilyn Belts, Dallas, vp in charge advertising, promotion

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bernita Arnold	—	Manning, New York, account executive
Glenn A. Babcock	Talon, Inc., Meadville, Pa., advertising manager	Owen & Chappell, New York, account executive
Harry Neal Baum	Fairbanks, Morse & Co., Chicago, advertising manager	Gebhardt & Brockson, Chicago, account executive
Robert S. Beatty	McGraw-Hill Publishing Co., executive assistant to president	Beatty & Oliver, New York (new), partner
Herb R. Beaven	Davis & Beaven, Los Angeles, partner	C. B. Juneau, Los Angeles
Saul Betens	West Coast advertising consultant	The Betens Co., New York (new), head
Roberta Black	KIEV, Glendale, Calif.	Lyman Peters Inc., Los Angeles (new), account executive
Elliott V. Bogert	Davis & Co. (formerly Davis & Beaven), Los Angeles, account executive	Same, partner
Howard Booker	Culp & Booker, Los Angeles, co-owner, radio director	Own agency, Los Angeles
Randell E. Brooks	Gulf Publishing Co., Houston	Rogers & Smith, Dallas, account executive
J. G. Bumberg	Vanderbilt-Fordham	Jules Lippl, New York, account executive
Taylor S. Cantell	Kenyon & Eckhardt (Kenyon Research Corp. div.), New York, vp	Retailers' Advertising Service, Inc., New York (new), president
Leroy W. Carlson	Household Finance Corp., Chicago, advertising manager	W. B. Geissinger & Co., Los Angeles (new), account executive
Ralph Carson	Ralph Carson, Los Angeles, head	Murray-Dymock Inc., Los Angeles (new), vp, general manager, in merger of Carson and Murray-Dymock
George I. Clark	RCA, Camden, N. J.	Robert E. Clarke, Charlotte, N. C. (new branch), head
Eugene W. Cooper	Grant, Chicago, vp, account executive	Foote, Cone & Belding, Chicago, similar capacity
Harry Cooper	KIEV, Glendale, Calif., account executive	Lyman Peters Inc., Los Angeles (new), account executive
Sharon Dalley	—	Ryan, New York, account executive
Jack E. Early	Reno Chamber of Commerce, Reno, assistant manager	Beaumont & Hohman, San Francisco, account executive
Nathan W. Edson	Navy	Doremus, Boston, account executive, research director
Alexander Ewing	—	Manning, New York, account executive
John Farrell	Calkins & Hoiden, Chicago, account executive	Wade, Los Angeles, account executive
Sidney Flinger Jr.	Kiesewetter, Wettler & Baker, New York	Federal, New York, account executive
Russell L. Fradkin	Trade papers space representative, New York	Seidel, New York, account executive
William Futterman	Ward & Futterman, Chicago, partner	Maher & Futterman Advertising, New York (new), partner
W. B. Geissinger	BBD&O, Los Angeles, vp in charge Pacific Coast operations	W. B. Geissinger & Co., Los Angeles (new), head
Joyce Glaser	George Innes & Co., Wichita, fashion coordinator	Jere Bayard, Los Angeles, account executive
William G. Gray	Glasser-Galley, Los Angeles, manager production, traffic	Same, account executive
Ben J. Green	H. W. Kastor, Chicago, radio director	Arthur Meyerhoff, Chicago, radio director
John F. Gries	Army	Richard A. Foley, Philadelphia, account executive
J. J. Hanselman	—	Short & Baum, Portland, Ore., account executive
George L. Herpel	Psychologist	Oliver, St. Louis, account executive, consumer psychology research
Milton M. Heymann	Small & Seiffer, New York, assistant general manager	Same, partner, vp, secretary
Robert W. High	Kight, Columbus, O.	Wheeler-Kight & Galney, Columbus, account executive
Robert W. Honer	—	Honer Advertising Agency, West Hartford, Conn. (new), partner
William F. Honer	Fuller Brush Co., Hartford, Conn., advertising manager	Honer Advertising Agency, West Hartford Conn. (new), partner
Gordon Horney	—	Advertising Associates, Los Angeles (new), partner
Robert L. Howard	Robert J. Enders, Washington, D. C., radio director	I. T. Cohen, Washington, D. C., radio director, account executive

NAME	FORMER AFFILIATION	NEW AFFILIATION
Mrs. Wanda Jarrott	J. Walter Thompson, research staff	Rogers & Smith, Dallas, account executive
Kirby Katz	Marines	Hutchins, Philadelphia, account executive, creative staff
James Kelley	Earle Ludgin, Chicago, account executive	Wendel C. Muench, Chicago, account executive
Edward S. Kellogg	West-Marquis, Los Angeles, account executive	Edward S. Kellogg Co., Los Angeles (new), head
Andy Kelly		Advertising Associates, Los Angeles (new), partner
Bill Kelso	Al Jarvis (Make Belleve Ballroom mc), manager	Own agency, Hollywood
Ed Kerze	KIEV, Glendale, Calif.	Lyman Peters Inc., Los Angeles (new), account executive
Harold Kirach	Well Clothing Co., St. Louis, advertising, promotion manager	Westheimer, St. Louis, account executive
Albert A. Kohler	Sports Magazine, New York, space salesman	Kiesewetter, Wetterau & Baker, New York, account executive
Clayton Norval LaVene	Hixon-O'Donnell, Los Angeles	West-Marquis, Los Angeles, account executive
Jean Lawlor	Compton, New York	Sullivan, Stauffer, Colwell & Bayles, New York, timebuyer
Lewis Lederer	Thrifty Drug Co. (Southern California chain), advertising dept.	Robert F. Dennis, Los Angeles, account executive
William H. Lewis Jr.	Dancer-Fitzgerald-Sample, New York, account executive	Kaator, Farrell, Chesley & Clifford, New York, executive capacity
Joseph G. Lieb	Army	BBD&O, New York, account executive
O. O. Liefers	BBD&O, Los Angeles, marketing research director, account executive	W. B. Geissinger & Co., Los Angeles (new), partner
George Maher	NBC production div., New York	Maher & Futterman Advertising, New York (new), partner
William E. Malone Jr.	Sherman & Marquette, New York	Deglin, Wood & Malone, Inc. (formerly Deglin-Wood, Inc.), New York, vp
Robert McAnulty		W. A. Sawyer, Portland, Ore., account executive
James C. McDonough	Kuttner & Kuttner, Chicago, copy chief	Same, account executive
Paul E. McElroy	Ethyl Corp., New York, advertising director	Fuller & Smith & Ross, Chicago, account executive
Harold Metzendorf	Lawrence C. Gumbinner, New York, assistant account executive	Corbin Advertising Agency, New York (new), head
Norton W. Moggee	J. Walter Thompson, Los Angeles, vp in charge	Own agency, Los Angeles
Laurence W. Morgan	B. B. Chemical Company, Cambridge, Mass.	James A. Sillin, Boston, account executive
Garvel Nelson	Adolph Bloch, Portland, Ore.	Nelson Advertising Agency, Portland (new), head
Dean Nelson		Advertising Associates, Los Angeles (new), radio director
Frank Newton	Pacific Coast Advertising, San Francisco, account executive	Own agency, San Francisco
Anton M. Oliver	Newell-Emmett, New York	Beatty & Oliver, New York (new), partner
John J. O'Rourke	Farrar & O'Rourke, San Francisco (dissolved)	John O'Rourke & Associates, San Francisco (new)
Lyman Peters	KIEV, Glendale, Calif., general manager	Lyman Peters Inc., Los Angeles (new), head
Robert I. Pels	Dancer-Fitzgerald-Sample, Chicago, assistant account executive	Potts-Turnbull, Kansas City, account executive
Robert Reinhart Jr.	Jules Chain Stores Corp., New York, advertising, sales director	Lew Kashuk, New York, account executive
Jane Richter	Lit Brothers, Philadelphia, new business dept. manager in charge radio programs, direct mail, credit promotion	Jane Richter, Philadelphia (new)
William E. Riegel	Blow, New York	Foltz-Wessinger, Lancaster, Pa., account executive, head new business dept.
Laurence R. Rosenbaum	Fur Age, New York, editorial staff	Laurence R. Rosenbaum Co., New York (new), head
Erwin Rosner	Army	Harry Felgenbaum, Philadelphia, radio director
Stanley Rowen	Blaine-Thompson, New York, production dept.	Stuart Bart, New York, account executive
Irwin Salzman	David Olen, Los Angeles, account executive	Hugo Schelmer, Los Angeles, account executive
Charles R. Schumacher	House & Garden Magazine, New York	Picard, New York, account executive
William L. Shinnick	Hills Bros. Coffee Co., San Francisco, advertising manager	Young & Rubicam, New York, account executive
Tom Smith	Philadelphia Record, retail advertising manager	Aitkin-Kynett, Philadelphia
Martin M. C. Spitz	Grant, Miami, account executive	Same, Meico City, account executive
W. Paul Stewart	Campbell-Ewald, Detroit, account executive	Same, vp
Herbert D. Strauss	Grey, New York, account executive	Same, vp
Felix Surton	Kastor, Farrell, Chesley & Clifford, New York, copy supervisor	Same, vp
Leonard Thornton	McCann-Erickson, Chicago, spacebuyer	Swaney, Drake and Bement, Chicago, media director
Ray Tibbits	Davis & Co. (formerly Davis & Beaven), Los Angeles, art director	Same, partner
Louis K. Tischler	Showalter, Singer & Tischler, Hollywood, partner	Jeanette Cain, Los Angeles, office manager, account executive
Jerry Toland	Douglas Oil Co., Clearwater, Calif., sports announcer	Ernest N. George, Los Angeles, account executive
Lawrence S. Tone Jr.	Frank Wellman, Philadelphia	Ecoff & James, Philadelphia, account executive
Edward L. Van Riper	Sidener & Van Riper, Indianapolis, assistant to president	Same, vp, general manager
Kussell V. Vernet	Mutual Life Insurance Co. of New York, advertising assistant	Same, advertising director
George J. Walsh	John A. Finneran, New York, account executive	Same, vp
John F. Whitehead	Pritzen, Los Angeles, account executive	John F. Whitehead & Associates, Los Angeles (new)
Henry O. Whiteside	Gardner, St. Louis, assistant to president, research director	Same, vp
George Whitney	KFI, Los Angeles, sales, business manager	Harrington & Buckley, Los Angeles (new office), vp, resident partner
Joe G. Wick	David G. Evans Coffee Co., St. Louis, general sales, advertising manager	Same, vp
Carl C. Wickstrom	Western, Los Angeles, account executive	J. W. Eccleston, Jr., Los Angeles, media director, production manager
Murjel Williams	John A. Cairns, New York, account executive	Kay Kamen, New York
Willard S. Wood	Campbell-Ewald, Los Angeles	Neale, Los Angeles, account executive
Dudley Woodman	American Marletta Co., Chicago, advertising manager	Swaney, Drake and Bement, Chicago, account executive
Bobby Woodworth	KIEV, Glendale, Calif.	Lyman Peters Inc., Los Angeles (new), timebuyer
Harry Zee	Williams, New York, general manager	Ray Austrian, New York, treasurer

## New Agency Appointments (Continued from page 10)

Sealy Mattress Company, Passaic, N. J.	Mattresses, bedding	Leon S. Golinick, New York
Security Manufacturing Co., New York	Medicines for farm use	Deutsch & Shea, New York
Sherwood Bulb Gardens, Portland, Ore.	Bulbs	Adolph L. Bloch, Portland
Shex Co., Hartford, Conn.	Coffee makers	McCann-Erickson, New York
A. E. Staley Manufacturing Co., Decatur, Ill.	Feed	Kane, Bloomington, Ill.
Staze, Inc., New York	Denture accessories	Roberts & Reimers, New York
Superior Macaroni Co., Los Angeles	Macaroni	Bass-Luckoff, Hollywood
Texas Co., New York	Petroleum products	Kudner, New York
J. R. Townsend, Inc., San Diego	Automobile, radio distributor	Tuills, Los Angeles
TravelTime, New York	Magazine	Phillip Ritter, New York
Valjean Watch Co., New York	Watches	George Elliott, New York
Viola Weinberger Co., New York	Women's gloves	Seldel, New York
Western Harness Racing Assn., Los Angeles	Horse racing	Bull & McCreery, Los Angeles
Paul Westphal, Inc., New York	Hair tonic	H. C. Morris, New York
Wylar Watch Co., New York	Watches	Walter Wehr, New York
Louis Ziegler Brewing Co., Milwaukee	Beer	Dozier-Graham-Eastman, Los Angeles

It's better to get the whole picture . . . .

If you want to know about Frequency Modulation, there's no sense getting part of the picture one place, another part somewhere else.

Not when you can have it all—presented concisely, accurately, intelligently—in FREQUENCY MODULATION BUSINESS, the *only* magazine that is 100% for and about FM.

Through its pages you can follow the expanding pattern of this new broadcasting service. You can learn the latest facts about FM development. You can read the opinions, predictions, case histories and interpretations of leading FM authorities. You can learn about FM trends before they become realities, follow the technical advancements of FM, gain important information about every phase of this new, booming industry.

All this—presented in a crisp editorial package, easy to read, in understandable language—is yours with FREQUENCY MODULATION BUSINESS.

Nowhere, no matter how many publications you read, can you find so much information about FM—information that is up-to-the-hour, pertinent, profitable. Three dollars brings you FREQUENCY MODULATION BUSINESS for one year. Three hundred dollars can't get you as many facts about FM anywhere else. It's so much for so little.

100% for and about FM

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## KNOW THE WRITER



*Garth Montgomery*

**Chiquita Banana Co-Author**

**L**ike most writers of the air's commercial copy, Montgomery is often without honor in his own advertising back yard—Kenyon and Eckhardt. The lack of respect accorded these writers is in spite of the fact that advertising men admit, in all other facets of the business, that it's the well-turned phrase that moves the product off retailers' shelves.

Montgomery is versatile, having written everything from the stately U. S. Steel institutionals, intoned by George Hicks, to the drag-'em-in come-ons for Barney's 7th Avenue bargains. From the lessons learned on these commercials, which have included *Chiquita Banana* (he's co-author of that spot classic), National Shoe's singing jingles, Royal Crown Cola's crazy invention series, and a host of other commercial copy, he's developed a three-rule formula for advertising on the air.

Rule one is to start thinking of the commercial copy as soon as a program is in the works. That, he says, is the time to decide upon approach, the type and treatment of the selling. Rule two is to have the commercial-copy man sit in with the show's writer and director so that he can integrate the commercial into the presentation. Rule three is never to present the writer of the commercials with hard-and-fast copy regulations—Montgomery believes that the reverse approach leads all too often to missing the boat on product selling. Air commercials are best when their writers have a maximum of freedom.

He's now working on visual advertising writing the copy for Borden's new WNBT television programs. For the video commercial he also has a three-way formula: Keep it brief. Keep it clean-cut. Keep it simple.

## STATION REPRESENTATIVES

(Continued from page 21)

formed on what's going on—"as long as the information is given to our agency as well as to our advertising department. When 'specials' are suggested to us about which our agency has not been informed, we find our agency and our own ad department at cross purposes. That's an excellent way for a station representative not to serve his field."

Smaller sponsors who have just one advertising manager feel that direct contact between station representatives and their advertising executive is good since it keeps them informed on what's going on in radio. "Too many advertising men become insulated against broadcasting information and buy their radio second-hand," stated one sales manager of a regional canning company. "Our agency has a top radio billing, but that can't replace home office indoctrination in any medium. Magazine and newspaper salesmen always contact our advertising department and I can't see why network and station representatives shouldn't do it as well."

The vice-president of one of the two greatest users of air time in the home medical field stated, "We have a staff that is supposed to know all media. We employ a number of advertising agencies. The only way our men who have radio advertising responsibilities can keep informed is through contact with typical radio merchandising men like station representatives. Second-hand information is not the answer."

Still another executive, of a great food organization, stated that while he hoped that station representatives would contact him and his associates, he thought they might feel that it was too much a labor of love. "We enjoy the contacts, but we don't talk about actually buying the stations they represent."

Some station representatives feel that expanding the horizon of commercial broadcasting is their job. Others feel that financially it's beyond them to carry the industry's burden. SPONSOR's report on how station representatives feel about their own job, and how the stations who employ them feel, will be in the May issue. Stations and the representatives themselves have been polled on the vital contributions that the field makes and should make if they're not delivering now. The services that station representatives perform and what the stations expect of them are vital information for everyone who sells through broadcast advertising.



**MR. SPONSOR!**

**How is  
your show  
doing  
at the  
cash register?**

**FEATURED  
RADIO PROGRAMS INC.  
247 Park Ave., New York 17  
WICKERSHAM 2-2700**

**The SELLING VOICE**

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

**in the BUYING MARKET**

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

**Gives GREATER PROFITS**

To the WRNL advertiser

**WRNL 5000 WATTS**  
RICHMOND, VA.  
**NIGHT & DAY  
910 KC**

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

## RATING TOUCHES BOTTOM

(Continued from page 42)

nursing problem before the medical profession. A recent program was devoted 100 per cent to "the Massachusetts plan," which establishes regular increments for not only the nurses in hospitals but attendants as well. Since the plan also regards the nurse as a professional person and looks forward to the day that nursing will not include maid and porter duties, it's natural that Lederle, who brought information about the plan to the profession and the public eavesdroppers who listened in on the program (March 17), won more friends through the broadcast.

The presentation was one of the first network transcribed programs. The reason it is transcribed is that it would be impossible to guarantee that any practicing physician could be available for broadcast at any specific time. Then too a doctor is not a professional broadcaster and plenty of work with each guest authority is essential if he is to sound as his co-workers in the field of medicine expect. Milton Cross is the reporter on the show, and with Joseph L. Boland, Jr., of the agency travels to each recording date. Scripts are worked upon as far as 13 weeks in advance of broadcast date, with the authority outlining the scope and factual context of the show for the writer.

*The Doctors Talk It Over* may not rate among popular broadcast vehicles but it's right for the profession to which it's addressed and has justified its cost of a quarter of a million a year to a firm that had spent practically nothing before for advertising.

Today the outstanding ethical pharmaceutical house—to the medical profession—is Lederle. They have arrived at that pinnacle through not selling on the air.

## REVERE EXPLORES

(Continued from page 40)

usually considered successful if they bring in 2 3 per cent in new readers.

There's no dearth of *Exploring the Unknown* guest authorities—or subjects in which listeners are interested. Revere's only regret is that business conditions generally don't justify their continuing sponsorship. They explored the unknown—and would have found it profitable, if only the market had developed for the things they want to sell. It didn't. The Revere new business today is in pots and pans—and that doesn't require *Exploring the Unknown*.

## North Carolina's Favorite Farmer!



## HARVEY DINKINS

Who was recently awarded the *Distinguished Service Citation for 1946* by the North Carolina Farm Bureau Federation for his outstanding contribution to farmers in North Carolina.

Harvey Dinkins' *hayfield flavored comments* in his "News and Views" on the Piedmont Farm Program, broadcast daily over WSJS, exerts a powerful influence on thousands of farm families throughout the rich Piedmont area of North Carolina and Southwest Virginia—another reason why WSJS sells the Piedmont!

# WSJS

**WINSTON-SALEM**  
THE JOURNAL-SENTINEL STATION

**NBC**

Affiliate

Represented by:

**HEADLEY-REED COMPANY**

# TV

**T**here will be over 60,000 receivers in Windy City homes by the end of 1947, Chicago thus joining New York as an actual market for TV advertising. Figure is based upon commitment of set manufacturers to deliver 20 per cent of production to that market. RMA (Radio Manufacturers' Association) sees at least 300,000 television receivers coming off the lines in 1947. Confidential American Telephone and

Telegraph sources indicate that without labor trouble coaxial cable from New York will be through to Chicago by March 1948 and thus permit network TV in that area.

The refusal of a television commercial license to the Columbia Broadcasting System does not mean that CBS can't continue to telecast full color pictures but just that they can't go ahead on a commercial basis nor can a manufacturer of a color receiver assure a purchaser that the set he buys will be good for any specific length of time, since universal standards have not been established. Establishment of standards would have been part and parcel of permitting commercial color TV. Result of the FCC (Federal Communications Commission) refusal to establish (at this time) commercial standards means sponsor action in television.

While some of the early sponsor-experimenters in the medium have tightened their purse strings new sponsors more than make up for withdrawals.

Twenty per cent tax which might have been added to the burden being carried by bars and grills which had television receivers was squashed with the help of Jack Poppele, president of the Television Broadcasters' Association. Poppele went to Washington to speak to the Treasury Department about the proposed levy and apparently convinced them it wasn't justified.

RCA dealers in Los Angeles sold 1,000 television receivers on the West Coast's T Day (March 10) in eight hours. Signals from Los Angeles stations located atop Mount Wilson are said to have been picked up and enjoyed in San Diego 116 miles away.

# FM

**T**he District of Columbia is the number one FM market in the United States at the present time. Due to its political importance and the fact that all the station licensees in the area seem to be pushing, manufacturers are allotting more of their output to Washington than they are to any other one section of the country. Two broadcasters, WASH, and WINX-FM are on regular schedules. WWDC-FM

is due to open early in April with a 3,000-watt transmitter. WRC-FM has its tower up and plans to start transmitting shortly, and stations in Silver Spring, Maryland (WGAY), and Winchester, Virginia (WINC), are heard regularly in the area. Thirty days ago dealers had at most one FM-AM set on the floor, today deliver and install console receivers (at \$300 and over) within 48 hours. Although table models are promised in 30 days by Emerson and other manufacturers, hopes are highest for quick delivery of a Pilot set to retail at \$107.50.

For the first time since broadcasting began, downtown Washington will have an opportunity of hearing the broadcasts of the Senators' baseball games. In the past static has made listening nearly impossible in much of this area but WWDC,

which broadcasts the games, will air them all on its FM affiliate as well and that will mean the games sans interference.

Sponsors using WASH, the only FM station that's selling time at present, include a real estate firm (Worthington), a men's custom clothing store (Caswell), a number of radio and music merchants (Ballard's, Kitt's, and George's), a women's apparel store (Haber and Company), and a furrier (Cavalier). Based upon serving 8,000 FM receivers, the WASH rates are \$25 an hour one time or \$15 on a 156-time basis (three times a week for a year).

The nation's capital is getting the FM works at present even if national advertisers have thus far not used it as a testing ground, as they did with Leonard Asch (WBCA) in Schenectady.

# FAX

**W**hile both major factors in the facsimile field, John V. L. Hogan and W. G. H. Finch, are continuing program experimentation, commercial use of the equipment is expanding rapidly. The idea is that business firms will use the equipment, which is adaptable for commercial use without modification, and this acceptance will ease the introduction of FAX into the

home. Unlike TV and FM, the transmittal of printed material via wire or airwaves has many practical business applications, which already have saved thousands for organizations which profit by printed instructions transmitted instantaneously to a number of offices without manual sending.

Multiplexing (transmitting FAX on a waveband being used at the same time for transmitting sound) is also reaching the stage where application will soon be made to the Federal Communications Commission for permission to transmit both FAX and sound on the same FM channel, thus making FAX operation possible wherever an FM station is in operation. Multiplexing has actually been possible for some time but the Commission has frowned upon its use because every station in the service area of the

station multiplexing would have had to install special equipment in order to guard its own signal from distortion. FCC felt that this was putting an unfair burden on the stations which were not making dual use of their facilities. The new developments should eliminate this handicap.

Sneak tests in one city where 20 receivers have been installed in homes indicate that department stores will find FAX's impact even greater than TV's. FAX guinea pigs have brought FAX printed department store ads right into the stores to buy things pictured in the ads, which for the tests are simply taken from current newspaper advertising.

Lack of promotion has resulted in FAX's being the slowest-growing air medium, but every test reveals that it can be the most effective for sight selling.

# MR. SPONSOR!

## How is your show doing at the cash register?

**FEATURED  
RADIO PROGRAMS INC.**  
247 Park Ave., New York 17  
WICKERSHAM 2-2700

# WASH WAFM WASH

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

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

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

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

Write for  
**RATES AND CHOICE TIME  
AVAILABILITIES**

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

## THE TRANSIT WAY

(Continued from page 18)

sustaining and had to run on its own steam. (Promotion for a show owned by an independent producer receives very little build-up by a network during its sustaining days, especially when it's a whodunit with no particular prestige.) *Bulldog Drummond* started out for ATA with 42 stations and a real audience. It has the backing of four motion pictures a year, countless detective novels, and a long history on Mutual. And it has something else besides, Halpern points out, a week-to-week continuity of interest. Hi Brown, its producer, has *The Thin Man* and *Inner Sanctum* as well as *Drummond* on the air and knows what it takes to reach the mass audience.

Halpern's theory is that even if *Spotlight* could ever have developed a big audience it would have required years of listener education, and in the meantime the transit institutional story would be heard by too few ears to justify its being on the air for ATA. *Drummond*, on the other hand, delivers an audience from the start, an audience that likes thrillers—the mass audience that buys pulp and pocket book mysteries and that makes such shows as *The Shadow* (January sponsor), *Inner Sanctum*, *Sam Spade* (11.9 in competition with *Charlie McCarthy*), *Mr. District Attorney*, and *FBI in Peace and War* snag better than 25 per cent of the sets-in-use while they're on the air.

The ATA commercial copy continues institutional in character. It puts across the idea of "public transportation." It stresses the fact that a highway which can carry the flow of a thousand people in private cars can carry seven thousand in public vehicles. It uses a five-part appeal—convenience, speed, reliability, safety, economy.

The American Transit Association is back, it believes, to fundamentals—reaching the mass audience with a mass appeal program. Culture and prestige are grand, admits Halpern, but they belong to products that are sold listeners with upper bracket incomes. "If you want mass audiences quickly from radio," says Halpern, "you give dialers what they want—entertainment, not education."

# NOW

it can be known  
**HOOPER and CONLAN**  
LONG HAVE SHOWN HOW

**KMBC**  
IS FIRST IN  
METROPOLITAN  
KANSAS CITY

**—AND**  
out in the states

**LOOK AT THIS SURVEY**

**5,545 INTERVIEWS  
SHOW THAT**

**KMBC**  
IS FIRST IN  
ANSWER TO THE QUESTION

Do you listen on the radio  
to market reports? What  
station?

	MISSOURI	KANSAS
<b>KMBC</b>	<b>2,109</b>	<b>1,093</b>
<b>WDAF</b>	<b>1,110</b>	<b>489</b>
<b>WIBW</b>	<b>126</b>	<b>552</b>
<b>KFEQ</b>	<b>398</b>	<b>44</b>
<b>WHB</b>	<b>132</b>	<b>38</b>

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

### AVAILABILITY

Kansas City's Exclusive Marketcast Service  
Direct from Livestock Terminal, with

**BOB RILEY**

Mondays thru Fridays—12:25 p. m.  
WIRE FOR DETAILS



**KMBC**  
of Kansas City

Free & Peters, Inc.

Since 1928—The Basic CBS Station for Kansas and Missouri

# FOR JOE METROPOLITAN MARKET STATIONS

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

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

*For Joe Offices*

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

## status report

### 1947 LISTENING

While most magazines and newspapers are turning the spotlight on increased circulation, broadcasting has been crying the blues about lower (fractionally lower) Hooperatings and NR1. Actually listening has increased due to the fact that radio homes and multiple-radio homes have jumped substantially during the past year.

Radio today is at its all time peak, with 93 per cent of all the homes in America having broadcast receivers, three per cent more than ever had them before. There are, as of January-February 1947, 35,900,000 radio homes with sets in good working order, a 1,902,000 increase over a year ago when BMB (Broadcast Measurement Bureau) was making its first survey.

These facts are part of today's picture of broadcast reception as developed by the Market Research Company of America under commission for the Columbia Broadcasting System. Special studies were also made by A. C. Nielsen for the project which was aimed at putting present day listening into focus.

Vitally important in listening is the fact that one out of every three homes has more than one radio set and that two-set homes listen 62 minutes more a day than homes with a single receiver. This increased listening contributes to the all over increase of listening which is 4,600,000 hours per day. This has been made possible, in part, due to the fact that radio equipment in bad repair has been to a large degree replaced during 1946. Half of the receivers manufactured in 1946, some 8,500,000 sets, found their way into American homes. They were bought as follows:

Prosperous families	30%
Average families	40%
Poor families	30%

No economic segment acquired more than its share of the new equipment.

The total hours of listening not only increased 4,600,000 hours per day in 1946 but today's total listening is 25 per cent higher than it was in 1944, actual total number of listening hours per day having reached the staggering total of 150,800,000.

Radio's circulation (the hours that Mr. and Mrs. America and all the little Americans listen) has grown faster than the circulation of any other media, and since multiple-set homes are daily on the increase, the saturation point is far ahead.

## MR. SPONSOR!

How is  
your show  
doing  
at the  
cash register?

FEATURED  
RADIO PROGRAMS INC.  
247 Park Ave., New York 17  
WICKERSHAM 2-2700



A  
Promotion-minded  
Station

Backing YOUR Program  
with

- Car Cards
- Direct Mail
- Movie Trailers
- Displays
- Magazines
- Newspapers
- On the Air Promotion

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

Kingsley N. Murphy  
PRESIDENT

George J. Higgins  
GENERAL MANAGER

Hoodley-Read Co.  
NATIONAL REPRESENTATIVES

# Contests and Offers

Sponsor	Product	Program	Time	Offer	Terms	Outlet
AMERICAN OIL CO.	Gas, tires	Professor Quiz	Saturday 10-10:30 pm	\$50 cash	Complete in up to 25 words "I like Amoco gas because" and send with 5 questions to program, New York	ABC
ARMOUR	Chiffon Soap Flakes	Hint Hunt	MTWTF 3:45-4 pm	Washing machine	Send household hint with boxtop to Chiffon, Chicago	CBS
B. T. BABBITT	Bab-O Cleanser	David Harum	MTWTF 10:45-11 am	9 assorted greeting cards; birthday memo book	Send 25c and label to program, New York	CBS
G. BARR	Balm Barr Lotion	The Shadow	Sunday 5-5:30 pm	Purse-size jar Balm Barr Lotion	Send 10c to sponsor, Chicago	MBS
CAPITOL DAIRY	Dairy products	Sunrise Salute		Multi-player game, Know Your Capitals	Ask Capitol dealer how to obtain game	WBHM, Chicago
CAREY SALT	Carey's Salt	The Shadow	Sunday 5-5:30 pm	(1) \$100 gold wrist watch each for man & woman; (2) booklet, "Minerals and Your Livestock"	(1) Write letter-entry up to 100 words on new uses of Carey's Salt to sponsor at stations; (2) free from dealers, or 10c from sponsor	MBS
CHESEBROUGH MANUFACTURING CO.	Vaseline Hair Tonic	Dr. Christian	Wednesday 8:30-8:55 pm	\$2,000, winning script; \$150-\$300, others chosen	Write program, New York, for rules; submit script for program	CBS
CONTI PRODUCTS	Castile soap & shampoo	Treasure Hour of Song	Thursday 9:30-10 pm	3 days in New York for two as sponsor's guests	Name the 2 selections played, popular and classical; tell in 50 words or less why they're favorites	MBS
FAMOUS FURNITURE CO.	Furniture	I've Got Your Number	MWF 12:45-1 pm	Pyramid jackpot; \$1 consolation if question missed	Answer telephoned question; jackpot increases \$5 per call if missed	WXYZ, Detroit
FINTEX CORP	Men, women's clothing	Fintex Treasure Hunt	MTWTF 6:30-6:40 pm	Pyramid jackpot; consolation prizes of men's hats, women's blouses	Answer telephoned question; jackpot increases \$10 per call if missed	WXYZ, Detroit
GENERAL FOODS	Post Bran Flakes	Kate Smith Speaks	MTWTF 12-12:15 pm	Gold-plated sword and heart pin	Send 25c and boxtop to product, Battle Creek, Mich.	CBS
	Diamond Crystal Salt	When a Girl Marries	MTWTF 5-5:15 pm	Gold-plated sunburst brooch	Send 25c and spout seal from package to Box 40, Battle Creek, Mich.	NBC
	Grape-Nuts Wheat-Meal (and others)	Portia Faces Life	MTWTF 5:15-5:30 pm	Silver-plated knife and fork	Send 75c and Grape-Nuts Wheat-Meal boxtop to product, Wallingford, Conn.	
GENERAL MILLS	Kix	Lone Ranger	MWF 7:30-8 pm	Atomic bomb ring	Send 15c and boxtop to program, New York	ABC
JOHN HANCOCK MUTUAL LIFE INSURANCE CO.	Insurance	Boston Symphony	Tuesday 8:30-9:30 pm	10 scholarships for Tanglewood	Write sponsor, Boston, for details. Applicant must be 18 years old; technically proficient on instrument, composition, singing, conducting	ABC
HERSHEL CALIFORNIA FRUIT PRODUCTS	Contadina Tomato Paste	Easy Does It	MWF 11:30-11:45 am	"Surprise award" of household devices (electric irons, etc.); \$5 cash	Send suggestions for lightening household tasks to program, New York, with label	MBS
HUNT FOODS	Tomato sauce	What's Doin', Ladies?	MTWTF 2-2:25 pm	Gas range to outstanding mother of week. Gift to winning letter writer	Write letter-entry about outstanding mother to me	ABC
LAFER BROS.	Coffee, tea	Coffee Quiz	TTh 12:45-1 pm	Pyramid jackpot; \$1 consolation if question missed	Answer telephoned question; jackpot increases \$5 per call if missed	WXYZ, Detroit
LEVER BROS. (PEPSODENT DIV.)	Toothpaste, toothbrushes	Bob Hope	Tuesday 10-10:30 pm	(1) 4 Chevrolets; (2) 8 Frigidaire Coldwalls; (3) 10 \$100 bills	Write 2-line jingle starting with "My favorite brunette" and send with top and bottom of toothpaste or powder box or antiseptic or toothbrush label to Pepsodent, Chicago	NBC
THOMAS J. LIPTON	Noodle soup	Vox Pop	Tuesday 9-9:30 pm	3 gold-star pins	Send 25c with product envelope to sponsor	CBS
MAIL POUCH TOBACCO	Kentucky Club tobacco	Fishing & Hunting Club	Monday 10-10:30 pm	Several fine pieces of hard-to-get hunting and fishing equipment	Send unusual story, tip, or question to program. Gift for each item used	MBS
MARS, INC.	Candy	Dr. I. Q.	Monday 10:30-11 pm	Sums up to \$250 cash plus bonuses	Send program 6 yes-or-no questions; 9 clues to famous personality. Judge selects winners	NBC
MILES LABORATORIES	Alka-Seltzer; One-A-Day Vitamins	Quiz Kids	Sunday 4-4:30 pm	Zenith portable radio; Zenith console radio-photograph	Question sent to program wins portable if used; if Quiz Kids are stumped, radio-photograph	NBC
	Alka-Seltzer	Queen for a Day	MWF 2:30-2:45 pm TTh 2:45-3 pm	Various household appliances	Send name, address on postcard to program, Hollywood; name selected each day in April for award	MBS
MILTON OIL CO.	Gas	Junior Fone-Quiz	Saturday 12:15-12:45 pm	Games, sports equipment, etc.	Answer telephoned question; award increases each time missed	KXOK, St. Louis
PARKER PEN	Pens, pencils	Information Please	Wednesday 10:30-11 pm	(1) Parker "51" set; (2) "51" Magic Wand desk set; (3) \$500 bond	Send 3-part question for use on show to program, New York	CBS
PETER PAN BAKERY	Bread	Breakfast Table Quiz	MTWTF 8:45-8:55 am	Pyramid jackpot; \$1 consolation if question missed	Answer telephoned question; jackpot increases \$5 per call if missed	WXYZ, Detroit
QUAKER OATS	Aunt Jemima Mixes	Ladies Be Seated	MTWTF 3-3:15 pm	Electrical household appliances	Send question to program. Judge selects winner daily	ABC
RONSON ART METAL WORKS	Ronson Lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used. Two table lighters if studio contestants are stumped. Grand prize, table lighter with silver-plated cigarette chest	Send to program subject about which 20 questions may be asked. Wins premium if used	MBS
WILLIAM SCULL CO.	Tea	Present from Hollywood	Sunday 3:30-3:45 pm	(1) \$500 bond, (2) electric stove, (3) radio-photograph, (4) Easter outfit	Complete in up to 25 words, "I like Boscov Tea because" and send with boxtop to sponsor. Most interesting statement wins	ABC
STANARO BRANOS	Tender Leaf Tea	Fred Allen Show	Sunday 8:30-9 pm	8 envelopes of 88 different kinds of flower seeds; booklet of garden tips, cut-flower care, arrangements	Send 25c and boxtop to Tender Leaf Tea, New York	NBC
TEEN-TIMERS, INC.	Dresses	Teentimers' Club	Saturday 11-11:30 am	First prize 12 Teentimer dresses (one for each month of year); 9 prizes, one dress each	Look at week's Teentimer styles in local shop. Send sponsor letter up to 75 words on style favored and why	NBC
TEXAS CO.	Petroleum products	Metropolitan Opera	Saturday 2-5 pm	Album of operatic records to listeners whose questions are used on program	Send questions on opera to Opera Forum Quiz, c/o sponsor, New York	ABC
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

# SPONSOR



## SPEAKS

### No Czar, Thank You

**N**ewspaper talk of a "czar" and a super-control board for the industry which grew out of the plans for a Broadcast Advisory Committee didn't panic any segment of radio into regulatory agreements. Usual reaction to a first-page *New York Times* story that hasn't yet happened is to make the story come true. This time sponsors, agencies, and the networks went about their business and ignored the scare-heading. Co-

operative action, not super-regulation, is what broadcasting needs. Broadcasting, operating as it does under direct license from the Federal Communications Commission, cannot delegate its responsibility to a czar even if it wanted to. The Broadcasting Advisory Committee, with Edgar Kobak as chairman, is making progress toward radio as an industry with a responsibility to business and the public . . . not to a czar.

### The Flair Is Missing

**O**ut of the more than 200 entries in the College of the City of New York's annual radio competition, the networks came up with nothing unusual. Neither of the senior chains showed anything worthy of an award, all three in the national network field going to the American Broadcasting Company. These were for public service programming, for promotion, and for "creation" of a commercial program. There can be little doubt but that ABC's *Hiroshima*, Bingsday, and the Henry Morgan program rated what they received—but that they had so little competition is a reflection upon networks' program building and promotion, the very keystones of broadcasting. Station activity rated far better in programming and promotion than did the chains. They at least came up during 1946 (the year covered by the CCNY awards) with many program and promotion ideas.

The over-all job done by stations far surpassed that of the chains.

Perhaps one reason why the networks collectively look so bad is that so much of what they do is on a one-time basis. Elsewhere in this issue (page 8) is a list of the CCNY awards. It speaks for itself. It's time for the networks to program themselves so that their critics and their public will find listening worth the dialing all 365 days in the year. It's time for network promotion to recapture the flair that once made NBC and CBS the envy of newspapers and magazines, in fact of all other advertising media. Money doesn't replace thinking.

### Sales Are the True Index

**W**hile nearly every advertiser looks to his Hooper or Nielsen (listener) rating to discover whether or not his program or air advertising campaign is a success, Barbasol has returned to fundamentals. Because all of its advertising is on the air after midnight, when no surveys are conducted, it has had no listening index to guide it; so Barbasol depends (through its agency Erwin, Wasey) on sales response as its yardstick. The Lederle Laboratories, too, has found that the rating may be only a small part of the story (see page 41). After all, broadcasting as an advertising medium must pay its way in results, not in Hooper or Nielsen points.

## 40 WEST 52nd

Your issue of March 1947 in the column called *Applause* offered quite a compliment to the Katz stations in the use of BMB figures and maps.

The Lee Stations, KGLO, Mason City, Iowa, and WTAD, Quincy, Illinois, believe the Katz people have done a fine job but do not go far enough in making valuable use of the data which BMB has supplied.

Since January 1, 1947, our National Sales Manager Walter Rothschild has been presenting basic factual data regarding the true market information about the audiences of the two stations. There is no glossing of our market data by stations' gross totals. In every case, market figures have been reduced to the level of radio ownership and the BMB audience percentage of the station for each county. In this way, we eliminate false market data totals, the share resulting from purchases by people not owning radios and those who do not listen at least once a week to

either station. We do, however, include one page showing potential totals which points up our conservative and valued approach in giving basic facts.

F. C. EICHMEY  
General Manager  
WTAD, Quincy

We feel that your article *Esso News Reporter* was well done. The layout was excellent and the whole story was both interesting and informative. The article should prove of great interest to those either using, or who contemplate using, spot radio.

R. H. CRUM  
Advertising-Sales Promotion Dept.  
Colonial Beacon Oil Company

On page 10 in the March issue of *SPONSOR* we find Charles W. Hoyt listed as the appointed agent for The Chattanooga Medicine Company. As a conse-

quence of this we have received some letters and several telephone calls inquiring if there has been a change in the agency for The Chattanooga Medicine Company.

This listing would make it appear that The Chattanooga Medicine Company has changed agencies when as a matter of fact they have not. This agency has been responsible for The Chattanooga Medicine Company's principal advertising for over 40 years and is still responsible for all but a very small amount of that client's advertising of all kinds and practically all of their radio advertising.

Charles W. Hoyt has been appointed to handle a trial campaign for a new product, Soltice, in a very limited area.

JOHN E. FONTAINE  
Nelson Chesman Company

Like you, I am getting launched in a  
(Please turn to page 37)



the one-armed paper hanger is *Strictly a Loafer*

The proverbially busy one-armed paper hanger is a gentleman of leisure compared to Roy Battles. This lanky, 6-foot-2-inch Midwesterner is WLW's Farm Program Director . . . and one of the hardest-working, most conscientious men in radio circles.

An experienced farmer and former county agent, Battles took over his present duties in 1944 . . . and we still don't know how he does it. For example: besides directing and appearing on the daily broadcasts of "Everybody's Chore Time" and "Everybody's Farm Hour," Roy conducts two highly popular Sunday morning farm shows, "From the Ground Up" and "Farm Front" . . . is responsible largely for the format and content of all 21 programs of rural appeal originated by WLW each week.

Roy supervises the activities of assistants Bob Miller and Betty Brady who—along with Farmer Earl Neal and Outdoorsman Boss Johnson—help him tailor all farm programs to the interests of agriculture in the WLW area. He also supervises the operation of WLW's practical, non-subsidized

farm, answers countless letters from listeners, and greets scores of daily visitors to Everybody's Farm.

Battles is in constant demand as a speaker before farm groups, schools, clubs, and meetings of all types—even more so since he accompanied WLW's famine investigating party on a six weeks' tour of Europe's worst famine areas last year. He spoke before thousands of people last year—was forced to turn down more speaking invitations than he was able to accept.

How does he do it? When does he get to see his family? We asked him and his an-

swer, as he pulled away in the mobile unit, sounded like, "I don't know, but I love it!"

Which is probably why WLW's farm programming won VARIETY'S award for "contributing to the world's breadbasket" . . . was cited as "outstanding" in BILLBOARD'S poll of radio editors. It's also the reason why Battles is the favorite farm broadcaster (and WLW the overwhelmingly dominant station) among rural listeners of Ohio, Indiana, Kentucky, and West Virginia.



**WLW**

*The Nation's Station*

**CROSBY BROADCASTING CORPORATION**

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

HE'S REALLY

**UP**

THERE!



CLEVELAND'S  
*Chief*  
STATION

You know that WJW has topped the morning Hooper in Cleveland for many months—and by a big margin! But have you noticed the afternoon performance? Here again WJW gives you more dialers per dollar than any other Cleveland station . . . here again skillfully balanced programming keeps WJW on the beam as CLEVELAND'S CHIEF STATION.

BASIC  
**ABC Network**  
CLEVELAND, O.

**WJW**

850 KC  
**5000 Watts**  
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY



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