HENRY MORGAN: Fun for the sponsor?

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

November 1946 $5 per year
INTENTLY FOLLOWING every word, 2,000 boys and girls sat in on a WLS broadcast July 9—a program familiar in their homes from babyhood. It was WLS Dinner Bell Time, America’s pioneer farm service program.

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

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

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

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

This and complete weather service, market reports, news, down-to-earth entertainment exemplify the quiet, neighborly way WLS serves these people; today’s and tomorrow’s friendly, receptive audience for your program on WLS.
Elsa Maxwell says, "Here's how to make your customers or your wife (or anyone else) love you all through 1947."

SEND THEM A SUBSCRIPTION TO

CANDY-OF-THE-MONTH CLUB

a box of delicious candy each month (except June, July, August) from leading confectioners

LIMITED MEMBERSHIP! GUARANTEED DELIVERY! ORDER NOW!

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

$19.75

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

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

Senders Name
Address
City
State
The enclosed check for $______ covers the cost of subscriptions (including postage and packing) indicated on the list attached herewith.

Merry Christmas
The Battle for Ears

Wednesday and Thursday nights are the battle grounds on which the networks are fighting for audiences, with Niles Trammell warning NBC stations that 1916-1917 will not be a walkaway for the senior network. ABC is making its play for Wednesday night with the morning still under control. MBS has the juvenile programs but it'll be fighting for the audiences with ABC which has a sock promotional program under way (see page 20), even if the programs with established audiences are at Mutual.

AFRA Scale Increase

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

Downey Did It First

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

Nevertheless what happens to the Philco-Crosby show will determine in part just what Bob Hope and a number of other stars will want to do, come the end of their present contracts. The subject of transcriptions is a touchy one at both NBC and CBS. What happens to the show will have a bearing on what ABC will be in the future also. The Burl Ives show on Mutual for Philco is also transcribed. That fact hasn't even raised a ripple.

George Washington Hill's Bequest

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

TBA Awards

TBA awards were admittedly the most intelligent ever made in the field. The technical award went to the three men who developed the image orthicon camera which has made most outdoor scanning possible and which will eventually reduce the lighting problem at studios to a minimum. Program awards went to John Royal who master-minded the Louis-Conn TV presentation; to Standard Brands (Don Stetler, ad-manager) for its Hour Glass on WNBC; to Paul Belanger (CBS) for his dance programs; and Klaus Landsberg (W6XYZ) for his scanning of Your Town. Third group of awards went to A. T.&T. men for their work on the coaxial cable.

National Radio Week

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

Program Analyzing

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

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

The Radio Set Situation

While combination FM-XM-Phonograph sets are being bought as rapidly as they are available on the market, just as TV home equipment is, the midget sets that were first released at prices around $90-$10-$20 are not selling and manufacturers like Emerson are switching their production plans to sets at around $20 and in the higher brackets. Although R. C. Cosgrove of the Radio Manufacturers' Association claimed 8,660,000 radio receivers manufactured by September first, government tax figures prove that half that figure is nearer correct. And plenty of those 4,000,000 sets are still on dealers' floors. It isn't that the demand isn't there but rather that the demand for "good" sets is high and the demand for small sets is for those at a lower price range than have been made available thus far.

New Transcription Net?

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

The Sarnoff Prediction

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

(Please turn to page 73)
412 Extra HOOPER POINTS!

Did You Get Yours?

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

Seventy-two clients who used WOW during the 1945-46 Fall-Winter period collected a total of 412.6 PLUS Hooper points. These Hoopers prove that WOW does a better-than-average job for all advertisers.

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

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

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

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

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

JOHN J. GILLIN, JR., PRES. & GNR'l, MGR.
JOHN BLAIR & CO., REPRESENTATIVES

NOVEMBER, 1946
Those Borden Calves

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

Above the Call of Duty

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

Dykeing the Commercial Flood

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

Tolerance in Strange Places

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

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

We're watching that "treat-instead-of-a-treatment" cigarette commercial theme with trembling and trepidation. Imagine a barren world in which toothpaste merely cleans, without also-polishing the teeth, aiding the gums, and concealing the breath. And oh, how dreary and desolate to find gum which provides only the fun of chewing without also relieving nervous tension, assisting the digestion, and exercising the gums. Foods which are simply good without also being good for you! Products without plusses, devoid of extras! Oh gosh, O. G.

One-word description of some radio commentators: hysteriannouncers.

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

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


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

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

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

For a program with a rating You'll be loving, never hating, For a certified and absolute success

For a sooper-dooper Hooper, And a customer recouper, For a program that your C.P.A. will bless, Give 'em diamonds, give 'em furs, Give 'em horses, give 'em spurrs, Give 'em honeymoons, complete with bride or grooms.

Give 'em wardrobes, give 'em hats, Give 'em houses, give 'em flats With the Chippendale and Phyffe for every room.

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

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

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

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

New KSO Transmitter

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

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

KSO

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

Murphy Broadcasting Company, Kingley H. Murphy, President
George F. Higgins, General Manager
Headley-Bond Co., National Representatives

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

NOVEMBER, 1946
300 Million is a lot of money!

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

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

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

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

WWDC
the big sales result station in Washington, D. C.
represented nationally by
FORJOE & COMPANY

Cameron Hawley

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

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

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

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

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

BENJAMIN FRANKLIN said...

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

ELBERT HUBBARD said...

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

ABRAHAM LINCOLN said...

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

PRESIDENT TRUMAN said...

... Radio "must be maintained as free as the press.""
A Bird in the Hand is Worth Two in the Bush

Uncasy Lies the Head that Wears the Crown

A Rolling Stone Gathers No Moss
The NBC Parade of Stars is now starting its fifth year of audience building.

**Nothing Succeeds Like Success**

The NBC Parade of Stars material has been in the hands of alert station promotion men since the first of August. *The Early Bird Gets the Worm*

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

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

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

The NBC Parade of Stars is made possible by advertisers, talent, stations and the network, all using all media. *In Union There Is Strength*

*More listeners is the goal—more for advertisers, more for talent,*

*more for the independent affiliated stations, more for...*

**America's No. 1 Network**

...the National Broadcasting Company
"the best location in the nation"*

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

also has its Favorite Station

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

Free Speech Mike Says:
"there always are plenty of the good things of life for people who stay free . . . free to live, to work, to worship, to speak as they please."

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

- to give the sponsor what he needs to understand and effectively use broadcast advertising in all its forms—
- to sort out the four broadcast advertising mediums—AM, FM, TV, FAX—in their present-day perspective—
- to make every line of editorial content vital and vivid to the sponsor—
- to look at broadcast advertising issues fairly, firmly, and constructively—
- to promote good broadcast advertising—advertising that is good for the sponsor and good for the listener.
DAVID HARUM and Lora Lawton (two daytime serials) sell over 400,000 cases of Bab-O each month, 12 months a year. And the advertising bill per case is 38 cents. Those cents, however, add up to $1,800,000 for each 52 weeks, while all other media top a budget of only $200,000.

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

One premium offer completed during October brought in 300,000 labels and an equal number of quarters. Both labels and the quarters are important. The latter "self-liquidated" the cost of and handling of the premium, a "Bond of Love" costume piece of jewelry, which was a replica of an Egyptian Scarab pin said to be over 3,500 years old. The former, the labels, were the "proof of purchase" that every sponsor hopes to have placed on the line—to prove that advertising is not a questionable expense but a legitimate part of the cost of doing business.

Bab-O's development, like all planned growth, was no accident. Part of its success is based upon the formula developed by the founder of the business, B. T. Babbitt, who discovered that premiums succeed when everything else fails. Back almost 100 years ago, when he packaged soap for the first time, he found that wrapped soap was suspect to both the kitchen and the parlor. Milady had to see the clerk in the general store cut off a piece of soap from the long bar or else she was suspicious of the product. So Babbitt offered "panel pictures" in full natural color for 32 soap wrappers—and Babbitt's Fine Soap was a success. Some of the editions of the panel pictures, among them the little girl and kitten, seen on the next page, ran as high as 100,000 copies. The other part of its modern day growth is credited to broadcasting and daytime serials. Prior to 1936, Bab-O used newspapers and glamour radio programs. The rotogravure sections of the newspapers carried giant-sized advertisements of a body beautiful concealed for the most part only by a bath towel, stepping forth from a very modern bathtub. The radio programs brought top names of the entertainment world to a variety program headed by "Little Miss Bab-O" (Mary Small at the age of 12).
It was all very satisfying to the vanity of the sponsors—big names and important looking space in key newspapers, but there was always a question deep down in the key executives' minds—did it sell package products like Bab-O. The questions loomed very large in the minds of the Moodlesons, Leon, Sam and Alan, present heads of the Babbitt organization; in the mind of L. J. Gumpert, sales manager, when Duane Jones, stuttering, round-faced, diffident advertising agency man, walked in and tried to sell the Babbitt organization on giving his organization its "worse markets" to prove his de-glamorizing ad-treatment for package products. He was so ingenious, he undersold so perfectly, that he had a couple of Bab-O markets that were in the red, before Babbitt executives knew they had given them to him. And before everyone knew what had happened he had the entire Babbitt account.

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

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

Then came the first premium offer, a self-liquidating premium, flower seeds, the first use of seeds for this purpose. Nineteen stations pulled 275,000 dimes and Bab-O labels, with a media cost of 3.9 cents per inquiry. Offer after offer followed the seeds but never with a greater frequency than every three months. Best premium pull was silk stockings, which hit a yet to be topped return on which nor even Duane Jones will give figures. Top sentimental offer was Barmey stone pendants and charm bracelets. Jones sent to Ireland, had 10 tons of stone dug up from the ground of the Barmey Castle, and had the stone chipped and made up in the costume jewelry. It set the advertising trade listeners talking—they still talk about it—but it didn't top the silk stocking response.

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

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

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

In 1912, there was more money in the advertising kitty and the Babbitt Board of Directors would have loved a little flash to their advertising—but Jones came up with a suggestion of more of the same—of a second daytime serial first on a second network and later on NBC also ... and he won his point.

If the Bab-O organization started looking at Hooperations, instead of sales, the present management might be out on the street looking for jobs. Lora Lawton recently tagged a 3.2 and David Harum a
Duane Jones, whose underselling to clients and hard-hitting home selling to the consumer have helped build Bab-O, not to mention a $12,000,000 ad agency billing for himself 2.7 and it was during this very period that they drew the 300,000 inquiries for that scarab pin.

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

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

The star on the Bab-O shows, and that goes for all Duane Jones placed broadcast business, is the product. That doesn't mean that Jones goes overboard with commercial selling on the Bab-O programs. He'll be the first to admit that that is one way to chase listeners away from air selling. And the reason that he buys time for his clients is to entice listeners to the selling factor on the program. His use of premiums is two-fold. First, it's to make them buy the product, sampling without a give-a-way. Second, it's to make them listen carefully to what the announcer has to say about the advertised product.

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

There's an extra special factor with respect to Bab-O premiums that indicates that it's the little things that count. The slightest squawk from a dissatisfied premium customer brings a personal letter from ad-manager Brenner. It doesn't matter what the objection of the writer is, she really receives personal attention. That's a rule of both Brenner and sales-manager Gumpert. Dissatisfaction can snowball and can hurt an advertiser to such an extent that business will be off as much as 50 per cent without the advertiser knowing the reason.

Naturally no premium satisfies every woman who sends in her Bab-O label and cash. Even if she likes what's she's receiving "at

Bab-O's first daytime serial, David Harum, was heard in a concentrated market to start (red area). The network grew as sales and ability to merchandise expanded. Today David Harum crosses the nation, reaching shaded portions. Lora Lawton (Bab-O's second serial) also hits well out
Glamour on the air and in the roto sections was the pre-Duane Jones Bab-O copy appeal. Neither the "body beautiful" nor the top names of their time featured in the Mary Small program did the job that the factual "it dissolves grease" produces on David Harum and Lora Lawton.

cast or less," the gift may arrive broken or the product itself may be defective. It's too easy to tag a letter writer as a crank and forget it, Bab-O execs point out. On the other hand an answered squawker often turns into the firm's top booster. Not all giveaways come up with a sock per-inquiry pull. There were a number of offers that didn't begin to justify themselves. There was that "dollar-value" lipstick, for 25 cents and a Bab-O label, that nobody wanted. Women don't buy lipsticks sight unseen. Milady doesn't fall for etiquette offers on the air either and a condensation of Emily Post's book that was selling for $4 couldn't pull enough quarters and Bab-O labels to pay for the editorial work on the digested version. Jones also discovered that while B. T. Babbitt might have started the premium trend with a "picture offer," a beautiful "seascape" reproduction today was only a "moderate pull." Culture and kitchen products don't drive tandem.

A favorite premium device and one with which the networks are not too happy is working the premium into the daytime serial story itself. A heart appeal character fingers her pin followed by a memory story explaining how that pin came into her possession. After a number of episodes in which the pin figures prominently, lo and behold, the sponsor of the program has received so many letters about the pin that he decides to have replicas made for all listeners who send in a label and 25 cents. Reason for the network frown is that unless the device is very carefully handled the stunt cheapens the serial, loses listeners, and brings protests. Technically the device of easing the giveaway into the story increases commercial time without having the increase apply against the regular allotted percentage of advertising workload. Jones has used the device and he states he can take it or leave it.

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

Singleness of claims was one of the keystones of George Washington Hill's success in selling cigarettes. However, one of the most difficult jobs in advertising, most advertising men stressed, is to convince a client to use one major claim in his air and black and white copy. In theory the advertiser is always ready to go along with picking out a "top claim" and selling it by repetition. When it comes to okaying copy with that single claim, 9 out of 10 insist on "sneaking in" secondary claims and thus confusing the man or woman who listens or reads. It's a human trait to want to tell "the whole..."
The men who are responsible for Bab-O's top spot in dollar sales among household cleansers are shown to the left. Sam Mendelson, chairman of the board and executive vice president, is at top. Another Mendelson, Alan, Babitt president, is directly below. Third in the panel is L. J. Gumpert, sales manager, who has sold the Bab-O advertising on the firing line. Robert Brenner, advertising manager, is number four on the successful Bab-O sponsor team.

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

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

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

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

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

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

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

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

One of these days he'll throw a party for daytime serials and premiums and he'll sing "his" song with a bit of a stutter here and there:

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

And his entire organization will, with a bow to H. T. Babitt who started Jones in business for himself, tell the world, "Let's not talk advertising, let's talk arithmetic," for it's simple radio arithmetic that's selling package goods for Bab-O and all the 31 accounts that make the Duane Jones billing $12,000,000 plus.
PROGRAMS do not have to suffer “hooperdroop” (loss of audiences) when stars take a walk. Lux Theater held its audience when Cecil B. DeMille was forced to exit. The Sealtest Program didn’t noseive when Joan Davis, inspired by a nice new $17,500 contract, left Jack Haley for her own CES show on Mondays. Even when fictional characters shift, as in the case of Sherlock Holmes being replaced on the Petri Wine MBS airing by Gregory Hood, ratings can be sustained.

When Roy Acuff, star for seven years on the Grand Ole Opry, decided that he wanted more than folk-music men are usually paid (peanuts) and turned in his notice to the R. J. Reynolds Company, the tobacco organization had more than usual star aches. Acuff was almost a religion in the mountain music territory. He had sold thousands of song books, controlled a flour company featured on the Opry as the Acuff Flour Mills and had his own hillbilly orchestra which travelled with him wherever he played. A juke box just didn’t snag its share of nickels unless it had plenty of Acuff discs, and they still say he could have become governor of Tennessee, if he hadn’t decided not to run.

So when William Esty and Company, the advertising agency handling the Reynolds account, was told the sad news, it had trouble. real tall corn trouble. A reasonable facsimile of Acuff, even one better than the original, wouldn’t work. The circuit-riding hold that the exiting star had on “his people” wouldn’t disappear just because he was playing one-night stands throughout the country to collect upon his national reputation. Something new had to be added to the Prince Albert section of the Opry that had hit 13.1 in December, 1945, just as it had in December of the previous year. So Esty’s Tom Luckenbill went to work, with modern tools, to solve a back-country problem. With plenty of help from his sponsor’s organization, he had a section of the Grand Ole Opry audience checked, surveyed, p.t under the microscope and taken apart, to see what made it tick, radically siecking.

At first, figures came up to haunt the program truth seekers. The diehards wanted Opry just as it was, sans change. The first gleam of light came on the horizon when figures began to show that 26 per cent of the Opry fans wanted more music. That indicated the thing. The new star would have to be he’s a celly a singer.

Further light on the situation came when the kind of music desired was tabbed as being no more than 30 per cent of any type—ballad, comic, or psalm. This meant that—but program rating doesn’t say. Reynolds Tobacco had aches when Acuff left Grand Ole Opry but it’s building with Red Foley

Grand Ole Opry is one big family. Red Foley (upper left) became one of the family when following Roy Acuff’s exit he joined the troupe.
The Ayer Test at Point-of-Sale

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

COMMERCIAL impact is being tested in terms of actual sales through a formula being developed by Matthew Chappell for N. W. Ayer. The study is being made for the Ayer organization itself and they're not passing the bill along to a client. Figures developed from the test reveal substantial point-of-sale information in relation to oral selling.

The test was made at the Baltimore Markets in Philadelphia with the co-operation of the storecasting division of National Wired Music. It grew out of a request of the head of the Baltimore chain to Ayer's Warner Shelly for a checkup on the effectiveness of storecasting. There's nothing new about wired music, storecasting, and coinertas in grocery stores. A & P tried and discarded it years ago. Muzak, grand-pappy of the music-by-wire business, tried a commercial wired music service for bars and grills with success. But storecasting is more than store music. It will be an increasing merchandising factor as giant markets become bigger and clerk selling in the stores shrink. The Baltimore chain wanted a test. Would it increase sales? Would it be a merchandising plus? And would it increase the per-person sale?

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

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

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

All research is suspect until it has been checked. As Warner Shelly puts it, all that has been done thus far is to research a research method. Nothing will be available in detail until everything has been rechecked by further investigation in the same field and cross-checked by research in contiguous fields.

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

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

TWENTY YEAR CLUB

CITIES SERVICE

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

1946 Cities Service Highways in Melody features a 37-piece string orchestra, soloists, the Cities Service Singers (Ken Christie Choir), and Instrumental novelties by members of the orchestra under Paul Lavalle. In the public mind Cities Service is an important factor in the gas, oil, and solvents business. It still purveys “pleasant” music on the air over 52 NBC stations.
If you're preparing to open new markets—or strengthen old ones—better investigate flexible Spot Broadcasting today! For with Spot Radio you need to select and use only the markets that interest you.

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

No wonder then, that now—as more and more products return to market—more and more advertisers turn to Spot Broadcasting. They know that because of its complete adaptability to all of today's rapidly changing conditions, Spot Radio keeps advertising in perfect timing with markets. A John Blair man can tell you all about it. Call him today.
BROADCASTING is on the move. The much touted fall depression just didn't arrive at stations or at the networks. Frequency modulation and television receivers are at last coming off production lines and facsimile test airings are under way in 10 areas throughout the U. S. A. and Canada.

The Big Four is still headed by standard broadcasting (AM) and there's certain to be no great challenge to its leadership for another 12 months. The Federal Communications Commission's decision on clear channel 50,000-watt stations is scheduled to be a straddle, with only the transmitters on the Atlantic and Pacific being forced to share their frequencies and then at a distance which should not materially alter their coverage. The circulation picture of the networks and independent stations will not differ very much from that claimed at present. The networks will continue to add stations to consolidate and protect their coverage. With all chains using the same basis for audience claims, the reports of the Broadcast Measurement Bureau, comparisons will be easy to make and the ideal for which all nets are shooting, blanket coverage of the U. S. A., will have to be BMB fact.

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

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

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

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

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

The final big gun in the four facets of broadcasting, Fax (facsimile), is very much in the experimental stage—operationally. It has however passed through the experimental phase technically in the field-testing area of its development. Both J. V. L. Hogan (Radio Inventions, Inc.) and Captain William G. H. Finch have transmitting and receiving equipment in the field and a number of newspapers are cooperating with both of them in turning out Fax four-column newspapers that come through the air (four pages each 15 minutes) with the clarity of good printing. The field of Fax is being tested also by the networks as part of their daily operations, idea being that last-minute changes sent to stations via Fax can avoid the errors which occur through the use of Morse code or the conference call (Mutual Broadcasting) routine.

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

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

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

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

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

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

Use of television adding eye to ear-appeal is frankly experimental. TV time signals thus far reveal no new approach. Ad-men through TV time signals are hedging against the day when more sets are available.

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

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

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5,000 WATTS
AT 800 KC.
DAY AND NIGHT

MUTUAL
BROADCASTING
SYSTEM

J. E. Campeau, Managing Director


Canadian Rep.: H. M. STOVIN, Toronto

NOVEMBER, 1946
Television and the Sponsor today

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

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

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

Dr. Donald Horton, head of CBS television research, leads a panel through an analysis. (Insert is a typical paragraph from a program report.)
United States Rubber dealer meeting (above) is entertained by the Cleveland Air Race pictures as they were scanned for ABC. (Right) a typical video tie-in advertisement. (Left) Henry Morgan tries to sell Adler Shoes via TV over WABD (Dumont), New York. (Below) an NBC-TV window display for Brooks Brothers. It really sold windbreakers and sweaters...
The New Trend in Radio Advertising

Revolutionary — Profitable — Perfection —

AVAILABLE

Top Radio Programs • Leading Stars
Musical • Comedy • Drama
Greatest Audience Coverage

Bing Crosby Enterprises, Inc.
proudly presents
The First in a Series of Transcribed Programs

PHILCO RADIO TIME
starring

BING CROSBY

October 16, 1946, and Every Wednesday

For Further Information
Everett N. Crosby
Bing Crosby Enterprises, Inc., 9028 Sunset Boulevard, Hollywood 46, California
PIED PIPER CONTESTS

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

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

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

ABC has adopted a technique used for years by manufacturers of new products who desire a door-opener to the public purse. The web has purchased one-third page to run a great prize contest. In full color in Puck, the comic weekly (November 10th) and in the Metro Group comics (November 24th). The combined circulation of both syndicated newspaper sections is 18,000,000, when the special newspaper, not in the regular groups but bought by ABC as part of the deal, are included. These ads, in typical kid premium fashion, teasingly, show six prizes which are junior's or his sister's for the best writing in 50 words or less of the end of the sentence, "I prefer (name of program) because . . . ." There are 100 of each of the prizes from the first (Huffman bicycles) to the fifth award (Uniflash cameras), with 500 of the sixth awards (Wearer Zenith 1 Pen and Pencil sets). There are 100 Gruen wrist watches, 100 Philco radios, and 100 Don Budge Tennis Racquets (each of the last with 3 balls).

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

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

No product mentions are included in the promotion. The contest job is to get more listening for the four programs—with the programs themselves having the job of selling product. Selling the program is the theme of the 1-page, 2-color flyer supplied to stations (the individual stations imprinted their call letters on the flyers and if they're promotional minded they buy single sheet flyers, handbills, use suggested copy for car cards and dash cards). The sponsors of the four programs are making available window streamers for their dealers, counter throw-aways, and display pieces all stressing the programs and the prize contest, not products. The point-of-sale advertising promotion is geared to go right along with the national prize build-up of the entire hour.

And to avoid the promotion's failing arrest, come tin plugging "Huffman Bicycles" cards or "Cameras", it's planned to announce 100 prize winners daily, with 25 winners informed on each of the four programs, starting with the 100 camera winners on January 13th and ending with the 100 bike awards on the 17th. That's a solid impact way to keep them listening to all four programs and at the same time avoid cluttering up the programs with too much verbiage.

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

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

(Place return to Page 62)

Reaching the young idea through contest advertising in the nations Sunday newspaper comics is catching juvenile audiences at their source
Sing, Print, Post . . .
The Theme Changeth Not

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

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

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

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

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

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

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

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

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

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

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

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

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

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

While the survey indicated that air copy showed very little inventiveness, it also proved, as far as a pilot study can prove anything, that broadcast advertising, if it erred at all, erred on the side of modifying all-inclusive product claims. Firestone's magazine claim of "Always the leader in Extra Quality and Extra values. . . . the only tires made that are safety and mileage proven on the roadway for your protection on the highway" was cut down, on the Voice of Firestone, to simply "extra quality," "extra value," "utmost safety in service."

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

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

Continuity clearance departments at stations and networks watch carefully, and while in print Philip Morris is "America's Finest Cigarette:" on the air that all.
October 22, 1946 is a Red Letter day in the history of radio station representation. On that day, J. W. Knodel, for the past year Director of National Sales of the Radio Division of Field Enterprises, Inc., and for the previous eight years prominently identified with radio station representation, joins this company as Executive Vice-President. Simultaneously, the name of the company will be changed from Lewis H. Avery, Inc., to Avery-Knodel, Inc.

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

OFFICERS AND DIRECTORS OF AVERY-KNODEL, INC.

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

STATIONS REPRESENTED BY Avery-Knodel, INC.

W J JD—CHICAGO, ILL.
WHAN—CHARLESTON, S. C.
WSAI—CINCINNATI, OHIO
KDAL—DULUTH, MINN.
KILO—GRAND FORKS, N. D.
W J F—GRAND RAPIDS, MICH.
W F BC—GREENVILLE, S. C.
KHON—HONOLULU, HAWAII
WKZO—KALAMAZOO, MICH.
WDGY—MINNEAPOLIS-ST. PAUL

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

THE INTERMOUNTAIN NETWORK
Your SALESMAN in Cincinnati!

EARL SEAMAN

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

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

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

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

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

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

WSAI
115 EAST FOURTH ST., CINCINNATI 2, OHIO
### New On Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET</th>
<th>STATIONS</th>
<th>PROGRAM (start and duration)</th>
</tr>
</thead>
<tbody>
<tr>
<td>All-America Football Conference</td>
<td>Frederick-Cilton</td>
<td>MBS</td>
<td>25</td>
<td>Eddie Doherty’s All-America Football Forecast, Thurs. 10:10-10:15 pm; Sept. 5 for 15 weeks</td>
</tr>
<tr>
<td>American Cigarette and Cigar Co.</td>
<td>Foote, Cone &amp; Belding</td>
<td>NBC</td>
<td>140</td>
<td>The Fabulous Doctor Tweedy, Wed. 10:10-10:30 pm; Oct. 2 for 52 weeks</td>
</tr>
<tr>
<td>G. Barr Co.</td>
<td>Arthur Meyerhoff</td>
<td>MBS</td>
<td>88</td>
<td>The Shadow, Sun. 5:5-5:30 pm; Sept. 8 for 39 weeks</td>
</tr>
<tr>
<td>Campbell Soup Co.</td>
<td>Ward Wheelock</td>
<td>CBS</td>
<td>141</td>
<td>Robert Trout with the News Till Now, Mon. thru Fri. 6:55-7:30 pm; Sept. 30 for 52 weeks (expanded to full network)</td>
</tr>
<tr>
<td>Canada Dry Ginger Ale</td>
<td>J. M. Mathes</td>
<td>CBS</td>
<td>146</td>
<td>Sparkle Time, Fri. 7:30-8 pm (rebroadcast 11:30-11:55 pm); Oct. 4 for 52 weeks</td>
</tr>
<tr>
<td>Carnation Co.</td>
<td>Erwin, Wasey &amp; Co.</td>
<td>CBS</td>
<td>61</td>
<td>Lone Journey, Mon. thru Fri. 2:30-2:45 pm; Sept. 30 for 52 weeks</td>
</tr>
<tr>
<td>Champion Spark Plug Co.</td>
<td>MacManus, John &amp; Adams, J. Walter Thompson</td>
<td>ABC</td>
<td>220</td>
<td>Champion Roll Call, Fri. 9:55-10 pm; Oct. 4 for 52 weeks</td>
</tr>
<tr>
<td>Cole Milling Co.</td>
<td>Ted Bates</td>
<td>NBC</td>
<td>56-88</td>
<td>Smiley! Ed McConnell, Sat. 10:10-10:15 am; Oct. 5 for 52 weeks</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peet Co.</td>
<td>Grant Advertising</td>
<td>MBS</td>
<td>275</td>
<td>A Day In the Life of Danny Dan, Thurs. 7:30-8 pm (88 stations); 9:30-10 pm (50 stations)</td>
</tr>
<tr>
<td>Cudahy Packing Co.</td>
<td>Biow Co.</td>
<td>ABC</td>
<td>204</td>
<td>Nick Carter, Sat. 6:30-7 pm; Sept. 15 for 52 weeks</td>
</tr>
<tr>
<td>Eversharp Inc. (Shecklitz)</td>
<td>Bruce Eldridge Advertising</td>
<td>MBS</td>
<td>12</td>
<td>Henry Morgan, Wed. 10:30-1:15 pm; Oct. 16 for 52 weeks</td>
</tr>
<tr>
<td>Gollenkamp Stores</td>
<td>Benton &amp; Bowles</td>
<td>MBS</td>
<td>270</td>
<td>Patsy Novak, Sun. 8:30-9 pm (PST); Sept. 29 for 52 weeks</td>
</tr>
<tr>
<td>General Foods</td>
<td>Smith &amp; Drum</td>
<td>NBC</td>
<td>7 Pacific stations</td>
<td>Buck Rogers, Mon. thru Fri. 4:45-5 pm; Sept. 30 for 52 weeks</td>
</tr>
<tr>
<td>General Petroleum Co.</td>
<td>Keeling &amp; Co.</td>
<td>MBS</td>
<td>306</td>
<td>Mobil Touchdown Tips, Mon. 6:6-6:30 pm (PST); for 13 weeks</td>
</tr>
<tr>
<td>Hastings Mfg. Co.</td>
<td>Sterling Advertising</td>
<td>CBS</td>
<td>26</td>
<td>Michael Shayne, Tues. 8:33-30 pm; Oct. 22</td>
</tr>
<tr>
<td>Horwitz &amp; Duberman</td>
<td>Roche, Williams &amp; Cleary</td>
<td>MBS</td>
<td>146</td>
<td>Judy O’Jill In Johny O’Jill, Tues. 12:45-1 pm; Oct. 12 for 52 weeks</td>
</tr>
<tr>
<td>Lewis-Howe</td>
<td>Walter Wade</td>
<td>NBC</td>
<td>143</td>
<td>Pot O’Gold, Wed. 9:30-10 pm; Oct. 2 for 52 weeks</td>
</tr>
<tr>
<td>Louden’s Inc.</td>
<td>McFarland-Aveyard</td>
<td>MBS</td>
<td>309</td>
<td>Hossy Carmichael Sings, Sun. 5:30-5:45 pm; Oct. 20 for 52 weeks</td>
</tr>
<tr>
<td>Miles Laboratories</td>
<td>J. Walter Thompson</td>
<td>CBS</td>
<td>151</td>
<td>Quiz Kids, Sun. 4:4-5 pm; Sept. 29 for 52 weeks</td>
</tr>
<tr>
<td>National Board of Fire Underwriters</td>
<td>Hutchins Advertising</td>
<td>MBS</td>
<td>262</td>
<td>Sat. 3:30-4 pm; Now! Information Please, Wed. 10:30-11 pm; Oct. 2 for 52 weeks</td>
</tr>
<tr>
<td>Parker Pen Co.</td>
<td>Hutchins Advertising</td>
<td>ABC</td>
<td>204</td>
<td>Burt Ives, Fri. 8:15-15 pm; Oct. 18 for 52 weeks</td>
</tr>
<tr>
<td>Philco Corp.</td>
<td>Morse International</td>
<td>CBS</td>
<td>48</td>
<td>Philco Radio Time, Wed. 10-10:15 pm; Oct. 16 for 39 weeks</td>
</tr>
<tr>
<td>Prince Matchabelli Inc.</td>
<td>Peder &amp; Ryan</td>
<td>CBS</td>
<td>114</td>
<td>Stradivari Orchestra, Sun., 2:30-3:30 pm; Oct. 6 for 26 weeks</td>
</tr>
<tr>
<td>Proctor &amp; Gamble</td>
<td>Benton &amp; Bowles</td>
<td>NBC</td>
<td>132</td>
<td>This Is Hollywood, Sat. 19:15-10:45 pm; Oct. 3 for 52 weeks</td>
</tr>
<tr>
<td>Prudential Insurance Co. of America</td>
<td>Wm. Esty &amp; Co.</td>
<td>CBS</td>
<td>150</td>
<td>Jack Benny Show, Mon. thru Fri. 11:30-11:45 am; Sept. 30 for 52 weeks</td>
</tr>
<tr>
<td>R. J. Reynolds Tobacco Co.</td>
<td>Erwin, Wasey &amp; Co.</td>
<td>ABC</td>
<td>204</td>
<td>Vaughn Monroe Show, Sat. 7:30-8 pm (rebroadcast 9:30-10 pm); Oct. 12 for 52 weeks</td>
</tr>
<tr>
<td>R. B. Semler</td>
<td>Standard Oil Co. of Calif.</td>
<td>B&amp;DO</td>
<td>NBC</td>
<td>New Adventures of Sherlock Holmes, Sat. 9:30-10 pm; Oct. 12 for 52 weeks</td>
</tr>
<tr>
<td>Standard Oil Co. of Calif.</td>
<td>Triangle Publications</td>
<td>B&amp;DO</td>
<td>NBC</td>
<td>Standard School Broadcast, Thurs. 10-10:30 am; for 26 weeks</td>
</tr>
<tr>
<td>Triangle Publications</td>
<td>Trimmount Clothing Co.</td>
<td>B&amp;DO</td>
<td>NBC</td>
<td>It’s Up to You, Wed. 8:30-9 pm; Oct. 2 for 52 weeks</td>
</tr>
<tr>
<td>Trimmount Clothing Co.</td>
<td>Al Paul Leighton</td>
<td>MBS</td>
<td>122</td>
<td>The Warden’s Crime Gases, Sun. 1-11:15 pm; Oct. 20 for 52 weeks</td>
</tr>
<tr>
<td>U. S. Army Recruiting Service</td>
<td>Wm. H. Weirixhaub &amp; Co.</td>
<td>MBS</td>
<td>64</td>
<td>Game of the Week, Sat. 2:30-5 pm; Sept. 28 for 10 weeks</td>
</tr>
<tr>
<td>Wildroot Co.</td>
<td>N. W. Ayer &amp; Son</td>
<td>MBS</td>
<td>185</td>
<td>Sam Spade, Sun. 8:45-50 pm; Sept. 20 for 52 weeks</td>
</tr>
<tr>
<td>Wildroot Co.</td>
<td>B&amp;DO</td>
<td>CBS</td>
<td>151</td>
<td>King Cole Trio Sat. 5:5-5:45 pm; Oct. 19 for 19 weeks</td>
</tr>
</tbody>
</table>

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

### Renewals On Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
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<th>NET</th>
<th>STATIONS</th>
<th>PROGRAM (start and duration)</th>
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<tbody>
<tr>
<td>Allis Chalmers Mfg. Co.</td>
<td>Burt S. Gittins Advertising</td>
<td>NBC</td>
<td>154</td>
<td>National Farm &amp; Home Hour, Sat. 1-1:30 pm; 52 weeks</td>
</tr>
<tr>
<td>American Home Products</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>NBC</td>
<td>143</td>
<td>Romance of Helen Trent, Mon. thru Fri. 12:30-12:45 pm; Sept. 16 for 52 weeks</td>
</tr>
<tr>
<td>American Tobacco Co.</td>
<td>Foote, Cone &amp; Belding</td>
<td>NBC</td>
<td>151</td>
<td>Our Gal Sunday, Mon. thru Fri. 12:45-1 pm; Sept. 16 for 52 weeks</td>
</tr>
<tr>
<td>Brown Shoe Co.</td>
<td>Russell M. Seeds Co.</td>
<td>NBC</td>
<td>63</td>
<td>Jack Benny, Sun. 7-7:30 pm; Sept. 29 for 13 weeks</td>
</tr>
<tr>
<td>Cary Salt Co.</td>
<td>McJunkin Advertising</td>
<td>MBS</td>
<td>81</td>
<td>Smiley! Ed Mcconnell and Els Buxter Gang, Sat. 12:30-1 pm; 51 weeks</td>
</tr>
<tr>
<td>Club Aluminum Products Co.</td>
<td>Trade Development Corp.</td>
<td>ABC</td>
<td>33</td>
<td>The Shadow, Sun. 5-5:30 pm; Sept. 8 for 39 weeks</td>
</tr>
<tr>
<td>Coca-Cola Co.</td>
<td>D’Arcy Advertising</td>
<td>MBS</td>
<td>257</td>
<td>Club Time, Mon. 10:45-11 am; Oct. 14 for 13 weeks</td>
</tr>
<tr>
<td>D. L. &amp; W. Coal Co.</td>
<td>Ruthrauff &amp; Ryan</td>
<td>MBS</td>
<td>33</td>
<td>Spotlight Bands, MWF 9:30-10 pm; Sept. 9 for 29 weeks</td>
</tr>
<tr>
<td>Eversharp Inc.</td>
<td>Biow Co.</td>
<td>CBS</td>
<td>141</td>
<td>The Shadow, Sun. 5-5:30 pm; Sept. 8 for 39 weeks</td>
</tr>
<tr>
<td>General Foods</td>
<td>Foote, Cone &amp; Belding</td>
<td>CBS</td>
<td>144</td>
<td>Take It or Leave It, Sun. 10-10:30 pm; Sept. 15 for 52 weeks</td>
</tr>
<tr>
<td>General Foods</td>
<td>Benton &amp; Bowles</td>
<td>MBS</td>
<td>295</td>
<td>Kate Smith Sings, Sun. 6:30-7 pm; Oct. 6 for 52 weeks</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Kate Smith Speaks, Mon. 8-9:15 pm; Sept. 25 for 52 weeks</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>House of Mystery, Sun. 4-4:30 pm; Oct. 6 for 52 weeks</td>
</tr>
</tbody>
</table>
### New and Renewed On Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM (start and duration)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexander Stores</td>
<td>William Warren</td>
<td>WABD-Philadelphia, PA</td>
<td>Play the Game, Tues. 8-8:30 pm; Sept. 10, 10 weeks (new)</td>
</tr>
<tr>
<td>Berkshire Co. (Reid’s Ice cream)</td>
<td>Doherty, Clifford &amp; Sheehy</td>
<td>WADC-TV Philadelphia, PA</td>
<td>Weather reports, Sun. &amp; Thurs. 8-8:30 pm; Sept. 15, 52 weeks (new)</td>
</tr>
<tr>
<td>Botany Worsted Mills</td>
<td>WNBC-TV New York (NBC)</td>
<td>CBS</td>
<td>Time signals, Sat. 8:45 pm, &amp; preceding football games; Oct. 5-26 weeks (new)</td>
</tr>
<tr>
<td>Bristol-Myers (Ipana, Vitalls)</td>
<td>WNBC-TV New York (NBC)</td>
<td>CBS</td>
<td>Time signals, Sun. 8:30-8:45 pm; Sports Almanac, films of sports events; 8:45-9 pm; Sept. 8, 52 weeks (new)</td>
</tr>
<tr>
<td>Bulova Watch Co.</td>
<td>Blow Co.</td>
<td>WBZ-TV New York (ABC)</td>
<td>Time signals, Mon. &amp; 8:11 pm; Thurs. 8 &amp; 10 pm; Sat. 1:15, 5 pm; Sept. 5, 6 weeks (renewal)</td>
</tr>
<tr>
<td>Chernow Agency (for clients)</td>
<td>J. Walter Thompson</td>
<td>WABD-TV New York (DuMont)</td>
<td>Powers Charm School, Thurs. 8-8:30 pm; Oct. 3, 13 weeks (new)</td>
</tr>
<tr>
<td>Elgin National Watch Co.</td>
<td>Chernow Agency</td>
<td>WNBC-TV New York (NBC)</td>
<td>Time signals, Sun. 10 pm; Oct. 6, 26 weeks (renewal)</td>
</tr>
<tr>
<td>Firestone Tire &amp; Rubber Co.</td>
<td>J. Walter Thompson</td>
<td>WNBC-TV New York (ABC)</td>
<td>Educational Films, Mon. 8-8:15 pm; 30, 26 weeks (renewal)</td>
</tr>
<tr>
<td>Ford Motor Co.</td>
<td>WNBC-TV New York (NBC)</td>
<td>WCBS-TV New York (CBS)</td>
<td>8 professional football games, Yankee Stadium; Sept. 12, 2018 (new)</td>
</tr>
<tr>
<td>Goodyear Tire &amp; Rubber Co.</td>
<td>Goodyear Tire Co.</td>
<td>WNBC-TV New York (DuMont)</td>
<td>Collegiate football, sports at Madison Square Garden other than bowling; Sept. 28, 52 weeks (new)</td>
</tr>
<tr>
<td>Gregory-Wittmauer Watch Co.</td>
<td>N. W. Ayer &amp; Son</td>
<td>WNBC-TV New York (ABC)</td>
<td>10 Army football games, West Point, New York; Oct. 5 (new)</td>
</tr>
<tr>
<td>Lustrine-Silvertone Co.</td>
<td>Campbell-Ewald</td>
<td>WNBC-TV New York (DuMont)</td>
<td>Time signals, Fri. 8-8:15 pm; Sept. 27, 13 weeks (new)</td>
</tr>
<tr>
<td>Walther Watch Co.</td>
<td>N. W. Ayer &amp; Son</td>
<td>WNBC-TV New York (DuMont)</td>
<td>Time signals, Wed. 8-11 pm; Fri. 8, 11 pm; Sept. 18, 26 weeks (new)</td>
</tr>
</tbody>
</table>

### New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aberle Inc., Philadelphia</td>
<td>Women's stockings</td>
<td>M. H. Hackett Co., N. Y.</td>
</tr>
<tr>
<td>Adam Hat Works, N. Y</td>
<td>Men's hats</td>
<td>Blow Co., N. Y.</td>
</tr>
<tr>
<td>Arialco Inc., Stamford, Conn.</td>
<td>Radio receivers</td>
<td>Norman &amp; Marquette, N. Y.</td>
</tr>
<tr>
<td>American Chicle Co., N. Y</td>
<td>Chewing gum</td>
<td>McCann-Erickson, Sao Paulo, Brazil</td>
</tr>
<tr>
<td>Barry Films Inc., N. Y</td>
<td>Film processing</td>
<td>James P. Sawyer Associates, N. Y.</td>
</tr>
<tr>
<td>Bridgeport Film Studios, Bridgeport, Conn.</td>
<td>Film processing</td>
<td>Pussy Advertising, N. Y.</td>
</tr>
<tr>
<td>Chasam Hosiery Co., Paducah, Ky.</td>
<td>Film processing</td>
<td>Prissler Advertising, St. Louis, Mo.</td>
</tr>
<tr>
<td>Mary Chess Inc., N. Y</td>
<td>Bagels, drapers, sheets</td>
<td>Roy S. Durstone, N. Y.</td>
</tr>
<tr>
<td>Cohn (Staff) Marx Co., N. Y</td>
<td>Cologne fabrics</td>
<td>Fontene &amp; Branding, N. Y.</td>
</tr>
<tr>
<td>Polyvism Inc., Chicago</td>
<td>Toiletries</td>
<td>Hill Backett &amp; Co., Chicago</td>
</tr>
<tr>
<td>Diocese Chemical Co., Arcadia, Fla.</td>
<td>Insecticide</td>
<td>McCarthy Advertising, Tampa, Fl.</td>
</tr>
</tbody>
</table>

*Please turn to page 4*
FAVORITE OF MILLIONS

IN BOOKS—Philo Vance books broke all publishing records.

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

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

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

YOU GET:

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

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

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

Rural Sales are made in Rural Markets

Says Miles Laboratories

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

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

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

Miles takes nothing for granted. Every change is checked, pre-tested. They use Nielsen, Hooper, and other research organizations in the usual ways and in many unorthodox fashions which have not as yet been reported upon. Miles has for years had its greatest sales in the rural areas. Its Historical Almanac, 10,000,000 copies a year, was 52 years old before the paper shortage killed it. It sold, so the Beardsley family believed (Miles is headed by a number of Beardsleys), products like Nervine and the Anti-Pain Pills in a way that no other vehicle did. However both these...
products, research developed, were gathering dust in thousands of drug stores throughout the country until a new program, never heard on the networks or in the big cities, a one-minute daily Miles Historical Almanac, was placed on 130 stations (handled through the Keystone Network). Now both of these products are going so well (according to good Washington sources) that they are under investigation by the Federal Trade Commission. There's no dust on Nervline or the Anti-Pain Pills and it took the radio version of the Miles Historical Almanac to dust 'em.

The one-minute broadcast is doing a good part of the job that millions of printed Almanacs did. Credit Charley Hearldley himself for seeing this possibility and having it checked for Miles' use.

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

Not the Program

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

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

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

Miles Proves In-Town Coverage

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

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

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

The breakdown ran like this:

RURAL NET

116 stations 110

15,994,831 ears 106,087,500

$5,580.00 time $3,555.00

19.2 rating 3.4

$377 cost per M 5,971

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

Since most of the check-up took place shortly after Miles decided to go rural in its air advertising placement as well as in its program appeal, the continuing impact of their rural advertising was open to question... so another check-up was ordered from Nielsen in September 1945. Following the usual routine, the movement of product off the druggists' shelves was checked over a two-week period in September and another two-week period in January 1946. The fact that another headache remedy (Bromo-Seltzer) was using the same rural stations didn't detract at all from the continuing sales-impact of the Miles story. During the survey period Aika Seltzer was up 103 per cent, while Bromo Seltzer was up in sales 69 per cent. Bromo Seltzer was using 11 one-minute announcements a week, while Miles was made on the air in the area over four years, while Bromo Seltzer had just finished its first 26 weeks when the second check was made.

The two inventory indexes came up this way:

<table>
<thead>
<tr>
<th></th>
<th>Bromo Seltzer</th>
<th>Aika Seltzer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit Sales</td>
<td>$4.12</td>
<td>$5.40</td>
</tr>
<tr>
<td>% Change</td>
<td>-66</td>
<td>+100.0</td>
</tr>
<tr>
<td>5.30</td>
<td>+16.6</td>
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</tr>
<tr>
<td>5.60</td>
<td>+4.0</td>
<td>+98.0</td>
</tr>
<tr>
<td>51.20</td>
<td>+23.0</td>
<td></td>
</tr>
<tr>
<td>$2.00</td>
<td>+13.9</td>
<td></td>
</tr>
</tbody>
</table>

Some of these increases are more impressive percentage-wise than they are in dollar volume. For instance the 325 per cent increase of sales in the $2.00 Bromo Seltzer size meant very little since the "before the survey index" of this price bottle was less than 1 per cent, 87, and the increase of 325 per cent only brought it up to 3.74. On the other hand the 16.6 increase on the 8S 3.0 size brought a sales index of 8.06 to 21.33, which is really something in dollars and cents.

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

Even the competition proves the rural station point.

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

SAN FRANCISCO
L. Ray Rhodes

LOS ANGELES
J. Leslie Fos

PAUL H. RAYMER
COMPANY, INC.
Radio Advertising
New York
Boston • Atlanta • Chicago • Detroit
San Francisco • Los Angeles
CONTROVERSY

Its Commercial Aspects

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

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

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

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

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

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

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

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

It is the feeling at NBC that sponsored controversy is not an integral part of network operation but there is nothing "in the book" to prevent it—except the exercise of the responsibility that goes with the operation of a network and its stations as NBC and the FCC see it.

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

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

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

TIME was when the sale of time for anything except the sale of merchandise or services was taboo without question. Today in a world full of conflicting ideas and a Federal Communications Commission which is anything but static, ideas have, in the opinion of a large segment of the people, a paid place in the ether. As far as possible, this is a report to sponsors on where they stand on the four major networks...
THANKS FOR THE REMINDER
BUT I'M ALREADY SOLD ON
FRED B. COLE.
HAVEN'T MISSED A SHOW
SINCE HE FIRST STARTED

YES, THERE'S A CARNIVAL OF SALES IN

THE CARNIVAL OF MUSIC

with FRED B. COLE

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

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

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

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

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

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

Represented by John Blair & Company

NOVEMBER, 1946
It looks complex but if you know the ropes it's simple. Weed and Company men know the ropes and know the people.
### Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morey L. Booth</td>
<td>Assistant advertising manager, PepsiCo.</td>
<td>Advertising manager, Wheatley Mayonnaise Co., Louisville</td>
</tr>
<tr>
<td>V. R. Burton</td>
<td></td>
<td>Advertising, sales manager, cola syrup division, Vess Beverage Co., St. Louis</td>
</tr>
<tr>
<td>Charles H. Butler</td>
<td>Account executive, Stockton, West, Burkhart, Cincinnati</td>
<td>Advertising &amp; merchandising manager, United States Shoe Corp.</td>
</tr>
<tr>
<td>Donald N. Givler</td>
<td>Vice president, Grocery Store Products Sales Co., New York</td>
<td>Advertising &amp; merchandising manager, all brands of Grocery Store Products Sales Co.</td>
</tr>
<tr>
<td>Joseph F. La Sac</td>
<td>Sales promotion manager, General Petroleum Corp., Los Angeles</td>
<td>Advertising &amp; promotion manager, General Petroleum Corp.</td>
</tr>
<tr>
<td>Frank C. Meuner</td>
<td>Executive assistant, Lambert Pharmacial Co., St. Louis</td>
<td>Advertising &amp; merchandising director, Lambert Pharmacial Co.</td>
</tr>
<tr>
<td>Stanwood Morhill</td>
<td>Assistant sales manager, Consolidated Cosmetics, New York</td>
<td>Sales manager, Prince Matchabelli, New York</td>
</tr>
<tr>
<td>Paul W. Pearson</td>
<td>General sales manager, Northwestern Yeast Co., Chicago</td>
<td>Director sales &amp; advertising, Consolidated Oil Chemical Corp., Chicago</td>
</tr>
<tr>
<td>Quentin D. Pierce</td>
<td>Assistant sales manager, Northwestern Yeast Co., Chicago, A. W. Lewis Co., New York,</td>
<td>Advertising &amp; sales promotion director, Chateau Martin Wines &amp; Champagnes</td>
</tr>
<tr>
<td>John L. Rogers</td>
<td>Grove Laboratories, St. Louis</td>
<td>Vice president charge of advertising &amp; sales, Groves Laboratories</td>
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### Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leith F. Abbott</td>
<td>Director promotion, public relations, KALE, Portland, Ore.</td>
<td>Foote, Cone &amp; Belding, New York, Northwest representative in Portland</td>
</tr>
<tr>
<td>George H. Allen</td>
<td>Account executive, McCann-Erickson, New York</td>
<td>Fuller &amp; Smith &amp; Ross, New York, account executive</td>
</tr>
<tr>
<td>George Andrew</td>
<td>Director traffic &amp; production, J. M. Mathis, New York</td>
<td>Sullivan, Stauffer, Colwell &amp; Bayes, New York, same capacity</td>
</tr>
<tr>
<td>John W. Barndollar</td>
<td>General advertising manager, Northwestern Yeast Co., Chicago</td>
<td>Badger &amp; Browning, Boston</td>
</tr>
<tr>
<td>Frank C. Barton, Jr.</td>
<td>Manager radio department, Benton &amp; Bowles, New York</td>
<td>Federal Advertising, New York, director of radio</td>
</tr>
<tr>
<td>S. Heagan Bayles</td>
<td>Vice president &amp; radio director, Ruthrauff &amp; Ryan, New York</td>
<td>Sullivan, Stauffer, Colwell &amp; Bayes, New York, partner</td>
</tr>
<tr>
<td>Joseph F. Beck</td>
<td>Vice president, Federal Advertising</td>
<td>Duane Jones, New York, media director</td>
</tr>
<tr>
<td>M. C. Bordon</td>
<td>J. Walter Thompson, San Francisco, copy head</td>
<td>Hannah Advertising, San Francisco, partner</td>
</tr>
<tr>
<td>Yves Bourassa</td>
<td>Radio director, Spitzer &amp; Mills, Montreal</td>
<td>French Advertising, Services partner</td>
</tr>
<tr>
<td>David Dunning Brown</td>
<td>Account executive, Dancer-Fitzgerald-Sample, Chicago</td>
<td>Foote, Cone &amp; Belding, Chicago, executive stuff</td>
</tr>
<tr>
<td>L. F. Cain</td>
<td>Vice president &amp; sales manager, Multi Products Inc., Chicago</td>
<td>Hartman Advertising, Syracuse, account executive</td>
</tr>
<tr>
<td>R. J. Christopher</td>
<td>Account executive, MBS, Chicago</td>
<td>Cummings, Brand &amp; McPherson, Rockford, II., in charge of New Chicago office</td>
</tr>
<tr>
<td>George Clarke</td>
<td>Advertising &amp; merchandising manager, Transit Grain, Ft. Worth, Tex.</td>
<td>Grant Advertising, Chicago, account executive</td>
</tr>
<tr>
<td>Wiley G. Clarkson, Jr.</td>
<td>Vice president &amp; account executive, Ruthrauff &amp; Ryan, New York</td>
<td>Jim McMullen Advertising, Ft. Worth, local and national accounts</td>
</tr>
<tr>
<td>John P. Cobane</td>
<td>Radio department, Ruthrauff &amp; Ryan, New York</td>
<td>Sullivan, Stauffer, Colwell &amp; Bayes, vice president, director of publicity</td>
</tr>
<tr>
<td>Jerry Coleman</td>
<td>Vice president, J. W. Ir. Thompson, New York</td>
<td>Coleman-Jones Advertising, Los Angeles, partner</td>
</tr>
<tr>
<td>Robert T. Colwell</td>
<td>Sales promotion manager, Equitable Gas Co., Pittsburgh</td>
<td>Sullivan, Stauffer, Colwell &amp; Bayes, New York, partner</td>
</tr>
<tr>
<td>Roy H. Compton</td>
<td>Sales promotion manager, Equitable Gas Co., Pittsburgh</td>
<td>Kudner Agency, Los Angeles, account executive</td>
</tr>
<tr>
<td>Joseph E. Connor</td>
<td>Vice president &amp; account executive, Ruthrauff &amp; Ryan, New York</td>
<td>Sullivan, Stauffer, Colwell &amp; Bayes, New York, head of merchandising on food accounts</td>
</tr>
<tr>
<td>Jack Daly</td>
<td>Charge San Francisco office, Lasky Co., San Francisco</td>
<td>Elliott and Daly, San Francisco-Oakland, partner</td>
</tr>
<tr>
<td>Al Davidson, Jr.</td>
<td>Kenny Delmar Productions</td>
<td>Wortman, Barton &amp; Gould, New York, director new radio department</td>
</tr>
</tbody>
</table>
New Agency Appointments (Continued from Page 31)

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<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Detergent Corp. of America, Terre Haute, Ind.</td>
<td>Sun Spun</td>
<td>Apfelburger Advertising, St. Louis, Mo.</td>
</tr>
<tr>
<td>Don Juan (Canada) Ltd., Toronto</td>
<td>Spun</td>
<td>Grant Advertising of Canada, Toronto</td>
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<tr>
<td>Ford Chemical Corp., N. Y.</td>
<td>Jantzen, Don</td>
<td>Raymond E. Nelson, N. Y.</td>
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<tr>
<td>Gas Appliance Manufacturers Association, N. Y.</td>
<td>Detergent</td>
<td>Donovan &amp; Gorham, Chicago</td>
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<tr>
<td>General Plywood Corp., Louisville, Ky.</td>
<td>Edelstein, Milton</td>
<td>Russell M. Segal, Chicago</td>
</tr>
<tr>
<td>Gess, Frankline, Brooklyn, N. Y.</td>
<td>Frank Miller</td>
<td>Briarcrest, Van Norden &amp; Staff, Los Angeles</td>
</tr>
<tr>
<td>Gloe Bottling Co., N. Y.</td>
<td>Signature Recording Corp.</td>
<td>McCann-Erickson, Los Angeles, account executive</td>
</tr>
<tr>
<td>Haggard Pottery Inc., Dundee, III.</td>
<td>Spun Aluminum Products Co., N. Y.</td>
<td>McCann-Erickson, Chicago</td>
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<tr>
<td>Hall and White, Cincinnati, Ohio</td>
<td>Sun Spun Sales Corp., N. Y.</td>
<td>McCann-Erickson, Los Angeles</td>
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<tr>
<td>Harman Laboratories, Paterson, N. J.</td>
<td>National Radio Service</td>
<td>McCann-Erickson, Hollywood</td>
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<tr>
<td>Vitagraph Studios, Inc., N. Y.</td>
<td>Waco Products Co., Hartford, Conn.</td>
<td>Apfelburger Advertising, St. Louis, Mo.</td>
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<tr>
<td>Wrigley’s, Chicago, Ill.</td>
<td>Wrigley’s, Chicago, III.</td>
<td>Grant Advertising of Canada, Toronto</td>
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<tr>
<td>Ziegler Canning Cooperative, Timberville, Va.</td>
<td>Soapless detergent</td>
<td>Anschutz Advertising, Toronto</td>
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<tr>
<td>Ziegler Canning Cooperative, Timberville, Va.</td>
<td>Creamette</td>
<td>H. S. Hogen, Chicago</td>
</tr>
<tr>
<td>Ziegler Canning Cooperative, Timberville, Va.</td>
<td>Mechanic’s Illustrated</td>
<td>Raymond E. Nelson, N. Y.</td>
</tr>
<tr>
<td>Ziegler Canning Cooperative, Timberville, Va.</td>
<td>Sulphur Solution (analeptic)</td>
<td>Donovan &amp; Gorham, Chicago</td>
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<tr>
<td>Ziegler Canning Cooperative, Timberville, Va.</td>
<td>Plywood</td>
<td>Russell M. Segal, Chicago</td>
</tr>
<tr>
<td>Ziegler Canning Cooperative, Timberville, Va.</td>
<td>Soft drinks</td>
<td>Briarcrest, Van Norden &amp; Staff, Los Angeles</td>
</tr>
<tr>
<td>Ziegler Canning Cooperative, Timberville, Va.</td>
<td>Bathtubs, suits</td>
<td>McCann-Erickson, Los Angeles</td>
</tr>
<tr>
<td>Ziegler Canning Cooperative, Timberville, Va.</td>
<td>Recordings</td>
<td>H. S. Hogen, Chicago</td>
</tr>
<tr>
<td>Ziegler Canning Cooperative, Timberville, Va.</td>
<td>Perfume</td>
<td>Raymond E. Nelson, N. Y.</td>
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<td>Soap products</td>
<td>Donovan &amp; Gorham, Chicago</td>
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<td>Beer and ale</td>
<td>Russell M. Segal, Chicago</td>
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<td>Howard H. Mink, Rockford, Ill.</td>
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<td>Bedspreads</td>
<td>McCann-Erickson, Los Angeles</td>
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<td>Baker &amp; Wood, N. Y.</td>
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<tr>
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<td>Metal products</td>
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<td>Ziegler Canning Cooperative, Timberville, Va.</td>
<td>Canned goods</td>
<td>Raymond E. Nelson, N. Y.</td>
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New Agency Appointments

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<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>PRESENT AFFILIATION</th>
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<tr>
<td>John S. Davidson</td>
<td>Clifford Dillon</td>
<td>Federal Advertising, New York</td>
</tr>
<tr>
<td>Ralph Block</td>
<td>Wallace F. Elliott</td>
<td>Group copy head, J. Walter Thompson, New York</td>
</tr>
<tr>
<td>Frank Herman</td>
<td>Robert S. Fried</td>
<td>Partner in Lasky Co., San-Francisco-Oakland</td>
</tr>
<tr>
<td>Mark C. Logan</td>
<td>Paul D. Gordon</td>
<td>Ruthrauff &amp; Ryan</td>
</tr>
<tr>
<td>Ed Holley, Jr.</td>
<td>Robert L. O'Grady</td>
<td>Advertising forces</td>
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<td>Harold V. Hopkins, Jr.</td>
<td>J. J. Sugarman</td>
<td>Young &amp; Rubicam, New York</td>
</tr>
<tr>
<td>Dorothy Lamont</td>
<td>Alan J. Jones</td>
<td>Account sales staff, New York</td>
</tr>
<tr>
<td>William F. Lester</td>
<td>Norman S. Lucas</td>
<td>Account executive, Barnes-Grace Advertising, San Diego</td>
</tr>
<tr>
<td>Sherman S. Lurie</td>
<td>Gertrude N. Marcos</td>
<td>A. I. L.</td>
</tr>
</tbody>
</table>
Nudge your memory a moment! That dream of a house in the country. Remember?...
And even if you don't remember... never adventured into that wondrous dreamland... this is a lively situation-comedy program that radio advertisers and the people in your town want... want mighty bad. For figures prove that listeners show an overwhelming preference for situation-comedy shows.

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

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

LYLE SUDROW
is Young Husband,
Bruce Marshall

ABBY LEWIS
is Telephone Operator,
Clorabelle Hopkins

PATSY CAMPBELL
is Young Wife,
Joan Marshall

ED LATIMER
is Landlord,
Mr. Pattison

RAY KNIGHT
is Butcher,
Mr. Brown

BUD COLLYER
and HUGH JAMES
are announcers

52 half-hours for 1-a-week broadcast

DISTRIBUTED IN CANADA THROUGH ALL CANADA RADIO FACILITIES, TORONTO, ONTARIO

NOVEMBER, 1946
SONGS BY SINATRA
CBS, Wednesdays 9-9:30 pm est

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

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

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

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

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

LITTLE WOMEN
KCMO, daily 5:45 6 pm, est

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

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

Time: There's nothing like Little Women on the air. As a matter of fact it's a type of program that's without competition. However, Mutual has Toni Mox on KKKN with plenty of kid pull and Bob Trout (CBS) hits the area on KMBC. There's local news (August Vogt on WDAP and on WREX (Max Falkenstein). Despite these four shows 5:15 to 6 is a good slot for this Monday-through-Friday children's quarter hour. There's a question, however, as to its logical audience. It listens better for adults than for kids. The latter may swing towards it as the little ladies get going with subjects on which the younger generation has ideas of its own.

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

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

TIME FOR TEENS
WTAG, Thursdays 4:30 5 pm, est

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

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

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

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

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

PLAY THE GAME

WABD [DunLion] 8:30 pm est

Program: Charades are a natural for television. That's beyond question. In this scanning New York University's Professor Harvey Zorbaugh has presented, with himself as M. C., the ideal mixture of home and studio audience participation. It's 100 per cent visual. The titles, words or ideas to be acted out by the notables in the studio are sent in by the audience. The home audience is given a number of opportunities of winning $500 by guessing what the charade actor is trying to pantomine. At other times they know what the player is trying to do and are thus able to enjoy the mentality of the dumbness of the studio players. At still other times they are placed on the same basis as the studio panel of judges and thus are able to match their wits with specialists. All the regular players, Charlotte Adams, Willard Mullins, Alan Chipley, and Irene Wicker are relaxed and as real as though they were charading at home. Mullins (N. Y. World-Telegram cartoonist) gives an added pictorial variation to the charades, since he doesn't act them out; he draws them.

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

Time: Telecasting this at 8 P. M. will be a little expensive for any selling directed at women only. However, for milady who wants to ease huppy into "laying it on the line" for a new coat it'll help, unless he walks into another room during the commercial.

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

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

A STAR WALKS . . .

(Continued from page 19)

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

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

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

Out of it all (and much more besides) came Red Foley, now star of the Grand Ole Opry Prince Albert half hour. Red's discs weren't tops in the nacket-a-tune players, but he earned plenty of money for the music machine operators. He had been born in Blue Lick, Kentucky, and had been on radio since 1930 when he joined the Cumberland Ridge Runners on WLS as baritone soloist. Later he aired with the Renfro Valley Barn Dance program on WLY in 1938 he had returned to the National Barn Dance on WLS.

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

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

More important even than the fact that Red Foley is holding the Acuff audience, and adding to it, is the fact of his developing an easy manner of sneaking in Prince Albert credits, in a way that doesn't offend even big-city sensibilities. The S. I. (sponsor identification) figures don't show any sizeable jumps as yet but that's because of two reasons. First, the entire cast isn't measured for S. I. due to the fact that the show is aired at 10:50 and a great section of back country where Opry fans reside (and it has a big following in the larger cities) is in the East. Second, the new approach to handling the continuity which Reynolds is developing hasn't been set yet. The program is being tightened more and more and the agency is working closer with Red Foley and the Opry cast on every airing. Last S. I. was 31.6.

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

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

. . . and so another star has taken a walk and another sponsor has held his audience and is building towards a greater acceptance, higher program rating, and lower media selling cost, simply because nothing was taken for granted show or advertisingwise.
Our Sales Curve is shaping up nicely. Thank you!

★ who listens to daytime radio?
MRS. NEW YORKER-AT-HOME!

★ who plans meals...buys food?
MRS. NEW YORKER-AT-HOME!

★ who influences male purchasing?
MRS. NEW YORKER-AT-HOME!

★ who wants housework time-savers?
MRS. NEW YORKER-AT-HOME!

★ WHO HAS MRS. NEW YORKER'S EAR?

WLIB...Of Course!

WLIB • NEW YORK • 1190 ON YOUR DIAL

REPRESENTED NATIONALLY BY FORJOE & COMPANY

SPONSOR
MINNEAPOLIS-ST PAUL

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

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

<table>
<thead>
<tr>
<th>Station</th>
<th>Publicity Inches</th>
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<tbody>
<tr>
<td>KSTP (NBC)</td>
<td>83 1/2</td>
</tr>
<tr>
<td>WCCO (CBS)</td>
<td>48</td>
</tr>
<tr>
<td>WTCN (ABC)</td>
<td>21 1/2</td>
</tr>
<tr>
<td>WDDY</td>
<td>19</td>
</tr>
<tr>
<td>WLLOL (MBS)</td>
<td>5 1/2</td>
</tr>
<tr>
<td>KJON (MBS)</td>
<td>2 1/2</td>
</tr>
<tr>
<td>WMIN</td>
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While the stations ran in the order just tabulated, the networks ran somewhat differently. That’s because KSTP landed as much space with its traveling barn dance as it landed with its regular air shows. Thus the network picture (straight network publicity with no station mention, and network program mentions associated with stations) in the Twin Cities during the week established the following order:

<table>
<thead>
<tr>
<th>Station</th>
<th>Publicity Inches</th>
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</thead>
<tbody>
<tr>
<td>CBS</td>
<td>47</td>
</tr>
<tr>
<td>NBC</td>
<td>42 1/2</td>
</tr>
<tr>
<td>ABC</td>
<td>21 1/2</td>
</tr>
<tr>
<td>MBS</td>
<td>5 1/2</td>
</tr>
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</table>

NBC’s record was helped by two local stories breaking during the period. Fred Allen visited Minnesota and Bob Hope hit the area in a talent hunt promotion. It was the small town weeklies that gave CBS the edge, with the breakdown showing CBS exclusive stuff running 34 1/4 inches against NBC’s 25 inches in the weeklies. In the dailies it was NBC that had the edge with the tabulation giving NBC 17 3/4 inches against CBS’ big town tabulation of 12 1/2 inches.

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

KSTP’s barn dance traveling unit promotion accounted for 88 inches in weeklies, bought locally for the most part. Actually in big town dailies KSTP and WCCO advertisingwise can be declared a draw. The former bought, or laid bought for its programs during the period double checked 209 1/4 inches while WCCO bought 209 1/2 lines and it is possible that the agate line rule slipped 1/4 of an inch in the measuring.

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

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

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

Your copy of this survey is on its way to you. You’ll find it cram-full of valuable, usable information on listening habits, economic status, program preference, hours of listening, etc., as well as some down-to-earth facts on the public’s reaction to commercials... just another WIBW service in the interests of better radio for both listener and advertiser.
THE field of television research is wide open. Stations are using postcards, agencies are using "panels," and C. E. Hooper has tried, for the Louis-Connel fight, "immediate recall." The A. C. Nielsen organization claims that the audimeter attached to a viewing set is the only answer, while other researchers continue to point out that equipment turned on in the home cannot and will not prove viewing. N. W. Ayer searching for the research answer has just commissioned the Hooper organization, the Psychological Corporation, and a third group to study the medium jointly and individually.

TV research is still in the area of research under the microscope. Along these lines the C. E. Hooper organization, which has picked up the diary study method of studying listening from CBS and Industrial Surveys, has extended its investigations into the possibilities of using the diary (a special edition) to uncover a viewing pattern. Since there can be no question but that sound alone must compete with sound and pictures, it's essential that advertisers in TV not only know who's viewing but what, if anything, is of more importance than television.

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

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

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

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

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

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

Results of excursions into TV research, diary as well as other methods, will be a continuing study of SPONSOR.
Audience preference of video versus sound is diary-tested

It's the man of the family who runs the video receiver in the home. The family viewing pattern differs from the listening picture and it's that difference that requires researching.
Bands, which for years were without commercial standing on the air, with the exception of the Coca Cola Spotlight Bands program, are once again prime favorites of program builders. That’s because both the Vaughn Monroe and Benny Goodman summer replacement shows hit nice ratings. The Tommy Dorsey musical experiment on WOR, on the other hand, hasn’t done much good for Dorsey or for popular music, and Norman Living-ston, whose baby the pop music cycle at the station was, is no longer the Bamberger station’s fair-haired program boy.

Unanswerable question which still faces all program builders is how to jockey for position throughout the country still for “crop” of audiences when live versions of the same music fall short of the top drawer.

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

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

If the Arthur Godfrey Talent Scout program (CBS) is sold to a bankroller there will be three title suits on the hands of A. G. and the network. A number of stations throughout the country had talent scout programs on the air as long as 10 years ago.

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

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

Classic line of an unbiased critic, Seymour Peck of PM, was proudly uttered when the suggestion was made that since Upton Close was going to be in town soon, it might be wise to get at the truth of the way he thought by an interview him. Peck’s retort sublime was, “I’d rather picture him.”

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

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

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

Kate Smith
Don’t Let ’em Die on Opening Nights

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

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

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

"The Family Album"

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

"Gloria Carrol Entertains"

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

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

GUILD PRODUCTIONS of America,

Distributed Exclusively by,

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

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

NOVEMBER, 1946
Net Showcase

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

WLIR Theatre Newscast

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

Pekor Cometh

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

Virginia Vale’s Radio Exclusive

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

That AFM $100,000

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

TBA Publicity Okay

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

TV at the Iowa Fair

County fairs begat stations more publicity in rural areas in one week than any other device, except the visit of the local station’s Barn Dance troupe. KRNT, for instance, made a deal with Inter national Harvester to install an RCA traveling television unit in the 111 booth at the Iowa State Fair. ABC, KRNT’s network, paid $1,000 of the costs and everybody but RCA received a whale of publicity. RCA got the cash and expects to get TV equipment business from KRNT and ABC.

Publicity in Action

NBC’s latest check-up on the news space that Syd Eiges, Tom Knodle and staff had obtained in the New York dailies put it, by a solid margin, ahead of the competition. NBC doubled the picture space of the second big space stealer. The Twin Cities, Minnesota, is the subject of Sponsor’s first publicity check-up in the field. The quantity of publicity that’s put in the mail and the amount that gets into print are two different things. Only the latter is important and only the latter is the basis of Sponsor’s “Publicity in Action” reports.

It’s the Shavaton

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

Publicity and the Ad Agencies

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

More Space for Kate

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

Education Without Justice

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

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

Did the time peddler make his sale?

No.

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

Nobody loves ‘em when they’re right.
TOPS IN CANADA'S MAJOR TEST MARKET!

Market Data
Within our primary coverage area are 19.35% of the Total Population of Canada 25.28% of the Total Retail Sales in Canada 23.53% of the Total Food Sales in Canada 32.57% of the Total Drug Sales in Canada based on the latest Dominion Bureau of Statistics figures. Coverage according to preliminary measurements of R.C.A.

Represented By
Metropolitan Broadcasting Service, Toronto, Ont.
Horace Stovin Co., Montreal, Winnipeg
PUBLIC service on local stations is worth while commercially in two ways.

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

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

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

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

Veteran job and question programs have been top commercial programs wherever they have been offered for sale. Among the 25 jobs programs selected by their originating stations as top-flight public service for veterans, 9 were underwritten. Over KHEM, Eureka, California, a wholesale fish firm found it profitable to pay for Jobs For Veterans. Twelve Vancouver, Washington, merchants combined to pay for a 3-time-a-weeker, Vets Unlimited. At WQAM, Miami, Florida, an appliance company paid the bills for Veterans Available, and thus reduced availability.

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

The same was true with the Vet Question programs, where the stations submitted as top-drawer material 25 programs of which 10 were underwritten and 15 were withheld from sponsorship. Of the 15 there were bids from sponsors for 7. In many cases, as in the case of the Free State Brewery of Baltimore, the advertiser accepted sponsorship credits as satisfactory and sold no products. The results in this case, as reported by the station, WTH, were more than okay. The check list of sponsored programs that answered veteran questions includes:

<table>
<thead>
<tr>
<th>STATION</th>
<th>SPONSOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>KLPT</td>
<td>Men’s clothing store</td>
</tr>
<tr>
<td>Minot, N. D.</td>
<td>Anderson Jewelry</td>
</tr>
<tr>
<td>KDYL</td>
<td>Salt Lake City</td>
</tr>
<tr>
<td>KGB</td>
<td>San Diego Gas &amp; Electric</td>
</tr>
<tr>
<td>San Diego, Calif.</td>
<td>Participating</td>
</tr>
<tr>
<td>WKNE</td>
<td>Keen, N. H.</td>
</tr>
<tr>
<td>WCEI</td>
<td>Bullards Auto Sales</td>
</tr>
<tr>
<td>Duluth, Pa.</td>
<td>National Biscuit</td>
</tr>
<tr>
<td>WRNL</td>
<td>Richmond, Va.</td>
</tr>
<tr>
<td>KFIZ</td>
<td>Keen’s, T. E. Mercer</td>
</tr>
<tr>
<td>Ft. Worth, Texas</td>
<td>Coca Cola Bottler</td>
</tr>
<tr>
<td>WING</td>
<td>Dayton, Ohio</td>
</tr>
<tr>
<td>KTHF</td>
<td>Banks and Insurance Co’s, Houston, Tex.</td>
</tr>
</tbody>
</table>

(Flow turn to page 55)

"QUOTES"

"If you don’t hear from that big delicious dinner you ate, everything’s fine.” (TUNIS)  
Pot of Gold, ABC, October 9, Roche, Williams & Cleary

"The size and shape of your pocketbook have nothing to do with the size and shape of your feet.” (THOM MCAN)  
Harry Clark (News), CBS, September 25, Neff-Rogow

"Don’t work on your way to work.” (AMERICAN TRANSIT ASSOCIATION)  
Spotlight on America, MBS, October 4, Owen & Chappell

"Bumper to bumper service.” (PURE OIL)  
H. V. Kaltenborn, NBC, October 7, Leo Burnett Co., Inc.

"You can be a woman that men notice—or—you can be just a woman.” (IVORY SOAP)  
Mystery of the Week, CBS, September 25, Compton Advertising

"I'm here to groom hairs, not split them.” (VITALIS)  
Alan Young Show, NBC, October 4, Young & Rubinac
MORE LISTENERS – MORE SALES – LESS COST

HOOPER STATION LISTENING INDEX OCT. '45-FEB. '46

<table>
<thead>
<tr>
<th>Time Period</th>
<th>WFMJ</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>All Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon.-Fri. 8 A.M.-12 M.</td>
<td>47.0</td>
<td>19.8</td>
<td>8.1</td>
<td>17.0</td>
<td>4.0</td>
<td>4.1</td>
</tr>
<tr>
<td>Mon.-Fri. 12 M.-6 P.M.</td>
<td>27.6</td>
<td>22.7</td>
<td>17.3</td>
<td>22.3</td>
<td>5.1</td>
<td>6.4</td>
</tr>
<tr>
<td>Sun.-Sat. 6 P.M.-10 P.M.</td>
<td>25.7</td>
<td>42.0</td>
<td>22.6</td>
<td></td>
<td>5.9</td>
<td>3.8</td>
</tr>
<tr>
<td>Sunday 12 M.-6 P.M.</td>
<td>34.8</td>
<td>20.0</td>
<td>12.6</td>
<td>17.9</td>
<td>6.1</td>
<td>10.5</td>
</tr>
<tr>
<td>Total Rated Periods</td>
<td>30.9</td>
<td>30.3</td>
<td>17.5</td>
<td>19.8</td>
<td>5.3</td>
<td>5.2</td>
</tr>
</tbody>
</table>

118,330 RADIO FAMILIES

$267,408,000 RETAIL SALES

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

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

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

LOCAL PUBLIC SERVICE

(Continued from page 5B)

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

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

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

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

STATION SPONSOR
KWRL Ferguson's Men's and Women's Wear
WAGM Summer's Fertilizer
WFVA Alex R. Kutz
Fredericksburg, Va.
WrRF Furniture store
Washington, N. C.
WRN Montgomery Ward
Warren, O.
KRNB Marshall Furniture Store
Brazeman, Mont.
WSFA Sweetheart Soap
Montgomery, Ala.
KRON Excelsior Laundry
Clinton, Ia.
WLAP Martin's Blue Grass Fashions
Leesburg, Ky.
WMID Central Illinois Light Co.
Peoria, III.
KARM Mahan Furniture
Fresno, Calif.
KGDV Lake Brothers' Department Store
Valdosta, Ga.
WPAG Green's Cleaners
Ann Arbor, Mich.
WSRT Gilbert's Men's Outfitters
South Bend, Ind.
WHRG Belk's Department Store
Greensboro, N. C.
WEAU Farm Machinery
Eau Claire, Wisc.

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

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

PROGRAM and STATION SPONSOR
Rockford Radio Council 
WROK Rockford, III. Central Illinois Gas and Electric
Magic Valley Memories 
KTHI Twin Falls, Idaho 
Orchids for the Clerk 
WASK Lafayette, Ind.
Historic Site Ahead 
KDAL Duluth, Minn.
Northern on the Job 
KGH Norfolk, Va.
Know Your Community 
WHRG Columbus, O.
I Recommend Participating
WJZS Beckley, W. Va.

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

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

Basically, the reports made to the Katz Agency from over 300 stations indicated that sponsored public service is good for the people who listen, for the station which airs it, and for the sponsor who buys it. There's a dollar and cents public spirit credit that accrues to an advertiser who pays the bill and promotes his public service program. This report does not mean that the stations should be relieved of their responsibility of serving their public through service. But that it's good business for a bankroll to peel off for something that doesn't seem commercial on the surface. As long as it's a good show and a good service it's sponsorable.
Maestro of Charm—Maestro of Sales for You

JOHN ROBERT POWERS
America's Foremost Authority
on Feminine Beauty

IN NEW YORK
THE WJZ POWERS CHARM SCHOOL
(participating)
Monday through Friday—2:15 to 2:30 p.m.

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

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

Results on WJZ Powers Charm School (participating)
One advertiser sold $17,000 worth of books at a cost of less than 20% of retail
sales, generally costs 40%.
3,500 women sent a dollar in advance for Powers Girl Bulletins.
232 women in one week requested sponsor’s invitation on an initial $10.00 sale
which later averaged $45.00 per sale.
66 women in one week requested specific information on a $125.00 specialty item
at an advertising cost of $250.00. Agency says terrific.
More than 75,000 women have written to the program in six months time.

Results on ABC Coast to Coast (Co-op)
Department stores, specialty shops, jewelers, furriers and other retail outlets
reporting great success with this program’s first broadcast in June, 1946.

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

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

Kaye-Martin Productions, Inc.
36 West 44th Street, New York 18, N. Y., Murray Hill 2-8198-9
NETWORKS no longer sell their publicity departments while selling time, but knowing what a broadcasting chain's public relations department can and will do for a sponsor's program is still important. It's every network's job to do everything within its power to build a good press for the shows that it carries. The better an advertiser and his agency works with the web build-up men, the easier it is for a program to build an audience. Publicity won't make a bad show, but it sure as hades helps build a good one, and it often makes a mediocre airing earn its way. Not every network is as well equipped, with man power or budget, as its competitor, but each of the four tries its best. If a sponsor is foresighted enough to add a photogenic girl to a cast, it'll win his bankrolled time more acceptance than a cast that's geared for microphones alone. If he gets his guest stars booked far enough in advance, they'll reap a bigger harvest of listeners than they ever will when they're announced the day before the broadcast. This report on network operations is as valuable as a sponsor makes it.

### NETWORK PUBLICITY OPERATIONAL CHART

<table>
<thead>
<tr>
<th>Publicity Services</th>
<th>ABC</th>
<th>CBS</th>
<th>MBS</th>
<th>NBC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Publicity Director, Assistant</td>
<td>Earl Mullin, Art Donegan</td>
<td>George Crandall, Arthur Perkes</td>
<td>Jim O'Bryon, Frank Gasulo</td>
<td>Sydney H. Eiger, Thomas E. Knodle</td>
</tr>
<tr>
<td>Internal Publicity Department meetings</td>
<td>Regular weekly meetings to discuss publicity problems.</td>
<td>When special events are to take place on a show, meeting is held for exchange of ideas.</td>
<td>Meetings held immediately after signing of new show to discuss publicity possibilities.</td>
<td>Weekly meetings to discuss problems and plans for new programs and premieres.</td>
</tr>
<tr>
<td>Joint meetings with clients, advertising agencies, independent press agents</td>
<td>Writer assigned to new commercial show meets with sponsor and agency to discuss publicity and promotion plans.</td>
<td>Writer, magazine, trade, fashion, picture editors meet with agency to familiarize themselves with program format and to explore publicity possibilities.</td>
<td>Writer and publicity director meet with agency to discuss plans for program.</td>
<td>Publicity department and agency meet to formulate publicity and promotion plans.</td>
</tr>
<tr>
<td>Daily News Report—containing advance, premiere, biographical, and news stories on new and continuing commercial shows</td>
<td>Released to major daily newspapers and important weekly publications.</td>
<td>Released to major daily newspapers and important weekly publications.</td>
<td>Released to 575 publications. Late corrections sent by conference call, wire and teletype.</td>
<td>Released to more than 2,000 publications. Also contains future book, carrying program details for as much as 3 to 4 months ahead. Daily corrections by mail or wire to 600 newspapers.</td>
</tr>
<tr>
<td>Editor</td>
<td>Bert Schwartz</td>
<td>Joe Sage.</td>
<td></td>
<td>Leo Hershdon.</td>
</tr>
<tr>
<td>PUBLICITY SERVICES</td>
<td>ABC</td>
<td>CBS</td>
<td>MBS</td>
<td>NBC</td>
</tr>
<tr>
<td>-------------------</td>
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</tr>
<tr>
<td><strong>Fashions</strong></td>
<td>Fashion pictures used in clip sheet. Special mailings on stories.</td>
<td>Weekly Woman’s Page, with fashion pictures and column, sent to 350 publications. Also special mailings on stories.</td>
<td>Fashion pictures used in “Flash Feature Service.” Special mailings on stories.</td>
<td>Bi-weekly fashion service, in which NBC stars model simple fashions which average woman can copy, sent in mat form to 1000 publications, glossy to about 500. Special mailings on stories.</td>
</tr>
<tr>
<td><strong>Magazines and syndicates—placing feature and picture stories in local and national publications.</strong></td>
<td>Nancy Phillips, women’s magazines.</td>
<td>Dorothy Lefler, magazines. Ethel Kirmer, syndicates and special articles.</td>
<td>Mike Jablons.</td>
<td>column contact man writes special personalized letters to major radio editors, with advance news of forthcoming programs, gossip and information not easily available to editors far from New York, Chicago, and Hollywood.</td>
</tr>
<tr>
<td><strong>Column Contact — works with radio and syndicated columnists, placing news and gossip items about shows and shows.</strong></td>
<td>George Fleming, general magazines and columnists.</td>
<td>Ethel Kirmer.</td>
<td>Mike Jablons.</td>
<td>Bob Wilson, also assigned to columnists. Sam Kaufman.</td>
</tr>
<tr>
<td><strong>Exploitation — ties with stores, theatres, movie companies, window displays, national organizations.</strong></td>
<td>Writer assigned to show responsible for exploitation ideas.</td>
<td>All publicity department members responsible for ideas on assigned shows.</td>
<td>Bob Wilson, also assigned to columnists.</td>
<td>Sam Kaufman.</td>
</tr>
<tr>
<td><strong>Music</strong></td>
<td>Program stories in daily releases. Special mailings on important stories.</td>
<td>Weekly music round-up sent out with releases. Special mailings on important stories.</td>
<td>Program stories in daily releases. Special mailings on important stories.</td>
<td>Weekly music round-up sent out to music editors, critics, journals with complete details of all music programs about 10 days in advance. Leonard Meyers.</td>
</tr>
<tr>
<td><strong>Editor</strong></td>
<td>Harold Strickland.</td>
<td>Margaret O’Connell.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Religious news</strong></td>
<td>Program stories in daily releases. Special mailings on important stories to religious publications.</td>
<td>Program stories in daily releases. Special mailings on important stories to religious publications.</td>
<td></td>
<td>Program stories in daily releases. Special mailings on important stories to religious publications.</td>
</tr>
<tr>
<td><strong>Food, science, educational, women’s page, sports stories</strong></td>
<td>Mailings to special lists when newsworthy stories occur.</td>
<td>Mailings to special lists when newsworthy stories occur.</td>
<td></td>
<td>Mailings to special lists when newsworthy stories occur.</td>
</tr>
<tr>
<td><strong>Teletype service to newspapers and syndicate offices</strong></td>
<td>Service maintained to ten New York dailies and to syndicated news services.</td>
<td>Service maintained to ten New York dailies and to syndicated news services.</td>
<td>Service maintained to ten New York dailies and to syndicated news services.</td>
<td>Service maintained to ten New York dailies and to syndicated news services.</td>
</tr>
<tr>
<td><strong>Special Services</strong></td>
<td>Road man promotes new show by personal calls on station publicity departments and local newspapers. Special feature stories sent to editors on “exclusive in your city” basis for Sunday release.</td>
<td>Personalized editor service in Hooper cities — serviced with special material for local placement. Publicity Department available to sponsor and agencies for special services.</td>
<td></td>
<td>Weekly newsletter to station publicity directors with information on forthcoming programs. “Your Weekly Reporter.” 15-minute program, utilizes radio for publicity. All programs and stars receive frequent mention.</td>
</tr>
<tr>
<td><strong>Other personnel</strong></td>
<td>Judy Cortada, public service; Bud Stimson, night coverage; Stan Warren, news and special events; Dick Osb, features, writer; Kay Burr, John D’Autolo, Jack Forbes, Ed Barnes, general.</td>
<td>Michael Boscia, manager of operations; Charles F. Pekor, assistant to the director.</td>
<td>Elaine Newlin, programs: talent; Win Goulden, sustaining programs and departments; Dan Schwartz, night coverage (3 times a week).</td>
<td>Stephen De Baun, NBC-UN writer; Arthur Oppenheimer, assistant copy editor; Helen Beal, Roselle Hubel, Henry Moore, Priscilla Campbell, Al Cammann, Betty Faulk, writers; Dwight Worthy, night press supervisor.</td>
</tr>
<tr>
<td><strong>Television publicity</strong></td>
<td>Don Giesy.</td>
<td>Jim Kane.</td>
<td></td>
<td>Allan Kalmus.</td>
</tr>
</tbody>
</table>
TELEVISION AND SPONSOR
(Continued from Page 26)

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

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

DUAL PURPOSE PICTURES

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

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

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

MAGIC AD-WORD

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

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

STILL MAGNETIC

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

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

PIED PIPER CONTESTS

(Continued from Page 26)

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

The only factor that can't be reported upon before the ABC Adventure Hour fan-
fare is sounded is the actual rating (listen-
ing increase that will accrue to each of the programs.

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

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

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

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

Kid show promotion on the part of ABC and MBS will spark hundreds of like local promotions throughout the nation—they've gone to the juveniles to promote listening. That's where kid listening begins. 62
You'll Want These Shows! They'll
Build Audience! Sell Merchandise!

Starring
WARREN WILLIAM
and an All-Star Hollywood Cast Including
Lurene Tuttle, Howard Culver, Will Wright,
Carleton Young, Peggy Weber, Perry Ward,
John Brown, Dorothy Scott, Hal Sawyer
Stories behind strange wills that run the gamut of
human emotion. A half hour series—delightfully
entertaining...
Suberely directed by Robert Webster Light.

AMERICA'S FAVORITE
SINGING GROUP
with Bob Nolan
Singing the songs all America loves! Folk songs,
ballads, westerns, spirituals and barbershop harmo-
nny! You're hearing them on the network—you've
seen them in over 100 movies—now get this
quarter-hour strip for your station.

Starring
MARVIN MILLER
with
WARREN WHITE—Newest Singing Sensation
DEL CASTILLO at the Whispering Hammond
IVAN EPPINOFF & his Romantic Violin
Your call to romance! The relaxing show—pro-
duced by Jack Holbrook in 1/4 hour strips. MOON
DREAMS puts your audience in a buying mood!
It will be the bright spot on your program schedule.

WRITE OR WIRE FOR FREE* AUDITION PLATTERS
*Free for a 30-day period. After which time you will be billed at $2.50 per platter which—upon the
return of the platters to Teleways of Hollywood—will be refunded or credited to your account.
The Picked Panel answers:

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

Obviously a sponsor should spend for publicity, promotion and advertising as much as his budget warrants in a local situation. However, the national sponsor ordinarily cannot prove the local advertising, promotion and certainly not the local publicity factors. He has bought radio time on a listener circulation or performance basis and stands on that basis.

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

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

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

Bernice Judis, General Manager, WNEW

I have no business trying to answer this question. Our job is to measure the audience. But we would never have gotten anywhere sticking to that point of view. So here goes. If the radio program has merit it should be backed continuously with every form of promotion, as is every form of entertainment and information with which it competes for the public’s time and attention. The reason is basic.

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

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

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

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

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

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

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

**Promotion and publicity can deliver the “first” audience. From then on it's up to the program to hold and deliver its own audience. The more that's put into the air show, the bigger the audience, the better the rating and the sales which broadcast time will produce. Promotion and publicity cannot improve a show. It can sell a good show but never a poor one.**

Publicity and promotion can and should be a continuing operation to inform the public of the fact that the program is on the air. The listener relations job is never done. Generally speaking the money that pays off best is that which is spent on the air show itself. That's the best kind of promotion, publicity and program advertising that can be done.

EDGAR KOBAK, 
President, 
Mutual Broadcasting System

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

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

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

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

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

P.M. - Don Hollenbeck is fired.

Next Week - Don Hollenbeck is making e.t.'s for Marlin.
### Monthly Tabulation of Network Contests and Offers

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Product</th>
<th>Program</th>
<th>Day &amp; Time</th>
<th>Offer</th>
<th>Terms</th>
<th>Net</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERICAN HOME FURNISHING</td>
<td>Kelpone &amp; Bisoloid</td>
<td>Romance of Helen Tremain</td>
<td>Mon thru Fri, 10-12 a.m.</td>
<td>&quot;Golden&quot; earnings</td>
<td>Send Kelpone &amp; Bisoloid label to program</td>
<td>CBS</td>
<td>Offered 27 Aug thru 10 Sep, 1945</td>
</tr>
<tr>
<td>EARRING CO.</td>
<td>Carnation Milk</td>
<td>Carnation Contended House</td>
<td>Mon thru Fri, 10-12 p.m.</td>
<td>Baby Book</td>
<td>Write sponsor or station</td>
<td>NBC</td>
<td>3 Apr 45</td>
</tr>
<tr>
<td>CANDY SALT CO.</td>
<td>Candy Salt</td>
<td>The Shadow</td>
<td>Sunday 10:15 p.m.</td>
<td>Frisket Book</td>
<td>Write sponsor</td>
<td>MBS</td>
<td>6 Sep 46</td>
</tr>
<tr>
<td>COLGATE PALMOLIVE FEET</td>
<td>Palmolive, Shoe Cream</td>
<td>Can You Top This?</td>
<td>Saturday 9:30 a.m.</td>
<td>$10 to $25</td>
<td>Send to program and win $10 plus $5 for each week program.</td>
<td>NBC</td>
<td>3 Oct 45</td>
</tr>
<tr>
<td>EQUIABLE LIFE ASSURANCE SOCIETY</td>
<td>Insurance</td>
<td>This Is Your FBI</td>
<td>Monday 3:20 p.m.</td>
<td>Card joining Social Security</td>
<td>Postcard to sponsor at station</td>
<td>ABC</td>
<td>9 July 46</td>
</tr>
<tr>
<td>GENERAL ELECTRIC</td>
<td>Household Appliances</td>
<td>General Electric Kooktophany</td>
<td>Monday 4:15 p.m.</td>
<td>Free booklets on home heating</td>
<td>Booklet &quot;Planning Your Home for Better Living Electrically.&quot;</td>
<td>ABC</td>
<td>Offered 21 Aug thru 17 Sep, 1943</td>
</tr>
<tr>
<td>GENERAL MILLS</td>
<td>Selfridge lake flour</td>
<td>Betty Crocker</td>
<td>Monday 8:30 a.m.</td>
<td>Free booklets on home heating</td>
<td>Send name to Betty Crocker at sponsor</td>
<td>MBS</td>
<td>30 May 38</td>
</tr>
<tr>
<td>KELLOGG CO.</td>
<td>All Bran &amp; Pep</td>
<td>Breakfast Tray, Gold Medal Flour, Mrs. Gold Medal flour, sugar, Betty Crocker hand</td>
<td>Monday 10-12 p.m.</td>
<td>Booklet &quot;Better Meal Planning for Happiness.&quot;</td>
<td>Send 10% to sponsor</td>
<td>CBS</td>
<td>7 Aug 46</td>
</tr>
<tr>
<td>HASTINGS MFG CO.</td>
<td>Potions &amp; Paste</td>
<td>Right Down Your Alley</td>
<td>Tuesday 10:30 p.m.</td>
<td>$10 Cash</td>
<td>Awarded to listener submitting submission used on air. Send entry to local station.</td>
<td>ABC</td>
<td>7 June 46</td>
</tr>
<tr>
<td>MINT FOODS, INC.</td>
<td>Tomato Sauce</td>
<td>What's Oliver's Ladies?</td>
<td>Monday 2:20 p.m.</td>
<td>Get Range to outstanding mother of week. Gift to winner letter writer</td>
<td>Write-letter-enterby Outstanding mother to M. C.</td>
<td>ABC</td>
<td>14 Jan 46</td>
</tr>
<tr>
<td>INTERNATIONAL HARVEST CO.</td>
<td>Institutional Harvest of Stalks</td>
<td>Country Doctor for 30th to 3:30 p.m.</td>
<td>Monday 10:40 a.m.</td>
<td>Booklet &quot;Soul-A Foodstuffs &amp; Health&quot; and others</td>
<td>Send name to sponsor at Foundation of 30th</td>
<td>NBC</td>
<td>8 Sept 46</td>
</tr>
<tr>
<td>MANHATTAN SOAP CO.</td>
<td>Soft &amp; White (Shoe)</td>
<td>Sweetheart Soap, Blu White (Shoe)</td>
<td>Monday 10:40 a.m.</td>
<td>Free booklets on home heating</td>
<td>Send name to Betty Crocker at sponsor</td>
<td>MBS</td>
<td>9 Sept 46</td>
</tr>
<tr>
<td>MARS, INC.</td>
<td>Candy</td>
<td>Mrs. O. I.</td>
<td>Monday 10:30 p.m.</td>
<td>Free to 10% in cash plus bonuses</td>
<td>Send program 6 statements to be answered or no send 9 bids; if contestant can name the famous personality he wins, else 3 prizes.</td>
<td>ABC</td>
<td>19 Apr 39</td>
</tr>
<tr>
<td>PET MILK SALES CO.</td>
<td>Pet Milk</td>
<td>Mary Lee Taylor</td>
<td>Saturday 10:30 a.m.</td>
<td>Booklet &quot;Easy Cooking for 2, 4 or 6.&quot;</td>
<td>Write local station or sponsor</td>
<td>CBS</td>
<td>7 Sept 45</td>
</tr>
<tr>
<td>PROCTOR &amp; GAMBLE</td>
<td>Ivory Soap &amp; Crisco</td>
<td>Glorium Manor</td>
<td>Monday 12:20 to 12:30 p.m.</td>
<td>Constance Bennett's Beautiful Beauty Bar</td>
<td>Send-speaking questions to M. C. Premium awarded if used on air</td>
<td>ABC</td>
<td>1 July 46</td>
</tr>
<tr>
<td>PURE OIL CO.</td>
<td>Oil &amp; Gasoline</td>
<td>H. V. Katten &amp; Company</td>
<td>Monday 5:10 p.m.</td>
<td>&quot;As You're Blind and Others.&quot;</td>
<td>Free from Pure Oil at sponsor.</td>
<td>NBC</td>
<td>27 May 46</td>
</tr>
<tr>
<td>QUAKER OATS</td>
<td>Aunt Jemima Pancake Flour</td>
<td>Lady Be Seated</td>
<td>Monday 3:30 p.m.</td>
<td>Free to 10% in cash</td>
<td>Send audience participation stunt stump to program. Judge selects winner daily.</td>
<td>ABC</td>
<td>5 May 46</td>
</tr>
<tr>
<td>REYNARDSON CO.</td>
<td>Institutional Exploring the Unknown</td>
<td>Saturday 6:30 p.m.</td>
<td>Monday 3:30 p.m.</td>
<td>Booklet on subject of each broadcast</td>
<td>Send audience participation stunt stump to program. Judge selects winner daily.</td>
<td>ABC</td>
<td>5 May 46</td>
</tr>
<tr>
<td>ROSAMOND METAL WORKS</td>
<td>Ronson Lighters</td>
<td>Twenty Questions</td>
<td>Saturday 6:30 p.m.</td>
<td>Free to 10% in cash</td>
<td>Send audience participation stunt stump to program. Judge selects winner daily.</td>
<td>MBS</td>
<td>8 Sept 46</td>
</tr>
<tr>
<td>SCULLS INC.</td>
<td>Boston Tea</td>
<td>A Present From Hollywood</td>
<td>Monday 3:30-3:45 p.m.</td>
<td>Item from mount set of picture re-edited on program</td>
<td>Complete in 25 words or less. Only one Boston Tea because Send entry to your</td>
<td>ABC</td>
<td>6 Sept 46</td>
</tr>
<tr>
<td>TEEN TIMERS, INC.</td>
<td>Dresses &amp; cosmetics</td>
<td>TeenTimers Shown</td>
<td>Monday 11:30 a.m.</td>
<td>Twelve TeenTimers dresses for each month of year, five prizes, one dress each</td>
<td>Look at week's TeenTimers styles in local shop. Write address to sender for dress.</td>
<td>NEC</td>
<td>24 Aug 46</td>
</tr>
<tr>
<td>WINDING &amp; CO.</td>
<td>Household Appliances</td>
<td>HUDSON</td>
<td>Monday 11:45 a.m.</td>
<td>$1.00 reward from &quot;True Detective Mysteries.&quot;</td>
<td>Send name to sponsor</td>
<td>ABC</td>
<td>19 June 46</td>
</tr>
<tr>
<td>WHITEHALL PHARMACAL CO.</td>
<td>Kynola tonic</td>
<td>Give &amp; Take</td>
<td>Monday 3:30 p.m.</td>
<td>Proverbs for original poems selected for Malone's &quot;From the Drug Store&quot; column.</td>
<td>Send to program</td>
<td>CBS</td>
<td>Offered 4-6 Sept, 1946</td>
</tr>
<tr>
<td>WILLIAM H. RATHCOY CO.</td>
<td>On Hand</td>
<td>True Detective Mysteries</td>
<td>Tuesday 9:05 p.m.</td>
<td>$100 reward from &quot;True Detective Mysteries.&quot;</td>
<td>Send name to sponsor</td>
<td>MBS</td>
<td>3 Mar 46</td>
</tr>
<tr>
<td>WOODBURY CO.</td>
<td>Woodbury Beauty Cream &amp; Powder</td>
<td>Love from Parsons Shoe</td>
<td>Sunday 1:30-1:30 p.m.</td>
<td>Sample of products</td>
<td>Send name to sponsor</td>
<td>ABC</td>
<td>9 Sept 46</td>
</tr>
</tbody>
</table>

Current offers and testing 'terms' on the networks are tabulated for the first time, in this report.
Concentrate on this
BRIGHT MARKET
The Middle West and the Great Southwest

"SPOT" YOUR SPOTS
WHERE THEY'LL PRODUCE RESULTS

Taylor-Howe-Snowden
Radio Sales

NOVEMBER, 1946

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

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

GENERAL OFFICES:
Amarillo, Texas
New York San Francisco
Chicago Hollywood
Dallas Seattle

CONCENTRATION OF EFFORT . . . T.H.S. knows its markets . . . its people . . . its climate . . . its productivity . . . its industries . . . its peculiarities . . . and its broadcasting facilities and effective coverages. That's why T.H.S. provides an invaluable service to YOU—T.H.S. concentrates its efforts . . . its knowledge . . . its services. And that's why you should always let T.H.S. assist you or your agency when preparing schedules for these rich, responsive, permanent markets. Facts, up-to-the-minute data, furnished without obligation to you!
MORE damned than any other commercial program man, Frank Hummert never-the-less delivers more sales per program dollar than any other stopwatch holder. It doesn't matter whether it's David Harum (see Bab-O Ad-SSS, page 4) or Manhattan Merry Go Round, there's never an attempt in the Hummert factory to make the program or its stars the product being advertised.

Frank Hummert and his wife Anne keep their fingers on the plots as well as the Cooperatings of each of their shows. They show very little disposition to worry because their evening program babies seldom if ever (except in the summer) turn up in the "First Fifteen." The Hummerts, on the other hand, want their daytimers among the "Top Ten" serials. Hummert points out that broadcasting delivers the most accessible entertainment package in the world and that accessibility is as important as the program itself. He has held on to key airtimes like the 9 to 10 p.m. Sunday slot for years, although his programs have seldom retained the audiences delivered to them by previous programs. A 14.5 Edgar Bergen rating becomes a 9.5 when it reaches Manhattan Merry Go Round. How well Hummert has his exact audience measured is indicated by the fact that he holds the 9.5 for his second Sunday night tune show, Bayer's Album of Familiar Music.

Hummert is a businessman as a radio producer. When AFRA (the radio performers' union) was founded, Hummert, more than any other producer, was responsible. His production line technique had aroused the actors. Yet when the union was formed and the closed shop set, his costs didn't go up perceptibly, because he had been paying better than average scale to his "regulars" all the while. He didn't require as much rehearsal time as the next producer, because once each character was set all the lines fitted the characters as perfectly as the clothes they wore. AFRA is still trying to find a way to make serials pay actors more. Hummert goes right on depending on human frailties to build his audiences and people his productions. When he comes to the conclusion that the dialers, his dialers, are ready for better things through their loud speakers, he'll provide them. His production job, he reasons, is to produce audiences to be sold.
UNCLE SAM'S WEIGHT IS SHIFTIN' SOUTH

OR COVERAGE OF THE NO. 1 MARKET IN THE SOUTH'S NO. 1 STATE

WSJS

NBC STATION FOR WINSTON-SALEM, GREENSBORO, AND HIGH POINT
Represented by Headley-Reed Co.

WMIT
WINSTON - SALEM

- PIONEER FM STATION OF THE SOUTHEAST
- From Mt. Mitchell on the Crest of the Blue Ridge Mountains
Since 1828, Webster’s Dictionary has defined *jinx* as: "a charm; a spell . . ." Now WEAF offers you the 1946 *Jinx*: personified charm; audience spellbinder.

She’s Jinx Falkenburg—most famous of the “fabulous Falkenburgs” . . . Conover model . . . movie and radio star . . . sportswoman . . . USO trouper . . . housewife.

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

They make an All-American couple, and combine their individual popularity and talents each weekday at 8:30 A. M. on the new WEAF hit feature, “Hi! Jinx.” For a breezy half-hour, listeners join them in “covering” and “discovering” the most fascinating city in the world—New York. In a lively interchange of worth-while ideas, the unsophisticated, highly publicized young pair discuss the problems of the times . . . visit with their famous friends . . . devote one session each week to the youth of the New York area. It all spells a fast-paced vehicle for sales.

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

Write, phone or wire to WEAF, or your nearest Spot Sales representative.
to the man who has something to sell to sponsors and their advertising agencies in 1947

is tailor-made for your advertising message

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

AT THE NAB CONVENTION: ROOM 851 PALMER HOUSE
THE MONTH
(Continued from page 2)

That Milestone Volume

The historical tome of the broadcast industry for which Arthur Church (KM1C, Kansas City) is paying the bills, is ready to bow before its critics . . . everybody in the business. SPONSOR, which happens to know just how big and tough a job Art Church and his staff have done, will give a year’s subscription to the first agency or sponsor staffer who finds an error of fact in the volume. Incidentally, Severson doesn’t have any expectations of paying off.

Alaska Net

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

(Continued on page 74)

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

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

Louisville's WAVE

N. B. C. AFFILIATE

FREE & PETERS, INC.
NATIONAL REPRESENTATIVES

5000 WATTS . 970 KC

NOVEMBER, 1946
CBS Live Color Television

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

NBC Video Chain

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

The Harry Wilder Coup

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

Fax Slated for Hotels First

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

BMB Trims Its Sails

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

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

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

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

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

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

BMI CONTINUES ITS AMAZING GROWTH

- BMI, which had enough music for the entire needs of broadcasters in 1941, today has increased its repertoire of performable music by more than 400%.

- BMI service, too, continues with amazing progress. To the broadcaster, the performing artist, to every user of music, BMI consistently adds Extra Service.

AN INVITATION

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

SPEAKS

THE Broadcast Measurement Bureau has weathered the first storm since it became a going operation. Its decision to stop suggesting "ways" of using BMB measurement figures and to stop suggesting that cost-per-thousand BMB is a valid way of selling station time, is well taken. Nobody suggested that there was anything wrong with BMB's research or its objective during the organization's recent conferences which decided that BMB should stick to research and skip research promotion. However, in a statement issued October 10th, BMB inadvertently surrendered its birthright, the control of the use of its data. It stated:

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

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

The control of BMB is in the hands of representatives of all who are interested in broadcasting; the stations, the networks, the advertising agencies, and the advertisers. If they permit themselves to be rubber stamps as they were in the case of the Cooperative Analysis of Broadcasting, if they permit the officers, no matter how capable, to control BMB policy, they are blank-checking the industry into another research failure. It happened once. It must not happen again. BMB is sound. It must be kept so.

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

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

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

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

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

40 WEST 52nd

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

PHIL LALONDE, General Manager, CKAC

Publisher's note: Naturally, we agree heartily.

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

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

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

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

WILLIAM R. HARSHIE, William R. Harshie & Associates

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

Although networks and most stations feel that it takes a long time for a show to catch on, Little Women, which is heard daily at 5:15 P.M. est over KCMO has already collected a real listening audience. Maybe it's because we and the sponsors are promoting it, or maybe it's just because it's a worthwhile program.

E. K. HARTENPOWER, General Manager, KCMO

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

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

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

Editor's note: There have been a number of drawn out court cases on radio copyright. Action will no doubt follow a detailed report on the subject. Such a report is in the "future" folder of SPONSOR.
Shortly, in this space we hope to call your attention to developments here at WINS during the initial weeks of ownership by the Crosley Corporation. We will list a number of responsible and representative advertisers whose confidence in the future of the station is being expressed in the tangible form of contracts for time and for programs.

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

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

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

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

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