For buyers of broadcast advertising

RIGHT, WITH EVERSHARP - FASHION COMES TO WIEBOLDT'S
BMB SHARE OF AUDIENCE FIGURES - DRUG SPONSOR CHART

December 1946 50c • $5 per year
PROTECTING the INTERESTS OF OUR PEOPLE

WLS helps find a stolen truck...quickly

"I want to thank you from the depths of my heart for your promptness and cooperation," writes Mrs. Alex Kedas of Westville, Illinois.

The farm family truck had been stolen and they needed it. At 10 a.m., Mrs. Kedas called WLS. At noon, the stolen truck was described on WLS Dinnerbell Time.

Mrs. Kedas continues:

"Before your program went off the air, the whereabouts of this truck was reported to the sheriff of Kankakee County by one of your listeners."

Undamaged, the truck was located near Manteno, Illinois, 100 miles from Westville, and returned to its owners.

More dramatic than the day to day assistance and entertainment WLS gives its audience, this story of a stolen farm truck points up the long-established fact:

WLS SERVES THE PEOPLE OF MIDWEST AMERICA

A Clear Channel Station

OPENING AND CLOSING COMMERCIALS DIMINISH: Check on CBS within past month indicates that over 30 programs have dropped opening and closing commercials and now do their selling at 8 to 10 minutes after sign-on and 8 to 10 minutes before sign-off. Network disclaims credit for change-over.

DISK LISTENERS 80% IN MIDDLE ECONOMIC GROUP: "WOV-Pulse of New York" survey indicates that neither top nor bottom income group listens much to disk jockeys.

THREE-COLOR TUBE: Although RCA electronic color, as shown to press, uses three tubes in one unit, laboratories have an experimental tube with three units in one glass housing. It may be years, however, before it's unveiled. It's nothing like the Thomas color tube which has four units in one and uses shutters. RCA also has an adaptation of the image-orthicon tube which will work in studios. Image-orthicon which has made outdoor coverage possible day or night through its infra-red sensitivity doesn't work too well indoors.

CCNY AWARD ENTRIES DOUBLE: Despite the industry's feeling that there are too many awards, City College's entries from agencies and sponsors are twice last year's ('46 is Competition's third year). John Gray Peatman continues as "Awards Chairman."

MBS AMERICAN FORUM GOES INTO OPINION RESEARCH: First of the forums to go direct to the people on subjects discussed is Ted Granik's "American Forum of the Air" which will poll listeners while program's on air. Lightning tabulation will air home audience's views before forum signs off.

CORNELL U. SURVEY BEING STUDIED: Though it's years since Cornell made study about "retention," i.e., how long subject remembered things he had read under specific circumstances, three agencies are digging into report. Research check proved that rest after reading or hearing something increases many times the subject's ability to remember. Highest retention factor was indicated when subject slept after reading or listening. Study "proves" that one commercial after another tears down impact of each bit of selling, but that "rest" in between builds up ability to absorb.

FOUR SPONSORS BEFORE DETROIT TV OPENING: American Broadcasting Company, which is battling WWJ to be first to operate television station in Motor City, has already signed four sponsors: U. S. Rubber, General Mills, Chevrolet, and Campbell-Ewald Company.

CROSBY DISKING RUNS OVER: Reason for Crosby's transcribed shows' sounding less than 100 per cent is said to be fact that Bing Crosby, for years beset by stop watch, feels that now is time to rebel. His recording dates have run three minutes overtime. After dates shows must be dubbed onto master disk for pressing and three minutes cut out in process. Technically this is bound to make quality less than perfection. Though program has once dropped to 12.2 its rating on last two reports was 15.4. Bolstering show is tough, since Petrillo has increased recording rate for musicians 50 per cent and that extra comes out of the Bing pocket.

HOOPER ADDS HARTFORD AND SAN ANTONIO: Rating organization drops Des Moines and adds two new cities. National rating now covers 33 towns. "Sample" in San Francisco and Oakland has been increased.

DECEMBER, 1946
MUSICAL PURISTS OBJECT: Some long hair journalists are yelling their heads off about the announcements which sell commercial radio and the business of advertising to NBC Symphony listeners. The advertising industry on the other hand is 100 per cent behind idea. Charles Hammond, NBC advertising and promotion head, scripts campaign as labor of love.

TWENTY DOLLARS PER OCCASION: There's nothing fancy or complicated about the rate for participation on the Joe Gentile-Ralph Binge "Early Morning Frolic" on CKLW. Show runs for three hours every 6 to 9 a.m. except Sunday and the time tab per "occasion" as the station calls it, is $20. no more, no less and with no extra clauses.

DUCKING THE PEABODY QUESTION: There were plenty of agencies who reported "no comment" on the Stuart Peabody (Borden vp) question on "Commissions on Commissions" (page 34). AFRA rules on "hidden fees" for artists' representation could have answered some of S. P.'s points, but it's likely that few radio staffers at agencies read rules.

ALCOHOL GETTING THE AIR WORKS: With individual stations all over the nation doing a top "Alcoholics Anonymous" programming job (KLZ just released a nice new pink elephant promotion), CBS's series on the drinking evil is the last word in putting that ole debil rum where he belongs. Fact that a prohibitionist is suing Columbia because it sells Cresta Blanca wine and won't sell him time has nothing to do with the air series, which had been planned long before suit, though its announcement came suspiciously close to suit time.

NORMAN CORWIN'S ONE WORLD: The round-the-world flight sponsored by the Wilkie Memorial and the Common Council for American Unity just didn't land attention on Norman Corwin's return. Maybe the fact that he didn't get near Marshal Stalin might have something to do with it or maybe the lack of unity at the U.N. was something that Corwin couldn't top as news. However, his report to the people over the CBS chain is something that's worth waiting for. Corwin on the air will do a great deal to sell the one-world idea and give a little more public service feel (as he's always done) to CBS.

PHILIPPINE PRIMARY AREA: KZRH includes in its primary area, states Bert Silen, its proxy, Australia, South China, and Dutch East Indies. As proof he has a mail count of 500 letters a month for Australia alone. Station broadcasts 18 hours a day in English, Chinese, Philippine dialects, and Spanish. It's affiliated with NBC.

EVERY NETWORK LEADS: Every chain has at least one time during the daytime when it leads all other webs in business and listeners. Morning is ABC time. American's mornings are sold out and 93 per cent of the accounts are renewal business. CBS shares with NBC daytime serial hours. Comes children's hour and MBS takes over, although ABC is contesting Mutual claims. MBS takes over the cloak-and-dagger period on Sunday afternoon between 4:30 and 6 p.m.

WCOP'S DOOR PRIZES IN DECEMBER: Now that the Cowles' Boston outlet, WCOP, has studios in the grand manner, it's playing host during December to the Hub public. Prizes for studio visitors will include market baskets full of WCOP advertised products. The 5,000th door opener is receiving a special special basket. There were 1,000 agency and sponsor guests at red carpet opening.

HOTEL TV: Hotel Pennsylvania in New York is the first hotel to install television receivers in guest rooms. Not all rooms have air picture sets yet but will in time. Television has been an added attraction in this Statler hotel cocktail lounge since October 4. A special demonstration of coin-operated receivers planned for last month flopped since receivers wouldn't work—however, another firm expects to have a coin-operated set ready for distribution by the first of the year.
More and better service to the Broadcasting Industry is BMI's pledge for 1947

COPYRIGHT RESEARCH — thorough, up-to-the-minute information on music clearance, a complete basic catalogue, and regular supplements of newly published music provided at all times.

BMI FIELD MEN — experienced radio men, trained to aid broadcast personnel, regularly visiting all stations.

CONTINUITY SCRIPTS — wide variety of select programs that are entertaining and saleable.

DISC DATA — valuable reference to records, transcriptions and biographical data of outstanding performers. Constantly up to date.

BMI MUSIC MEMO — weekly informational bulletin. The radio man's guide to BMI music.

MUSIC DISTRIBUTION — music of every type, published by BMI and affiliated publishers, mailed to stations regularly.

BMI PIN-UP SHEET — convenient and timely reference to the current song hits and promising tunes licensed by BMI.

NEWSLETTER — personal monthly message to the BMI family. An exchange of radio and music ideas.

HOLIDAY MUSIC — suggestions of timely and appropriate music for seasonal and holiday events.

BMI, the arm of the broadcasting industry, is at your service.

BMI IS YOURS — For Radio and By Radio

BROADCAST MUSIC INC.
NEW YORK • CHICAGO • HOLLYWOOD
Radio has been ribbed by experts before. Wag Wagner, vice president of Olian Advertising Company, has a better background than most. He takes it as well as gives it. His "Whiz-ee-ee—best nickel candy there iz-z-zl" and "Atlas Prager—got it? Atlas Prager—get it!" are among the most-ribbed (and resultful) radio commercials on record.

CHRISTMASTIME:

Thanks to radio! With all of its tedium, it's still a very happy medium.

According to an agency friend, "An advertiser never likes a radio program until he buys it, then he hates it."

We can vouch for it: the writers of radio jingles see spot announcements before their eyes.

AND NOW: For the first time in any publication, we present the most amazing and startling free offer in history. A complete course in one easy lesson on how to write radio commercials! All you've gotta do to get this course is to tear off the cover of this issue of SPONSOR, or better, just tear up this column and a reasonable facsimile and send it in to the publishers along with a contract for twelve full-page ads. Just listen to a sample of this sensational course.

Chapter 1: How to write an opening or lead for your commercial: Always start out with "Here's good news for candy lovers!"—unless the product is beer, in which case you start with "Here's good news for beer lovers." But maybe it's ice-cream. Then you say, "Here's good news for ice-cream lovers." Of course, if it's wedding rings, you just say: "Here's good news for lovers."

Chapter 2: Repeating for emphasis, or in case nobody's listening. Example: Announcer No. 1: Sponsor's shaving cream is the only shaving cream that shaves your whiskers, soothes your skin, wipes your face, and kisses your wife goodbye.

Announcer No. 2: Yes, Sponsor's shaving cream is the only shaving cream that shaves your whiskers, soothes your skin, wipes your face, and kisses your wife goodbye.

Wife: Dear, did you hear what they said?

Husband: Yes, Sponsor's shaving cream is the only shaving cream that shaves your whiskers, soothes your skin, wipes your face, and kisses your wife goodbye.

Announcer No. 3: Right. Sponsor's shaving cream is the only shaving cream... repeat until the end of the commercial, the untimely end of the program, and the end of this here now colyum.
Now Available for Sponsorship

"LIGHTS OUT"
Approx. 30 min., Sun. p.m.

"It's usually considered in bad taste for a reviewer to use superlatives in describing a show. Sometimes, however, such a course of action cannot be helped, as in this first televised version of the w.k. "Lights Out" radio spine-tingler. . . the program was tops from start to finish and undoubtedly one of the best dramatic shows yet seen on a television screen . . ."

—VARIETY

Now Available for Sponsorship—For complete details write: Sales Department

NBC Television

NATIONAL BROADCASTING COMPANY
30 Rockefeller Plaza, New York 20 • New York

A Service of Radio Corporation of America
NO LISTENERS BUT...

FM could have languished were it not for the handful of station owners who continued to broadcast even when there was no one to listen (three set owners were supposed to have been available in New York at one time to hear transmissions on the new band and there were four stations programming for those three receivers).

It takes plenty of belief in a medium to keep going without income and at times without even any idea of when the income will start rolling. That’s true not only of FM operators but of TV station men as well, although the latter were never down to anything like three sets. In some station areas there were, however, as few as 100 TV receivers, and even in New York the receivers tuned for the new waveband were down to a few hundred at one time.

MAKING BMB RESEARCH MEAN SOMETHING

It’s station members who are fighting to make the BMB more definitive in its reports. In the past it has always been the buyer, not the seller, who wanted his media information in a more usable form. What agencies and sponsors sometimes don’t stop to realize is that broadcasting, like few other forms of advertising, has lived most of its life in a fish bowl and that its research is far in advance of all other media research. Stations and station representatives want to keep it that way. They’re not waiting until the buyer of time starts asking questions. They’re asking first. A little hand for Hans Zeisel, of McCann-Erickson, (page 20) for those who instead of being critical of Broadcast Measurement Bureau figures used McCann dollars to uncover some of the answers.

FAX PROGRAM EXPERIMENTATION

FAX, like broadcasting before it, has become aware that it won’t come of age unless it starts at once to tackle programming. Both Captain William G. H. Finch and John V. L. Hogan are developing program formulas on their test operations and expect to make the results available to stations. Facsimile is embryonic as an advertising medium, but it’s not ducking the problems.

THEY’RE KEEPING IT CLEAN

The battle between those who believe that network transmission of recorded programs means the end of the chains as they are known today and those who are pro web-transcriptions is being fought fast and furiously. The anti-disk contingent pursue; when Crosby’s transmissions get a good rating and purrs when the rating sags. But the battle has been kept clean and no matter what the outcome the industry won’t suffer because of this intramural fracas.

SPONSORS’ TV CONTRIBUTION

Three sponsors are contributing to giving TV a lift along the tough program road ahead. Standard Brands, Ford, and General Motors. Standard Brands is already a major contributor with its Sunday night Face to Face and its Thursday night Hour Glass; so is Ford with its sponsorship over CBS and DuMont of sports and other events. In January Chevrolet joins S. B. Ford with an hour show on DuMont’s WABD and is scheduled to use time on every commercially-operating telecaster. Pioneers saying it with cash rate some applause.
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 costs are based on 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.
AMBASSADOR BLDG · ST LOUIS 1, MO

BROWN & HALEY'S ALMOND ROLLO... TACOMO
LIBERTY ORCHARDS' APLETTI.......... COBBMERE
COUNTRY STORE'S NUT CLUSTERS.... BEVERLY HILLS
ALLICE ADAMS' CHOCOLATE CARAMELS... DALLAS
JACOB'S PEANUT PRALINES......... NEW ORLEANS
FULMAN'S OPERA CREAMS............. CINCINNATI
MCNOLLY-DAYLE'S COCONUT BALLS... CLEVELAND
PRINCESS DE CONDE'S CHOCOLATES... NEW YORK
D. KOPPER'S SWISS CHOCOLATES..... NEW YORK

We reserve the right to substitute candies.
Years ago, since we first received authority to transmit, CKLW has primarily been an instrument of the community . . . recognized by listeners and competing stations alike in The Detroit Area, as the PUBLIC SERVICE Station. Our program building routine keeps PUBLIC SERVICE foremost . . . our alertness in countless emergencies of local and national scope have won for us two national honors . . . FIRST awards for PUBLIC SERVICE! We’re proud that day in and day out, our staff of artists and announcers have helped make this station the great but still very personal thing that it is to thousands and thousands of families in this, America’s Second Market. This is important too: our highly developed facility of influencing people through PUBLIC SERVICE makes us a mighty potent means of selling both progress and products to The Detroit Area’s more than 3,000,000 radio homes! We’ll crack your sales problem, too, if you’ll phone CADillac 7200 . . . wire, write, or contact our able representatives.

In The Detroit Area, It’s

CKLW

5,000 WATTS
AT 800 KC
DAY AND NIGHT

H. M. STOVIN, Toronto Rep.
J. E. CAMPEAU, Vice Pres., and General Manager
Right, with Eversharp

Martin L. Strauss and "Take It or Leave It" left a trail of aspirin-eating managers behind them but together they've built a business.

Eversharp, Inc. - $1.75 a share in 1940, $5.8 a share during 1946.
Take It Or Leave It and Martin L. Strauss did it.
Four hundred Eversharp dealers in 1940. 30,000 in 1946.
Take It Or Leave It and the hard-hitting sales staff of Eversharp did it.
Eversharp net sales in 1940, $2,001,674; net sales in 1945-46 (fiscal year ending February 28, 1946), $29,471,493; more than $40,000,000 in net sales expected for the current fiscal year.
Take It Or Leave It, Maisie, and Henry Morgan, added to the most aggressive selling of radio advertising in the history of broadcasting, did it.

DECEMBER, 1946

Somewhere in between the Eversharp success and the Martin L. Strauss (Eversharp president) success is the story of ad-agency man Milton Biow, who saw the possibilities of a quiz crap game, risking winnings on each toss of a question. He bought the idea from the Atlanta, Georgia, listener who had suggested it to a local station manager, and called it Take It Or Leave It.

Biow auditioned literally hundreds of announcers for the mc role and finally decided to use Bob Hawk, who was working for him in his own stable on a Philip Morris program called Guess Three. Hawk was gaga about the idea from the first time that Biow told him about it between the office and the
Plush ad jobs join the air shows to sell the $125 solid gold set.

Elevator. It was Hawk who suggested the seven step-ups in money from $1 to $64 and it was Hawk who brought to the show the idea of placing the questions in categories; and it was Hawk who brought the show to a 14 rating within the first year.

Take It Or Leave It was sold early in 1940 to Martin Strauss for Eversharp while he was taking it easy in Palm Springs, California. The Mutual Broadcasting System, feeling that it would get the business, cleared a coast-to-coast network, filled the roof studio on top of the New Amsterdam Theater (N.Y.) with a typical quiz audience, and piped the show to Strauss. The audition was successful. He bought the show...and placed it on a CBS network of 27 stations.

With the purchase of the program and the spotting of it directly after the Texaco Star Theater with Fred Allen, the fun began. Martin Strauss and his sales manager Larry Robbins barnstormed the show and although it was aired in only 27 cities, it was promoted, through personal appearances, in 58 towns. Strauss is a terrific salesmen. He turned every ticket for the show into a pen sale. If a department store wanted an allotment of tickets, it had to agree to take plenty of pens and do plenty of pen promotion. Bob Hawk was booked for personal appearances in everything from a class jewelry shop to the stationary store two doors from the corner. Five personal appearances in a day was nothing unusual for Strauss to set for Hawk until one day Hawk fainted up 10 minutes before air time and almost didn’t Take It Or Leave It that Sunday night.

In some towns the ticket distribution problem was so hectic that station managers left town for the week. In one spot a department store claimed that it had been promised 1,000 tickets and had been gifted with only 20. It fumed and it fumed...and finally “solved” the problem in its own department store way. It printed 1,000 facsimiles. What that did to local studio facilities that week made history on the police blotters of the town.

As a matter of fact, the Strauss sales caravan made history in practically every town it visited. Station staffers, warned in advance, filled their pockets with nickels and conducted their businesses from nearby telephone pay stations until Strauss and Take It Or Leave It left town. It was useless to attempt to use the station phones, everyone wanted tickets.

In Philadelphia the program went on the air only after Hawk had warned the mob that filled the aisles and overflowed onto the stage, that any coach would force him to have the coach escorted politely from the broadcast. With the very first question there was a hilarious resounding voice in the first row that insisted on answering despite continued warnings from Hawk that “once more” and the heckler would have to go. Finally Hawk was about to order the man with the voice escorted out when he happened to take a good look. It was Strauss himself—he sometimes has a quaint sense of humor.

While the tour tore up a number of studios and increased the quota of aspirin used at each station, it proved what an intensive promotional campaign tied up with a broadcast program can do. When the razzle-dazzle started there were, as was indicated at the outset of this report, just 400 Eversharp dealers. When it had swept through the 58 cities and returned to New York to rest there were 4,900 dealers. From 400 to 4,900 took just six months of the blood, sweat, and guts of Strauss, Tom Emerson (domestic sales vp), Larry Robbins, and Hawk. and 26 weeks of Take It Or Leave It, in person and on the air.

A year after Take It Or Leave It had started selling Eversharp pens, there came the first rift. Neither Bob Hawk nor Biow had signed the two-year contract that had been drawn up between Hawk and the advertising agency. According to Hawk there were too many “if” clauses and no increase of stipend after a year. So he decided that he was worth more dough and asked for it. Biow tried to sell him on the idea that he wasn’t worth...
the increase and failing at that tempozized for a considerable length of time. Hawk played along with Biow until he sold himself to another sponsor, Reynolds Tobacco East Agency, and then turned in his notice.

Biow assured Hawk that the latter was out of his mind to leave such a hot program. Hawk left anyway. The next week Biow announced that Take It Or Leave It had attained "big time stature" and had brought in the well-known Broadway comedian, Phil Baker, to take over the mc role, and the program continued its upward climb. Less than a year later Hawk offered $10,000 for the Take It Or Leave It program and received the answer that he expected from Biow, "Are you nuts?"

While the program was building, the Eversharp organization hadn't forgotten to develop merchandising approaches to fountain pen and automatic pencil selling. The program consistently has a higher sponsor identification than practically any program on the air with the possible exception of Lux Radio Theater and Fibber McGee and Molly. That's swell to Strauss but he knows that "reason why copy" is also a must. It was almost from the beginning there was the $5 pen, "guaranteed not for years, not for life, but guaranteed forever." That appeal has been used all through the past six years, even though a repair charge of 35 cents has been added to the copy, and the price tag on the pen has gone up and up.

At the end of the first year of broadcasting (1941) the Eversharp organization faced a decision. The corporation was in the red for approximately the amount that the program had cost them. It was a temptation to drop the program. Philip Morris, Biow's biggest client, was ready, willing, able, and even anxious to pick it up had Strauss dropped it. He didn't. It was a turning point in the Eversharp history, for while the net sales in 1940 were very little higher than they were in 1939 (actually only $7,326 higher), the business doubled in 1941, jumping from $2,108,000 to $4,130,391, and increased at the rate of approximately $2,000,000 a year for the next two years.

In 1941 Take It Or Leave It hit its all-time high with a 23.8, a rating that few programs attain, even those whose budgets run over $20,000 a week for talent alone. That's many times what the $64 Question program got. It was at this time that it was on the full CBS network. The $64 Question was part and parcel of American language and Eversharp felt certain that the time had come to up the price range of their pen and pencil line. There had been only an $8.75 topper when Eversharp became the Strauss baby. Now it was time for a $64 gold pen and pencil set and Raymond Loewy was called in to design one worthy of the price tag. It went into production pronto and just as pronto sold off the jewelers' shelves. America was ready for class merchandise and had the money to gift its friends expensively. Once while Larry Robbins, sales vp, was resting up for another romp around the country, an executive for a big manufacturing organization asked him if it weren't possible to have Eversharp make up a "really expensive" solid gold pen and pencil set. When Robbins got back to Chicago he asked his midwest sales manager to check and see how many sets he thought he could sell at an estimated retail price of $125. Together they figured they could place 1,000 and they called them Command Performance. Nothing very original in the title, since the G. L.'s overseas were hearing "Command Performance" broadcasts every week, the President of the U. S. has for years been seeing an annual drama presentation as a "Command Performance." But five times the estimated 1,000 $125 sets were sold the first season they were marketed and they have since become an integral part of the Eversharp line. Now the Eversharp business started really going places: it jumped from $8,947,056 net sales in 1943 to $20,860,838 for 1944 (the fiscal period ending February 28, 1945). It was second in dollar volume in the pen business, being only $457,212 behind Parker which had taken the lead away from Sheaffer which,
"You'll be sorry" seldom applies to a G. I. on the Phil Baker airer

in turn, had been the number one money pen the previous year. The relative 1943 standing was:

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<td>Sheaffer</td>
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<td>Parker</td>
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It was now necessary to add a program to give Take It Or Leave It a lift. Not that it wasn't doing a top job, but it's one thing to do a job for an organization with net sales of $8,947,056 and still another to carry singlehanded the advertising load for a $20,860,838 operation.

So Maisie with Ann Sothern began to sell Eversharp. It didn't start off with a bang. A couple of authors filed suit on the title and the idea and it took a little time to clear that up, but the program successfully carries its share of the load.

Every organization makes a few mistakes. Eversharp an-
nounced its ball point pen (it calls it a CA, capillary action, pen) a number of months before it was anywhere near ready to deliver, and Reynolds Pen, a small Chicago outfit, rushed its product onto the market and sold hundreds of thousands at $12.50 before the Eversharp CA was ready. That put a special burden on Eversharp airshows to sell (when it was ready) the Eversharp CA set, pen and pencil, at $21.50 a set. The program did just that. They also sold the $25 all-gold-filled retractable CA pen and the $100 all-gold retractable CA Eversharp was in. The business for 1945 put it first in dollar volume among pen firms. It hired Carl Byoir as public relations counsel. Byoir had handled the Reynolds pen press relations so knew the underwater pen promotion theme. To Loewy as designer the organization added H. Hugh Willis, former

As do most stars, Sinatra picked a gag category when he guested

Larry Robbins, sales vp, pays off with greenbacks at a sales promotion meeting

Designer Loewy gave Eversharp its modern look
research executive for Sperry Gyroscope, as director of research, engineering, and product development. It is his job to make sure that CA pens once sold stay sold and don't bounce back to the factory. It is also his job to produce a better razor now that Eversharp has purchased the Schick Injector razor business and is giving it the typical Strauss rush act. In March 1946 when the Strauss organization took over the Schick razor there were 800 accounts. Today there are 9,000 and by the end of 1947 it's expected that there will be 25,000 direct accounts selling Schick.

The reason why Eversharp stepped over into the razor blade business is fundamental. If Eversharp is a good name for a pencil, it's better for a razor. After Take It Or Leave It has sold listeners on pens and pencils and they've bought and used them, they're ready to be sold something else. The program hasn't been used to sell Schick razors—yet, but the consumer acceptance which it has built up for the name Eversharp makes it much easier for the programs selling Eversharp Schick razors and blades. Even though the first Schick program, Tonight on Broadway, flopped in so far as getting real listeners is concerned, it sold Schick razors. There were too many different ideas on what this program was supposed to be, even before it hit the air. For the test it went only on an Eastern CBS network of 60 stations, and Eversharp dropped it like a hotcake when Henry Morgan became available on ABC with what seemed to be an acceptable program idea. Tonight on Broadway, nevertheless, wasn't a total loss. On this program Bow developed the Shavathon, the audience participation commercial, which is just screwy enough to "belong" on a Henry Morgan broadcast. This commercial device pits three Schick razor users, picked from the audience, against three non-Schick users, to prove that Schick is faster, better, etc. A Schick user wins practically every time. Not so long ago though a competitive razor user won, and Ted Husing, who describes the Shavathon just like any other "epoch-making" competition, announced that he had to admit that a competitive razor had won the Shavathon. A second later he was back with a correction, saying that the competitive razor hadn't won after all but had been disqualified. Everyone listening thought it was just another commercial fake. It wasn't. The so-called winner hadn't shaved at all. He had just lathered up his face and, without bothering to insert a blade in his razor, had taken off the soap with the holder alone. Everyone working on the show wondered how the Bow producer who watches over the contest had caught the faker. Fact was that he had been suspicious of the entrant from the very start and had twisted the latter's razor so tight it would

Financier Bard (left) backs Eversharp. (Right) researcher Willis

The Eversharp CA pen lands in a Marshall Field store window
have taken an Atlas to open it and insert a blade with any degree of speed. When that contestant came in first, the producer knew that something wasn't according to Hoyle and it wasn't. The Eversharp gang are still wondering whether the stunt was a frame by a competitive razor or whether the guy was just a hungry actor out of work.

Henry Morgan started out with a sock rating for the 10:30 to 11 p.m., an 11.1, which is better than most shows on ABC. It hits 175 stations and more will be added as Schick distribution grows.

Another reason for Eversharp's adding Schick to its products is base to merchandisers. The entire Strauss operation is a direct-selling one. There's not a jobber or a distributor in the picture. The dealers are contacted by Eversharp salesmen directly at least once a month and in big cities oftener. There are 107 salesmen covering 107 territories. It takes more time and energy to open new accounts than it does to service them after they're sold. The dealer saturation point was rapidly being approached by the pen and pencil line. So the new product gives the salesmen more incentive. The Eversharp formula is based upon paying "more money in the aggregate or per man against its total business than any sales organization in America."

Figures prove that. The salesmen's earnings and number of salesmen for the past five years are:

<table>
<thead>
<tr>
<th>Year</th>
<th>Recompense of Men</th>
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<tr>
<td>1942</td>
<td>5,291,109</td>
<td>75</td>
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<tr>
<td>1943</td>
<td>667,123</td>
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<tr>
<td>1945</td>
<td>1,111,930</td>
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</table>

and up to a month ago they had been paid in

1946 .................................. $1,405,265 107

To keep that up, to make Take It Or Leave It continue to produce sales at a minimum cost per sale, more products that
can be sold the same dealers that are selling the pens, pencils and razors are in the works. And the Eversharp Schick, now at $1.25, has a gold-plated initialed brother which is selling for $10.

This is the era of $1.25 pens and pencils and $10 razors and it's the oyster for the Martin Strauss type of promotion.

And there's a woman in the case, too. Mrs. Martin L. Strauss is very happy furnishing her remodeled home in Great Barrington, Vermont, with the help of one of America's great decorators, but she still watches over the Eversharp programs. It's Mrs. Strauss who still calls Bill Paley, Chairman of the Board and program boss of the Columbia Broadcasting System, about Eversharp airings. Radio credits a good portion of the Eversharp broadcast savvy to the Strauss lady. They also say that it's Mrs. Strauss who is responsible for Eversharp's turning into a top-ranking business instead of a corporation that was being built to resell as a stock promotion.

No matter what they say, one thing is certain—it all wouldn't have happened if an unknown radio listener down in Georgia hadn't had a brainstorm, the brainstorm that turned into Take It Or Leave It.

The Ted Husing-reported Eversharp Shavathon sells plenty of Schick razors even if there is a ringer in the line-up once in a while.

Typical Eversharp thinking was their turtle stunt. To indicate a point that retracted they stopped a pen to a turtle and tickled him.
## 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>
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<td>DAYER CO.</td>
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<td>CARNATION CO.</td>
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<td>COLGATE-PALMOLIVE-PFE</td>
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<td>C. N. COUGHLIN CO.</td>
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<tr>
<td>GENERAL ELECTRIC CO.</td>
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<td>HUNT FOODS, INC.</td>
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<td>MARX, INC.</td>
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<td>MIES LABORATORIES</td>
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<td>PET MILK SALES CO.</td>
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<td>MILSTEIN PURINA CO.</td>
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<td>REVERE COPPER &amp; BRASS CO.</td>
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<tr>
<td>U. S. RUBBER CO.</td>
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<tr>
<td>TEEN-TIMERS, INC.</td>
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<td>WANDER CO.</td>
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<td>WESTINGHOUSE ELECTRIC CORP.</td>
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<tr>
<td>J. R. WILLIAMS</td>
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<td>WILLIAMSON CANDY CO.</td>
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</tbody>
</table>

**Terms:**
- Write 50 words or less on "I prefer (name of sponsor) because..." and send reply letter to sponsor.
- Listener in each designated city who first identifies himself from description on program the "Magnocheet Doll" on street at his city wins trip.
- Send 25¢ in can & I G Washington label to sponsor.
- Write sponsor.
- Send 25¢ and top from Dr. Lyons Tooth Powder to Med. Box No. 31, New York.
- Baby book.
- Write John J. Anthony, Box 137, New York 7, N.Y.
- $100 gold wrist watch for each man & woman.
- $1 each.
- Send to Leo Durieux, ABC, New York, a question, or area about data. Each question valid for 25¢.
- $5 or $50.
- 2 silver-plated epaulets by International.
- 25¢ to dealer, or art. Lockset, Box 4, Hollywood.
- Booklet, "Planning Your Home for Better Living Electrically."
- Send 25¢ to dealer, or art. Lockset, Box 4, Hollywood.
- 2 tizer-plated epaulets by International.
- 25¢ to dealer, or art. Lockset, Box 4, Hollywood.
- 25¢.
- Send 25¢ to dealer, or art. Lockset, Box 4, Hollywood.
- 25¢.
- Booklet, "Better Meal Planning for Happiness."
- 25¢.
- 25¢.
- 25¢.
- Gas range to "outstanding mother of month." Will be winning letter writer.
- Write letter-entry about outstanding mother.
- Write to sponsor.
- Up to 250 each plus bonuses.
- Send question to program. If used, listener gets $25. In case not used, listener gets letter, radio-photograph.
- Booklet, "Meals Men Like": "Your Baby."
- Write sponsor or program, local station.
- Send 25¢ to sponsor.
- Booklet on subject of each broadcast.
- 4 teaspoons by International.
- 25¢ each, 15 for 1 Address sponsor.
- Submit a program subject about which 20 questions may be asked. Write price, if used.
- Write sponsor.
- Looks at week's Teetimer stories in local shop. Write entry-letter with U. S. mulls st. favor.
- Outlines tabou to program.
- Prizes for original, prepys sent t sponsor program selected by board of selection in Radio Ways.
- Write sponsor, local station.

**Closing Date (if known):**
- ABC Dec. 10, 1946
- ABC Dec. 12, 1946
- CBS
- ABC
- ABC
- MBS
- MBS
- MBS
- MBS
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- MBS
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- MBS
FASHIONS IN MUSIC
Radio Station WHP, Harrisburg, Pa., Monday through Friday, 5:30-5:15 p.m., est

PROGRAM: This easy-to take half hour of organ and the instrumental trio called The Stylists has the quality that years ago made George Shackley's Moonbeams on WOR (N. Y.) such an audience-holding program. However, it's not a time-to-go-to-sleep show as was Shackley's but is sprightly and up-to-the-minute, to-sleep program. However, WOR's Moonbeams has the quality

COMMERCIAL: Although the handling of the advertising is okay, the copy isn't as smart as it should be and by far. Interesting was the selling by national trade name of a line of fur coats (Delson) and the Frances Denny line of luminous cosmetics, neither of which appears to receive much play in metropolitan centers.

TIME: Competition is a juvenile serial which does okay for itself with a 4.8 rating and another musical program which lands a 2.3. Fact that Fashions in Music has a 9.3 (WHP usually does better than network ratings) proves that although the housewife may be starting dinner in Harrisburg between 5:30 and 6 she'll still listen to something she wants to hear.

PROMOTION: Aside from the usual build-up that the Redmond boys (station heads) give their programs (the station is not a "put-em-on-the-air-and-let-em-ride" operation) and some point-of-sale displays, the program alone has done the job during the 20 months that it's been broadcast.

CREDITS: Mitchell Grand handles the musical end of the program personally and that's good. The sponsors, Bowman Department Store, leave most of the detail to the station and Ann Dunn who writes the continuity.

THE OLD SALT
Radio Station WCP, Boston, Daily, 7:40-7:45 a.m., est

PROGRAM: Weather is hot news in New England, noted for its nor' easters. Ralph M. Barker, who handles this wet-and-dry tip-off by direct wire from Cape Ann, is one of Boston's better-known prognosticators. He has a nice direct way of forecasting, with his first words "heavy coats today, raincoats tomorrow," that is a cut ahead of the usual line of weather information. This is as hot a five-minute show as anyone would want to buy.

COMMERCIAL: The Four-Way Cold Tablet spieling is not made part of the weather reporting which, considering its heavy-handed selling, is as it should be. A minute opening and a half-minute closing is a lot of commercial to get into five minutes. Only a weather report like this could take it and survive.

TIME: The hour at which anyone would want to know about the weather is naturally before going forth to earn the family dollar. Seven-forty hits the early risers as well as most of all the other risers (except the night-life contingent who wouldn't be interested anyway).

CREDITS: This is a WCP station package and it's ample proof of what a station can build to serve a sponsor in five minutes.

SHOWTIME
Radio Station WFAA, Dallas, Sundays 3:30-4 p.m., est

PROGRAM: The broadcast reviewed was No. 261 of the Interstate Theater's weekly Showtime series. The half-hour can stand up with the average network variety show, from Maurice Stine's orchestra of 26 men to the handling of the motion picture plug by Jack Mitchell (announcer) and John Paul Goodwin (mc). Stine's orchestrations are not stock versions of the hit tunes, but specials that give fullness and variety to the unit that makes for good listening. If at times he overdid a good thing and played a number in practically every major and minor key, it wasn't too often. Maybe down in Dallas they like a tune milked, as he did Bob Hope's theme, Thanks for the Memory. The Plainsmen, who go under the program name of Showtimers, handle their vocalizing assignments with plenty on the harmony. Lee Marion the swoon contributor was off base with Surrender on the program reviewed here. The Ewing Sisters did a swell job with The Glenns' Bus. Terry Lee's handling of Somewhere In the Night was nice if not quite full enough. Feature musical spot in the half-hour was "movie medley time" in which a half-dozen tunes were as many pictures were handled by the entire cast. Even Terry Lee and Lee Marion were on their side of the production. They do better apparently when not asked to su in an entire number. Maurice Stine proved with the medley that he need not make apologies to any bolo waver in the business. This program, as noted No. 261 in the Showtime series, wa a regular airing and not a special, such as was 262 in which Woody Herman and his entire touring company were featured.

COMMERCIAL: Few motion picture circuits buy airtime to sell their wares, counting instead on a deal (screen time for air time). Interstate has found that Showtime brings 'em in and pays off. The sales talk on the pictures scheduled to be shown at Interstate Houses sounded much too much like it was lifted intact from a movie trailer. The curse is almost taken off the plugs for a long list of features by having the announcer, Jack Mitchell, and the mc, John Paul Goodwin, alternate in the spelling. The entire production has the quality of a commercial since it's good entertainment and entertainment is the best way to sell entertainment. Fact that it's broadcast from the Palace Theater in Dallas is also a plus for the live audience appears to be having a good time. That sells too.

TIME: Three-thirty on Sunday afternoon is not cream movie-going time so the program doesn't keep them out of the theaters.

(Please turn to page 19)

SPONSOR
### New On Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET</th>
<th>STATIONS</th>
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</thead>
<tbody>
<tr>
<td>Derby Foods</td>
<td>Neidham, Louis &amp; Broby</td>
<td>ABC</td>
<td>233</td>
</tr>
<tr>
<td>General Foods</td>
<td>Benton &amp; Bowles</td>
<td>MBS</td>
<td>91</td>
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<tr>
<td>Richard Hudnut</td>
<td>Kenyon &amp; Eckhardt</td>
<td>CBS</td>
<td>64</td>
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<tr>
<td>Manhattan Soap Co.</td>
<td>Duane Jones</td>
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<td>158</td>
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<td>Ralston Purina Co.</td>
<td>Gardner</td>
<td>MBS</td>
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<tr>
<td>Raymond Laboratories &amp; Iludnut Sales Co.</td>
<td>Roche, Williams &amp; Cleary</td>
<td>ABC</td>
<td>233</td>
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<tr>
<td>Union Pharmaceutical Co.</td>
<td>Abbott Kimball</td>
<td>ABC</td>
<td>9</td>
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<tr>
<td>Wine Growers Guild</td>
<td>Honig-Cooper</td>
<td>ABC</td>
<td>70 (approx)</td>
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(Fifty-two weeks generally means a 12-week contract with options for 3 successive 13-week renewals. It is subject to cancellation at the end of any 13-week period)

### Renewals On Networks

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<td>Clements</td>
<td>NBC</td>
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<td>Chesebrough Mfg. Co.</td>
<td>McCann-Erickson</td>
<td>CBS</td>
<td>154</td>
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<td>Colgate-Palmolive-Peet</td>
<td>Ted Bates</td>
<td>NBC</td>
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<td>Electric Auto-Lite Co.</td>
<td>Ted Bates</td>
<td>NBC</td>
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<td>General Motors Corp.</td>
<td>Rustrauff &amp; Ryan</td>
<td>CBS</td>
<td>153</td>
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<td>P. Lorillard Co.</td>
<td>Kudner</td>
<td>MBS</td>
<td>169</td>
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<td>National Economic Council</td>
<td>Lennen &amp; Mitchell</td>
<td>CBS</td>
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<td>Southern Cotton Oil Co.</td>
<td>Jim Duffy</td>
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<td>Texas Co.</td>
<td>Fitzgerald</td>
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<td>Westinghouse Electric Corp.</td>
<td>Buchanan</td>
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<td>Whitehall Pharmaceutical Co.</td>
<td>McCann-Erickson</td>
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<td>Young People's Church of the Air</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>CBS</td>
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<td>Dancer-Fitzgerald-Sample</td>
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<td>Erwin, Wasey &amp; Co.</td>
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(Where no exact renewal date is indicated, the show is a continuous operation and renewals a matter of form, printed for the record)

DECEMBER, 1946
New and Renewed On Television

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<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATION</th>
<th>PROGRAM (time, start, duration)</th>
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<tbody>
<tr>
<td>Alexander Stores</td>
<td>William Warren</td>
<td>WABP New York (DuMont) ABC account</td>
<td>Play the Game, Tues 8-8:30 pm; Nov 12; 8 weeks (renewed)</td>
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<tr>
<td>Bristol-Myers (Ipana, Vitalia)</td>
<td>Young &amp; Rubicam</td>
<td>WPIT Philadelphia (Philco) ABC account</td>
<td>Geographically Speaking (educational film), Sun 8:15-8:30 pm; Dec 8-Jan 2, 1947 (renewed) (monday)</td>
</tr>
<tr>
<td>Brooklyn National League Baseball Club (Dodgers)</td>
<td>Direct</td>
<td>WCBS-TV New York (CBS) ABC account</td>
<td>All home games starting with 1947 schedule (new)</td>
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<tr>
<td>Chevrolet Motors Div., General Motors Corp.</td>
<td>Campbell-Ewald, Detroit</td>
<td>WABY New York (DuMont) ABC account</td>
<td>Chevrolet Presents (film), 1 hour Sun evg; Jan 12; 26 weeks (new)</td>
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<tr>
<td>Chicago Tribune</td>
<td>Direct</td>
<td>WNBC-TV New York (NBC) ABC account</td>
<td>Trees to Tribute, 30-min film show, Thurs Dec 15 only</td>
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<td>Firestone Tire &amp; Rubber Co.</td>
<td>Sweeney &amp; James</td>
<td>WPXZ Philadelphia (Philo) ABC account</td>
<td>Voice of Firestone Televes, Mon 8:30-8:15 pm; Nov 4 (new on network)</td>
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<tr>
<td>General Mills</td>
<td>Kron Reeves</td>
<td>WKBK Chicago (Balaian &amp; Katz) ABC account</td>
<td>Hockey games, Wed 8:30-11 pm; Nov 28-Mar 12, 1947 (new)</td>
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<tr>
<td>Harshon-Garfield (for Nature Yarn Fabrics and other clients)</td>
<td>Harshon-Garfield</td>
<td>WABY New York (DuMont) ABC account</td>
<td>Badminton by Video, Thurs 8-8:30 pm; Nov 14; 7 weeks, with option for 7 addit (new)</td>
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<tr>
<td>Lytton’s (men’s store)</td>
<td>Benjamin Eshelman</td>
<td>WBKB Chicago (Balaian &amp; Katz) ABC account</td>
<td>Hockey games, Sun 8:30-11 pm; Nov 24-30, 1947 (new)</td>
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<tr>
<td>Sears, Roebuck &amp; Co.</td>
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<td>WNBC-TV New York (NBC) ABC account</td>
<td>Sears Vis-Quiz, Thurs 9-9:30 pm; Nov 7; 4 weeks (originates on WPIT Philadelphia (Philco) (new on network)</td>
</tr>
<tr>
<td>Standard Oil Co. of New Jersey (Esso Marketers)</td>
<td>Marschalk &amp; Pratt</td>
<td>WPXZ Philadelphia (Philo) ABC account</td>
<td>Newsrewel, Mon &amp; Thurs 7:30-8 pm; Nov 4 (new on network)</td>
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<tr>
<td>Television Associates</td>
<td>Direct</td>
<td>WKBK Chicago (Balaian &amp; Katz) ABC account</td>
<td>Stump the Authors, Fri 9-9:30 pm est; Nov 29; duration indefinite (new)</td>
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New Agency Appointments

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<tr>
<th>SPONSOR</th>
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<tr>
<td>Adler &amp; Adler, New York</td>
<td>Dresses, Cosmetics</td>
<td>Breese, Enloe &amp; Elliott-Smith, New York</td>
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<tr>
<td>Ajerst, McKenna &amp; Harrison (div. of American Home Products), New York</td>
<td>Travel, Leather goods, Razor-blade sharpeners, Men's wear, Jelly products, Port wine, Candy, Luncheon meats, Coffee, Watches, Women's sportswear, Children's play clothes, Beverages, Women's dresses, Food, Onion soup, Hair nets, Cosmetics, Women's misses' suits and coats, Dresses, Sewing machine accessories, Shampoo, Storage, Photograpth, Mothproofers, Dresses, Pharmaceuticals, Children's, men's knitted wear, Milk products, baby food, soluble coffee</td>
<td>S. Frederic Auerbach, New York</td>
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<tr>
<td>H. L. Barker &amp; Co. (cosmetic div.), New York</td>
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<tr>
<td>Bermuda Trade Development Board, Hamilton, Bermuda</td>
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<tr>
<td>Berry's Leather Goods, Pawtucket</td>
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<tr>
<td>Blade Master, Inc., New York</td>
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<tr>
<td>Borman Sportswear Co., Johnstown, N. Y.</td>
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<tr>
<td>Brock-Hall Co., New Haven (chain)</td>
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<tr>
<td>Canada Dry Ginger Ale, New York</td>
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<tr>
<td>Colonial House Candy Stores, Irvington, N. J.</td>
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<tr>
<td>Peter Farkich &amp; Sons, Ft. Wayne, Ind.</td>
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<tr>
<td>David G. Evans Coffee Co., St. Louis</td>
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<tr>
<td>Falu Sportswear, New York</td>
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<tr>
<td>N. M. Gerber &amp; Co., Baltimore</td>
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<tr>
<td>Globe Bottling Co., Los Angeles</td>
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<tr>
<td>Crana Watch Corp. of America, New York</td>
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<tr>
<td>Eleanor Green, San Francisco</td>
<td></td>
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<tr>
<td>Herbert's Restaurants, Los Angeles (chain)</td>
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<tr>
<td>House of Delicacies, New York</td>
<td></td>
<td></td>
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<tr>
<td>Ivy Products, New York</td>
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<td></td>
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<tr>
<td>Jergens-Woodbury</td>
<td></td>
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<tr>
<td>Kent Clothiers, West New York, N. J.</td>
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<td></td>
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<tr>
<td>Kettel Co., New York</td>
<td></td>
<td></td>
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<tr>
<td>Carl B. Krauss Elevator Co., Chicago (Stitch-Master div.)</td>
<td></td>
<td></td>
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<tr>
<td>Lawrence Laboratories, Brooklyn</td>
<td></td>
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<tr>
<td>Lincoln Warehouse Corp., New York</td>
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</tr>
<tr>
<td>Loriston &amp; Thomas Studios, Newark, N. J. (chain)</td>
<td></td>
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<tr>
<td>Magar Home Products, New York</td>
<td></td>
<td></td>
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<tr>
<td>Molly Malone, Inc., New York</td>
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<tr>
<td>Memnon Co., Newark, N. J.</td>
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<tr>
<td>Myrna Knitswear, Inc., New York</td>
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<tr>
<td>Nestle's Milk Products, New York</td>
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</table>

(Please turn to page 3.)
COMMERCIAL REVIEWS
(Continued from page 16)

It actually has been proved to increase Sunday night movie-going for Interstate.

PROGRAM: As entertainment this must be rated low in the visual quiz scale. Don Saxon handles the quizmaster chore as though he were still a nightclub mc. That’s sour when it comes into the home. None of the contestants were amusing, which threw the burden of making any quiz a show right back in the interlocutor’s lap. Basic idea of having the home audience send in their names so that the studio audience member who is to act out the question can pick out of a jar the name of the person who is to answer the question is okay. Also the idea of having duplicate prizes for the studio and home participants, which both get if the quiz answers (who is called on the phone at home) gets the answer right, is fine. But if the performer who carries the burden on the show isn’t good there’s still no program. Just, however, to underline the fact that television set owners are fans, according to viewers’ program-rating cards, 62 per cent of the Philadelphia area viewers tune this show and 84 per cent of these call the show “excellent” or “good.”

COMMERCIAL: Sears, Roebuck & Co. achieves a 100 per cent advertising impact. The contestant, to obtain his or her prize, has to open a giant Sears catalogue. When the prize, which is an item from the catalogue, is seen and the camera dolls in to telecast a close-up of the prize, an invisible announcer tells all its sales points. Variation was lacking in Don Saxon’s sending of the member of the studio audience over to the catalogue but in spite of repetition, the viewing of the prizes held viewers’ attention.

TIME: There’s nothing on the visual air in Philadelphia but WPTZ, so picture competition is nil. Sound broadcasting at 9 p.m. Thursdays while not having top rating shows has three that do hold their audiences, Dick Haymes, Kraft Music Hall, and the second half of American Town Meeting of the Air. As noted before, television set owners are fans and unless it’s Bob Hope or Fibber McGee or a like attraction they stay viewing good, bad, or indifferent picture fare.

COMMERCIAL: There were so many good sales points for the new RCA television “Eye Witness” table models that it could have been a commercial writer’s paradise. A video receiver that doesn’t require vertical or horizontal aligning is manna from heaven, and since every home receiver that was tuned to the program had to be set for both horizontal and vertical position as well as for clarity and brightness, the program could have been used with the greatest of ease to sell not only viewers who didn’t have a receiver themselves, but even those who did. Practically all the sales points were glossed over. Since it would also have been possible to show sets in action, instead of just blank tube faces, everyone wondered who planned the show and who wrote the continuity.

Visi-Quiz
WPTZ, Philadelphia, Philco TV, Thursdays, 9:30 p.m., est.

PROGRAM: As entertainment this must be rated low in the visual quiz scale. Don Saxon handles the quizmaster chore as though he were still a nightclub mc. That’s sour when it comes into the home. None of the contestants were amusing, which threw the burden of making any quiz a show right back in the interlocutor’s lap. Basic idea of having the home audience send in their names so that the studio audience member who is to act out the question can pick out of a jar the name of the person who is to answer the question is okay. Also the idea of having duplicate prizes for the studio and home participants, which both get if the quiz answers (who is called on the phone at home) gets the answer right, is fine. But if the performer who carries the burden on the show isn’t good there’s still no program. Just, however, to underline the fact that television set owners are fans, according to viewers’ program-rating cards, 62 per cent of the Philadelphia area viewers tune this show and 84 per cent of these call the show “excellent” or “good.”

COMMERCIAL: Sears, Roebuck & Co. achieves a 100 per cent advertising impact. The contestant, to obtain his or her prize, has to open a giant Sears catalogue. When the prize, which is an item from the catalogue, is seen and the camera dolls in to telecast a close-up of the prize, an invisible announcer tells all its sales points. Variation was lacking in Don Saxon’s sending of the member of the studio audience over to the catalogue but in spite of repetition, the viewing of the prizes held viewers’ attention.

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COMMERCIAL: Every member of the television audience in Philadelphia and trading area received an announcement of this show when it first hit the air and 98 per cent of the set owners sent in their names and phone numbers in order that they might participate in the show. Naturally this can’t be done in New York and Schenectady where the show is now being seen via NBC. It’ll be interesting to discover the appeal of a visual quiz where the audience watches another area participate without being able to do so itself.

COMMERCIAL: There were so many good sales points for the new RCA television “Eye Witness” table models that it could have been a commercial writer’s paradise. A video receiver that doesn’t require vertical or horizontal aligning is manna from heaven, and since every home receiver that was tuned to the program had to be set for both horizontal and vertical position as well as for clarity and brightness, the program could have been used with the greatest of ease to sell not only viewers who didn’t have a receiver themselves, but even those who did. Practically all the sales points were glossed over. Since it would also have been possible to show sets in action, instead of just blank tube faces, everyone wondered who planned the show and who wrote the continuity. Commercially this was a waste of time, just as it was as entertainment.

(Please turn to page 35)
SHARE OF AUDIENCE VIA
BROADCAST MEASUREMENT BUREAU FIGURES

A Broadcast Measurement Bureau Index figure of 101° for any county covered by a radio station may actually mean that as few as 17 families in every 10,000 in that county listen to a station in the daytime and as few as 61 in every 10,000 at night.

This was indicated in a survey by Hans Zeisel of the McCann-Erickson advertising agency. The Zeisel figure excursion, which was inspired by Marion Harper, Jr., research vp of the agency, was undertaken to develop a relation between BMIB figures and a station's share of audience. In the two station areas in which the study was made, the BMIB figures were compared with share-of-audience figures uncovered through the use of diary studies in the same area. When a station had a BMIB of 10 in the daytime it had 1 per cent of the listening audience in the sunlight hours. When a station had a BMIB of 10 at night it had 2 per cent of the evening listening audience. (See chart on next page.) A national rating index indicates that the daytime listening during the period checked by BMIB was 17 and the nighttime was 30.5. It's simple mathematics to ascertain what these figures mean in terms of actual average listening to the stations in question in their PMIB-10 counties (daytime, 1/17 100's which is 17 in each 10,000, and nighttime 2/30.5 100's or 61 in each 10,000 families).

What Zeisel has done is check the diary studies to develop the relationship between the once-a-week listening which is the basis of the BMIB figures and average listening in the same area as projected from the diary reports which give full information on family listening from 6 a.m. to 12 p.m. Zeisel's figures, of course, hold good only for the two areas which were surveyed since few areas are alike in station availability to listeners. In one area it's possible to listen to as many as 20 stations (N. Y.) while in other areas five would be more than the actual static-free outlets. It's natural that a once-a-week listening figure in New York might mean less actual listening to any one station than the same once-a-week figure in an area where station availability is low.

What the McCann-Erickson study has done is bring into the forefront of audience research thinking the necessity of accepting the BMIB figures for what they are, a standard yardstick by which all station maximum listening (down to 10 per cent for any one county) is measured. It also highlights the fact that the time-buyer still needs further figures in order to purchase time adequately. He requires some formula such as that uncovered by Zeisel to give him an average share-of-audience figure.

Why he needs the figures is adequately illustrated in the chart on this page, which indicates that a low cost per BMIB 1,000 can mean a much higher cost per 1,000 listeners. The time-buyer needs plenty more than a BMIB once-a-week figure when he's picking stations.

And that, as the McCann-Erickson researcher pointed out in a recent speech at the annual Pulse of New York dinner, will require the cooperation of all the known sources of audience measurement.

The share of audience problem is far more difficult than any tackled by the ABC (Audit Bureau of Circulation), the printed media equivalent of BMIB. ABC simply delivers a "paid" circulation figure and makes no attempt to inform the advertiser whether or not his copy is read. SOA on the other hand attempts to deliver to a prospective advertiser a hearing-expectancy percentage figure.

Given a program that is not outstandingly either good or bad, SOA is supposed to represent what part of the homes with their radio receivers turned on will listen to that program. That is equivalent to telling a black-and-white advertiser what share of the "paid circulation" (ABC figure) he buys will turn pages and read his message. This is a figure that printed media have never attempted to deliver to advertisers.

The fact that an Average Share of Audience expectancy can be arrived at is a long step forward in removing from BMIB the stigma that it is delivering figures to and for stations at a level so low as to be useless. Since any agency or advertiser can request figures of a station at any level of BMIB that is desired and since every county in a station's area is labeled as to BMIB percentage, the advertiser and the agency will have at their call the basic figures with which to compute the SOA information desired.

Researchers generally admit that listenership surveys have, for at least the past 10 years, been far more to the point than any other medium research. Every day they get better. The objective is still information for the client on "how much it costs him to sell on the air." All radio research has its sights set on this objective, and it isn't so far away as the first BMIB study would make some advertisers think.

* BMIB figures mean the percentage of the homes with radio in any county who listen once a week or more to the station.
Approximate Relationship Between

PERCENTAGE AND

STATION SHARE

TRANSLATION TABLE
ROUGH APPROXIMATION
BMB PERCENTAGE-STATION SHARE

<table>
<thead>
<tr>
<th>BMB Percentage</th>
<th>Station Share Day</th>
<th>Station Share Night</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>1</td>
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<tr>
<td>20</td>
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<td>9</td>
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<tr>
<td>100</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

○ Night Listening
● Day Listening

DECEMBER, 1946
FASHION is visual. The higher the fashion the more difficult it should be. Theoretically, to sell on the air. That's been said over and over again and just as often as it's been said the six Wieboldt Stores, Chicago, have proved that like most advertising bromides it's a fake.

They've proved it with Melody Lane, a program costing $100,000 a year, over a single station, WBBM, right before a network chiller. Inner Sanctum, and right after a local sportscast. Harrington Sports. That's to make the proving more difficult since neither sports nor blood and thunder are supposed to soothe the feminine style heart.

And to top everything Melody Lane is on the air right at the Windy City dinner hour, 6:30-7 p.m., cst.

The six Wieboldt stores in Chicago have had a price complex (featuring the price tag and not the product) most of their lives. Being basically interested in fashion merchandise, they woke up one day with the knowledge that price as a sales factor in women's fashions had become passe. Like Ohrbach's in New York and countless other style stores throughout the nation they had the problem of making their label something that wouldn't be taken out of dresses and off coats, but would be worn with pride.

Anyone could have used the newspapers to do their upgrading job, but the store's promotion manager, Myrtle Green, and sales manager, William White, decided that they'd like to try it via broadcasting—where they wouldn't compete with every other style-conscious store in Chicago. They bought Caesar Petrillo and an orchestra of 25 men, two vocalists, Louise King and Bill Leach, a trio, the Melo-dears, added an mc, Ken Kourad, and Harvey Carey as announcer. Then they decided to make Myrtle Green the program hostess and stylist (they call her June Marlowe) and top it all on every broadcast with a guest artist, someone appearing in town at a theater or night club.

The program idea is to fairly ooze class, but Wieboldt's realize that the most distinctive program in the world wouldn't do any more on its own than find itself a class audience. So instead of thinking in terms of the program's being the end in itself, they use it just as the show window around which to build a consistent fashion promotion.

The program accordingly carries hot high-fashion information for its feminine listeners ... a single high-fashion item is advertised on each weekly broadcast. A display window in each of the six Wieboldt stores features the single high style. The window is known as the Melody Lane window, the style: the "Fashion Star."

Sales staffs of the Wieboldt stores are gathered together on Tuesday morning for a special fashion show and for information on the item broadcast the previous night. They are thus equipped to merchandise effectively what has gone over the air. (A retail sales survey had proved previously that inability to give information about an advertised product or a style hint is the most costly training error made in department store merchandising.) The "Fashion Star" is displayed with proper identification on the selling floor and everything possible is done to make anyone buying the item feel that it's number one on the style parade.

(Intelligent three-way merchandising helps make $100,000 Melody Lane profitable plus

(Please turn to page 44)
**Quiz Kids**
Sponsor: Miles Laboratories for Akna-Set and One-A-Day Vitamins.
Agency: Wade Advertising
NBC Network—Sunday Afternoons—4:00-4:30 (e.s.t.)

**Hollywood Jackpot**
Sponsor: Whitehall Pharmacal Co. for Kavan, Armin
Agency: Diamond-Frederick-Sample
Columbia Network—Monday, Wednesday, Friday—4:30-5:00 (e.s.t.)
(Produced in cooperation with Show Productions, Inc.)

**Fighting Senator**
Summer replacement
Sponsored by Lever Brothers for Swan Soap
Agency: Young & Rubicam
Columbia Network—Monday Even. — 8:30-9:55
Now Available

**Murder at Midnight**
Cowan's only prescription show—spectacularly successful coast-to-coast. In Los Angeles (KFI) rating equaled combined ratings of all other network outlets. In New York (WJZ) it scored high second on first rating (4th broadcast). Check its availability in your market.

---

**R.F.D. America**
This great new original show idea has proved sensational in test broadcasts. Built around a flexible format, it's sure to fit any sponsor's needs. Find out now how well "R.F.D. America" can work for you!

---

**The Virginian**
Available now for Radio—the same famous Western that sold 1,200,000 copies as a novel, made three movie hits, seven Broadway plays! With this thoroughly established popular appeal, "The Virginian" is sure-fire for high P.O. operating!

---

**Hired—or Fired?**
Want to hire a high rating builder? Here it is! For "Hired—or Fired?" is a terrific new show idea that adds another hit to Cowan's unbroken record of great productions! It's ready now for immediate presentation so get the facts!

---

**Louis G. Cowan, Inc.**
250 W. 57th St., New York 19, N. Y.
Telephone: Circle 6-4864
### Monthly Tabulation of Advertising by Categories

#### DECEMBER: DRUGS

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>PRODUCT</th>
<th>PROGRAMS</th>
<th>SPOTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albert Co.</td>
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<tr>
<td>American Home Products Co. (Whitehall Pharmacal Co., Div.), New York</td>
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<tr>
<td>Carter Products, Inc., New York</td>
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<tr>
<td>Foster-Milburn Co., Buffalo, N. Y.</td>
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<tr>
<td>Chicago Fruit Growers Exchange, Los Angeles, Calif.</td>
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<tr>
<td>Emerson Drug Co., Baltimore, Md.</td>
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<tr>
<td>Ex-Lax, Inc., Brooklyn, N. Y.</td>
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<td>Louisiana, Mo.</td>
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<tr>
<td>Knox Co., Los Angeles, Calif.</td>
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<tr>
<td>Dr. L. D. LeGear Medicine Co., St. Louis, Mo.</td>
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<td>Lewis-Howe Co., St. Louis, Mo.</td>
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<td><strong>Total</strong></td>
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**Performances:**

- Our Gal Sunday (CBS), MTWTF 19:45-1 pm
- Hollywood Jackpot (CBS), MWF 4:30-5 pm
- Real Stories from Real Life (MBS), MTWTF 9:15-10 pm
- Romance of Helen Trent (CBS), MTWTF 12:30-12:45 pm
- Ellery Queen (CBS), Wed 7:30-8 pm (rebroadcast 11:30-11 am)
- Bob Burns Show (NBC), Sun 6:30-7 pm, 11:11:30 pm
- Just Plain Bill (NBC), MTWTF 5:30-5:45 pm
- Front Page Farrell (NBC), MTWTF 5-6 pm

**Spots:**

- 1-min. spots 3 weekly, 2 stations
- Participations & spots on over 300 stations
- Live spots, 28 stations
- 1-min. e.t. spots 3 weekly, 75 stations (KBS)
- Spots on approximately 80 stations
- Spots on limited number of key stations. May expand in 1947
- Spots and participations on over 200 stations (incl. 1-min. e.t. spots 7 weekly, 188 stations, KBS)
- 1-min. spots 3 weekly, 180 stations (KBS)
- 1-min. e.t. spots 3 weekly, 75 stations (KBS)
- Listen Here, Ladies (WOR), Thurs 1:30-1:45 pm
- Spots on approximately 140 stations
- Spots on about 75 stations; local programs on about 75 stations
- Spots in limited number of key markets
<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>PRODUCT</th>
<th>PROGRAMS</th>
<th>SPOTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>United-Rexall Drug Co., Los Angeles, Calif.</td>
<td>J. M. Mathes, New York</td>
<td>Cough Drops</td>
<td>Hoagy Carmichael Sings (CBS), Sun 5:30-5:45 pm</td>
<td>E.t. spots on 51, live on 4 stations</td>
</tr>
<tr>
<td>Maryland Pharmaceutical Co., Baltimore, Md.</td>
<td>Joseph Katz, Baltimore</td>
<td>Cold Rem</td>
<td>News of the World (NBC), TH 7:15-7:30 pm; MW 7:15-7:30 pm</td>
<td>Live &amp; e.t. spots on limited number stations in key markets</td>
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<tr>
<td>Miles Laboratories, Elkhart, Ind.</td>
<td>Wade, Chicago</td>
<td>Alka-Seltzer; One-A-Day Vitamins</td>
<td>Alka-Seltzer, Nervine</td>
<td>Spots on approximately 400 stations</td>
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<tr>
<td></td>
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<td>Alka-Seltzer, Nervine</td>
<td>Lumin 'Albaer (KBS), 15-min. e.t. 4 weekly, 130 stations</td>
<td>Miles Historical Almanac, 1-min. e.t. daily, 130 stations (KBS)</td>
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<tr>
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<td>Alka-Seltzer</td>
<td>Queen for a Day (MBS), MTWTF 9:30-3 pm</td>
<td>E.t. spots &amp; participations (a few live), a small number newscasts &amp; musical periods on 103 stations</td>
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<tr>
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<td>Nervine, Anti-Pain Pills</td>
<td>Double or Nothing (MBS), Sun 9:30-10 pm</td>
<td>Limited number of spots in key markets</td>
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<td></td>
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<td>Mustard</td>
<td>Programs on limited number stations</td>
<td>Spots on about 232 stations (95% e.t.)</td>
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<td></td>
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<td>Feen-A-Mint; Chooz</td>
<td>5-min. newscasts on 9 stations; 15-min. newscast on 1</td>
<td>E.t. spots &amp; small number live participations on 35 stations</td>
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<td></td>
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<td>Golden Medical Discoverer</td>
<td>Victor H. Lindleh (MBS), MTWTF 11:45-12 noon; Gabriel Heatter (MBS), Fri 9-9:15 pm</td>
<td>1-min. e.t. spots 5 weekly, 75 stations (KBS)</td>
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<tr>
<td></td>
<td></td>
<td>St. Joseph Aspirin</td>
<td>Programs on limited number stations</td>
<td>1-min. e.t. spots 5 weekly, 68 stations (KBS)</td>
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<td>Cucicure Liquid</td>
<td>Academy Award Theater (CBS), Wed 10-10:30 pm</td>
<td>Live &amp; e.t. station breaks on 85 stations</td>
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<td>Asthmador</td>
<td>American Album of Familiar Music (NBC), Sun 9:30-10 pm</td>
<td>Participations &amp; news on about 8 stations</td>
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<tr>
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<td></td>
<td>Scott's Emulsion</td>
<td>American Melody Hour (CBS), Tues 7:30-8 pm</td>
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<td></td>
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<td>Pertussin</td>
<td>Waits Time (NBC), Fri 9:30-10 pm</td>
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<td>Serutan, Nutrex</td>
<td>Manhattan Merry-Go-Round (NBC), Sun 9-9:30 pm</td>
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<td></td>
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<td>Cough Drops</td>
<td>Backstage Wife (NBC), MTWTF 4-4:15 pm</td>
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<td></td>
<td></td>
<td>All products</td>
<td>Stella Dallas (NBC), MTWTF 4:15-4:30 pm</td>
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<td>Sterling Drug, New York</td>
<td>Geyer, Cornell &amp; Newell, New York</td>
<td>Bayer Aspirin</td>
<td>Lorenzo Jones (NBC), MTWTF 4:30-4:45 pm</td>
<td>1-min. e.t. 3 weekly, 210 stations (KBS)</td>
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<td></td>
<td></td>
<td>Bayer Aspirin</td>
<td>Young Widder Brown (NBC), MTWTF 4:45-5 pm</td>
<td>Spots in limited number of key markets</td>
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<td>Phillips Milk of Magnesia, Bayer Aspirin Cal-Aspiri</td>
<td>Bride &amp; Groom (ABC), MTWTF 5:30-3 pm (rebroadcast 6-6:30 pm)</td>
<td>Spots in limited number of key markets</td>
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<td></td>
<td></td>
<td>Phillips Milk of Magnesia</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<td></td>
<td></td>
<td>Haley's M.O., Campho-Phenique, Bayer Aspirin Cal-Aspiri</td>
<td>Durante-Moore Show (CBS), Fri 9:30-10 pm</td>
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<td></td>
<td></td>
<td>Phillips Milk of Magnesia Tablets</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<td>Beyer Aspirin</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<td>Haley's M.O.</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<tr>
<td></td>
<td></td>
<td>Phillips Milk of Magnesia Tablets: Beyer Aspirin, Campho-Phenique Flatch-</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<td></td>
<td></td>
<td>tv's Captopria (8 others acceptable to network)</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<td></td>
<td></td>
<td>All acceptable drug products</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<td></td>
<td></td>
<td>Dr. Caldwell's Syrup</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<td></td>
<td></td>
<td>Revall Drugs</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<td></td>
<td></td>
<td>Revall Drugs</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vaporub; Va-ter-na; Cough Drops</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<tr>
<td></td>
<td></td>
<td>Walgreen's Drugs</td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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<td></td>
<td>Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst</td>
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</table>
ENTERTAIN the moppets and sell the parents. That briefly is Cream of Wheat's air-ad problem. And the past few (two plus) years have proven that Let's Pretend, the CBS 16-year-old fairy tale session, has done the job for the breakfast food organization.

The only reason why the Minneapolis manufacturers of the cereal that baby doesn't cry for bought the CBS-Nila Mack fairy tale session was that they were unceremoniously kicked off their twice-a-week sponsorship of ABC's Breakfast Club (May, 1943), when Kellogg bought the program across-the-board (five times a week). Broadcasting was an integral part of Cream of Wheat's advertising budget and had been for many years, so everyone at the company and at their agency (Batten, Barton, Durstine and Osborn) ran hither and yon to find a show that fitted the bankroll and would sell. Let's Pretend was suggested, but it had been running at CBS for about 11 years sustaining and who ever heard of buying an old horse that couldn't be sold in all that time? However there wasn't much choice. The sponsor wouldn't go for an untested program. They had sponsored Jolly Bill and Jane, Alexander Woollcott, and Buck Rogers, besides the Breakfast Club, and were committed to a policy of buying an audience as well as an air show. They were given 24 hours to take Let's Pretend or leave it, for although no sponsors had been really interested until then in what critics called the best juvenile radio series (it had received award after award), the moment that Cream of Wheat started even thinking about underwriting it two other sponsors (Pepsi-Cola and Borden's) wanted it.

So Cream of Wheat bought it, with fear and trepidation. It started out in a manner that justified the "I. and I." Nila Mack would have nothing to do with a middle commercial as such. She would not have the mood of her fairy tales broken by any "Eat Cream of Wheat," "less than a penny a serving," "the great American Family cereal," "spelting" and without a middle commercial why buy a half hour (actually it's 25 minutes)? Into this situation stepped the BBD&O radio department and Ed Cashin (Minneapolis manager of BBD&O) with a solution. Why not have the live audience play a game—a commercial game with a Cream of Wheat tag line, a game that would have the pre-bobby soxers giving with the sales points of the product?

And Nila finally agreed that while it wasn't the best thing for her charges, "pretending" the advertiser was entitled to something, the game might go in the show.

A typical session has Gwen Davies (she's been on the show since before 1934) leading into the audience participation, which is a "supply the last word of a nursery rhyme" formula. "Uncle Hallie Adams, who played everything else on the air before he became..."
The "Let's Pretend" poster catches the mood of the ever-young, ever-old fairy tales. Without a Cream of Wheat credit, it brings mother, junior, and sister to the radio each Saturday at 11:05 a.m. est. The broadcast commercial, not the poster, sells the product. As program producer Nila Mack expresses it, in the upper right, this is just as it should be, "right on the nose" (studio slang for okay timing). Bonus to sponsor is the following which the program has developed in hospitals, one of which is being visited (lower right) by Miss Mack.
a kiddie-hour uncle, delivers the rhyme, something like this:

"Little Jack Horner
Sat in a corner
With something good to eat.
Each taste was a joy—
He shouted "Oh Boy!
I sure love my . . ."
and the audience shouts—
"CREAM OF WHEAT!"

Then Bill Adams gets in a straight plug or two, not enough to smother the program mood but long enough to get across to mother why she should buy the product.

Then there’s another jingle with the audience shouting out the sales point and so on until the sponsor gets his complete message across to mother, with the aid of the live kid audience . . . and the juvenile mood is only fractured, not destroyed.

Let’s Pretend is a perfect example of a program that pays off for the sponsor not alone through direct advertising but through the good will that its sponsorship creates. Not only do the half and quarter pants find escape through the twice-told legends and parent’s feel a pleasant glow towards the Cream of Wheat Corporation for its paying the bills. Parent-Teacher Associations endorse the program and write C of W about their approval. More important, they ask for advance schedules of the fairy tales and see to it that the libraries feature books of the stories to be told.

Merchandising of the program by the sponsor ties in very little Cream of Wheat stuff with the program. The poster which Tom Connolly’s department at CIES (program promotion) got out as part of its fall promotion brochure on the show didn’t have a mention of the product, yet the agency and the sales department of Cream of Wheat made sure that it was displayed in thousands of retail outlets. Still, only a small segment of the retailers received the posters, since generally speaking it is the company’s thinking that the radio show should sell, and the company’s printed advertising should sell, with each carrying its own sales weight. True, dealer newspaper advertising copy distributed by Cream of Wheat in mat form does carry an underline, “Listen to Let’s Pretend on CBS, Saturdays at 11:05 est.,” but that’s as far as tie-in copy goes. In “food panel” reports by BBDO to key executives of the big retail chains, reports which carry “commercial” in the form of a few words about what BBDO clients are doing advertisingwise, a plug has been inserted for the program. These sessions are BBDO’s “public service” operation. The panel makes a continuous study of store merchandising and how to correct bad habits.

It permits the agency execs to tell these retailers a little about the adthinking of food product manufacturers and processors, especially about the firms BBDO handles.

Actually Let’s Pretend has, practically unaided, increased Cream of Wheat’s share of the cereal market, a market that started growing in 1939 when Wheaties and a number of “new” breakfast food products were introduced on the market with plenty of advertising. Up to that year the breakfast food market had been idling for over a decade with practically no market growth. As more cereals began to buy advertising their aggregate share of the consumer dollar began to grow and Cream of Wheat not only held its relative position but actually increased it.

The “secret” of the success of Let’s Pretend (it has held better than one-third of the sets-in-use) lies in the universal appeal of fairy tales and Nila Mack’s straight handling of them. One day when Miss Mack was late and jumped into a cab across the street from her home in a dash for rehearsal the cabbie turned to her and said, “Lady, last week while I was listening to your program I got a call and had to turn it off just as the good-for-nothing king was selling that sweet princess down the river. He did get the works and she got free, didn’t she?” As far as this motorized cowboy was concerned the king and the princess were real people . . . and he’s just one of thousands of adults who not only recall that they listened to the program as youngsters but who still find escape through it.

And just so the memory continues all through the year, Columbia Records have just pressed sets of records for albums of the top tales from Let’s Pretend—Puss in Boots, Cinderella, and Jack and the Beanstalk. The albums have special credits on both the outside and inside covers to Nila Mack and the program. The sale of kid disks has gone up and up during the past few years and Let’s Pretend has found another way of making the legends of childhood mean Cream of Wheat down through the years.
Since the days of crystal sets, W, E, A and F have been call letters of the station which now is WNBC. WNBC has had a distinguished career since it went on the air, August 16, 1922. Its power then was 500 watts—and a modest number of fans listened with earphones clamped on their heads. Now its power is a full 50,000 watts—and literally millions hear the greatest shows in radio.

"This is NBC... The National Broadcasting Company"

In 1926 WEAF was purchased by the Radio Corporation of America, and incorporated by its parent company under the name of the National Broadcasting Company, Inc. It became the first station of America's Number One Network—Number One in length of service, and Number One in listener popularity through all the twenty years since its founding.

"...to provide the best programs"

In announcing the operation of WEAF by NBC, promises were made:

"...the purpose will be... to provide the best programs available for broadcasting in the United States."

"...the new broadcasting company will be an instrument of great public service."

For two decades, the American radio audience has associated the fulfillment of these ideals with NBC programs.

Now it is fitting that the first station of NBC is made standard-bearer in name as in performance.

"You are tuned to 660..."

Today, circumstances have made it possible more surely to identify a great station with a great network. Now, after the famous three chimes that are the signal for NBC programs, listeners will hear the obviously right name for the first of 152 stations broadcasting them: "You are tuned to 660... WNBC... the National Broadcasting Company in New York."
Broadcast Merchandising

Trolley car prizes brought thousands of entries to Mutual's "Who is Kilroy?" promotion. Mrs. Harold Coffman, formerly of the European underground, and James J. Kilroy, each has a genuine full-size trolley car now.

Ten per cent of Dundee, Michigan, turned out to witness and participate in a recording session of "Meet the Missus," WJRC daytime top-rating show. Show was staged for Ladies' Tuesday Club, but everybody got into the act.

One thousand lists of kids will be used for mail promotion which has been started by WTCH, Minneapolis-St. Paul. Average is three names per list, with ages recorded as well. List resulted from one mailing of the Northwest Homemakers Testing Bureau (WTCH listener group).

WKRC uses key as a symbol to tie station to products advertised over it. Key has letters WKRC for notches. "Key Notes" is name of house organ which sells the idea.

Second Annual Laugh Week, April 1-7, will be the basis for plenty of air promotion. George Lewis, ex-Mutual and WHN, heads up "Foundation" promoting idea.

WTAG taps student interest in radio and forms club with representatives from the 13 High Schools in Worcester County. No faculty supervision this is the kids' own club. Every facet of broadcasting will be part of club activity.

Ed (KMBC) Shurick's epic of broadcasting's 95 years is basis of "Magic in the Air" film being shot in Hollywood.

ABC is using Crosby cue as network break line. It's phrased "Remember Bing's back on ABC - the American Broadcasting Company."

Auto prize pull's better than any other award which has been tried in Canada. CKAC climaxed it in a "Man Hunt" promotion. There were 860 entries. Day correct answer came in (39 days after hunt started).

Contract signing on air employed to give more drama to Chevrolet's purchase of an hour show over WABD (DuMont). Chevy's brass was in Washington, D. C., and DuMont's in New York, and two-way video was used to both see each other as they signed.

WHN Sports Calendar goes into 50,000 copies of MacFadden Sports magazine each month.

First Denver Post column on radio has Ken White writing criticism, fan stuff, and previews of programs to come. He's also a newscaster on KOA.

One hundred fifty-nine cash and carry customers of Lucky Stores located around but not in San Francisco bought 20 cans of Lucky private brand goods to pay $1 for a pair of nylons last month. Station was in San Francisco and sponsor wanted to be certain that the outlying areas listened.

Home armchair sleuths are latest device to bring the listener into Ellery Queen show. Nikki Porter (Ellery's air assistant) pans the who-dunit question over the phone to two listeners picked at random.

Programs really travel America to create personal contact between listener and show. Present traveling trend tops wartime G. I. camp presentations.

Farm photo contest is being conducted by WJZ on its 5:45 to 6 a.m. "Farm News." There will be $1,000 in prizes.

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Canada and Florida listeners are winners in contest for WOR's most distant daytime listeners. They're still using mail to prove impact. A "Better Half Matinee" stunt produced letters from 21 states and two Canadian provinces.

Kid Record News is give-away on WHN's "For Children Only" program. Interest in kid disks is tapping even adult disk appeal now and this mimeographed bulletin really is pulling inquiries.

YMCA promoting script contest with theme "Help international peace." Helen J. Sioussat, in charge of talks over CBS, is on the jury, from radio.

NBC leads Plain Dealer poll with 8 out of first 15 programs going to that network. Programs in order of popularity were: "Fibber McGee and Molly," Fred Waring, Radio Theater (CBS), Metropolitan Opera (ABC), "Information Please" (CBS), Bing Crosby (ABC), "Theatre Guild" (ABC), New York Philharmonic (CBS), "One Man's Family," Fred Allen, Bob Hope, "Voice of Firestone," "America's Town Meeting" (ABC), NBC Symphony, and "Telephone Hour."

BBDO "Promotion Pegs" goes direct to stations with ideas on how to promote agency's clients' programs. Agency's Bill Maloney feels that "ideas" sent to stations on regular basis will pay off.

"House in the Country"
Biggest Transcription Promotion in NBC History

House in the Country program promotion by NBC-Radio Recording topped anything done to date by that division. Usual transcription build-up is to tease agencies and stations to send for audition recordings. The HIC campaign teased the stations and agencies but didn't wait for them to write in for the audition.

Three teaser cards were mailed. 1: "You're on the list for " . 2: "We're sending you ." and 3: "Move right in when you receive a "House in the Country ." Then the disk was mailed in a multi-colored folder in which the e.t. itself was placed as part of the telling of the 'holder'. This is the first time that NBC or any other transcription organization has sent out 900 auditions, without fee or request. The NBC executives feel that the program is its own best advertisement and so Bill Seth, transcription promotion boss, was able to sell them the biggest single recording budget in the history of the organization.
THE MONTHLY CHECK LIST (TEAR ALONG PERFORATION AND FILE)

Sponsor Personnel Changes

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<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
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<tbody>
<tr>
<td>Robert H. Ames</td>
<td>Capital Airlines (PCA), New York, assistant to advertising &amp; public relations director</td>
<td>Capital Airlines (PCA), advertising manager, New York</td>
</tr>
<tr>
<td>John Bennett</td>
<td>Hutchins Advertising, Toronto, manager</td>
<td>Philco Corp., Chicago, advertising and sales manager, midwest division</td>
</tr>
<tr>
<td>Chester F. Craigie, Jr.</td>
<td>J. Walter Thompson, Chicago, public relations department</td>
<td>Encyclopedia Britannica, Chicago, advertising manager</td>
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<tr>
<td>Simon A. Goldsmith</td>
<td>Reiss Advertising, New York, media director</td>
<td>Decorative Cabinet Corp., New York, advertising manager</td>
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<tr>
<td>David A. Goode</td>
<td>Sales Affiliates, sales promotion manager</td>
<td>Pierce Watch Co., New York, advertising &amp; sales promotion manager</td>
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<tr>
<td>Paul Gosman</td>
<td>Socony-Vacuum Oil Co., New York, sales promotion manager</td>
<td>Socony-Vacuum Oil Co., New York, manager advertising &amp; sales promotion department</td>
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<tr>
<td>Libby Jupin</td>
<td>Goldman &amp; Walter Advertising, Albany, N. Y.</td>
<td>Standard Furniture Co. (Albany, Troy, Schenectady), advertising manager</td>
</tr>
<tr>
<td>Alexander W. Macy</td>
<td>International Silver Co.</td>
<td>Olendorff Watch Co., New York, advertising manager</td>
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<tr>
<td>Frank J. Maher</td>
<td>Parks Aircraft Sales &amp; Service, East St. Louis, assistant president</td>
<td>Cupples Co. (razor blades, etc.), St. Louis, advertising director, head market research</td>
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<tr>
<td>Grover C. Mayer</td>
<td>Army</td>
<td>Raygram Corp., New York, advertising manager</td>
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<tr>
<td>Robert J. Piggott</td>
<td>Ohio Tool Co., Cleveland, advertising director</td>
<td>Grove Laboratories, St. Louis, advertising manager</td>
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<tr>
<td>Dorothy E. Schlect</td>
<td>—</td>
<td>Cleland-Sandsky Brewing Corp., Cleveland, advertising director</td>
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<tr>
<td>Edith Stelger</td>
<td>Revlon Products Corp., New York</td>
<td>Parfums Corday, New York, advertising &amp; publicity director</td>
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Advertising Agency Personnel Changes

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<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
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<tbody>
<tr>
<td>George H. Allen</td>
<td>Kudner Agency, New York, account executive</td>
<td>Fuller &amp; Smith &amp; Ross, New York, account executive</td>
</tr>
<tr>
<td>Bernard Barol</td>
<td>Abner J. Gelula &amp; Associates, Philadelphia, account executive</td>
<td>Barol &amp; Israel, Philadelphia, partner</td>
</tr>
<tr>
<td>Julian Boone</td>
<td>ABC Spot Sales Div., New York, sales promotion manager</td>
<td>Ferwerda-Boone, Inc., New York, vice president</td>
</tr>
<tr>
<td>Ronald C. Bradley</td>
<td>Emporium (department store), San Francisco</td>
<td>Doherty, Clifford &amp; Shenfeld, New York, assistant account executive</td>
</tr>
<tr>
<td>David D. Brown</td>
<td>Dancer-Fitzgerald-Sample, Chicago, account executive</td>
<td>Foote, Cone &amp; Belding, Chicago, account executive</td>
</tr>
<tr>
<td>Lyle Bryton</td>
<td>Cosmopolitan Magazine, New York, advertising department</td>
<td>Gunn-Mears Advertising, New York, account executive</td>
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<tr>
<td>Howard Carraway</td>
<td>Free lance announcer-writer-producer, New York</td>
<td>Wilson-Carraway, Ft. Worth, partner</td>
</tr>
<tr>
<td>Miriam Doggett</td>
<td>—</td>
<td>1. L. Chamberlain &amp; Associates (new agency), New York, account executive</td>
</tr>
<tr>
<td>Harold Doring</td>
<td>Schuyler Hopper, New York, art director</td>
<td>Doring &amp; Schmitt (new agency)</td>
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<tr>
<td>Paul F. Ferwerda</td>
<td>Marshalk &amp; Pratt, New York, account executive</td>
<td>Ferwerda-Boone, Inc., New York, president</td>
</tr>
<tr>
<td>Lawrence Giles</td>
<td>Safeway Stores, New York, vice president &amp; director</td>
<td>Harrington &amp; Buickley Advertising, San Francisco, board chairman</td>
</tr>
<tr>
<td>Austin T. Grant</td>
<td>WWJ, Detroit, news commentator</td>
<td>Powell Advertising, Detroit, vice president &amp; account executive</td>
</tr>
<tr>
<td>Marjorie Greenbaum</td>
<td>R. H. Macy &amp; Co., New York, copy chief</td>
<td>Foote, Cone &amp; Belding, New York, account executive, women's division</td>
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<tr>
<td>Charles H. Heppenstall</td>
<td>Ralph C. Goshead, New York, advertising manager</td>
<td>Seidel Advertising, New York, account executive</td>
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<td>Walter W. Holt</td>
<td>Dancer-Fitzgerald-Sample, New York, account executive</td>
<td>Durante Jones, New York, account executive</td>
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<tr>
<td>Jack L. Israel</td>
<td>Abner J. Gelula &amp; Associates, Philadelphia, account executive</td>
<td>Barol &amp; Israel, Philadelphia, partner</td>
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DECEMBER, 1946
### New Agency Appointments (Continued from Page 18)

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<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
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<tr>
<td>J. J. Newberry Co., Los Angeles (chain)</td>
<td>Variety goods</td>
<td>Allied Advertising, Los Angeles</td>
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<td>O. D. Chemical Corp., New York</td>
<td>Synthetic detergent</td>
<td>Emil Mogul, New York</td>
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<td>Penn-Crete Products Co., Philadelphia</td>
<td>Paints and finishes</td>
<td>Eoff &amp; James, Philadelphia</td>
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<td>Pilot Clothes, New York</td>
<td>Topsuits, suits, overcoats</td>
<td>Theorem &amp; Funt, New York</td>
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<td>Quarrier Corp., Chicago</td>
<td>Books</td>
<td>Hinir, Hurlt &amp; McDonald, Chicago</td>
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<td>John Risman &amp; Son, Chicago</td>
<td>Windbreaker jackets</td>
<td>E. T. Howard, New York</td>
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<td>Roberts Paint Corp. (and affiliates), New York</td>
<td>Paints</td>
<td>Dayton Painting Co., Chicago</td>
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<td>Sarnay Products, New York</td>
<td>Proprietary</td>
<td>Willard Advertising, New York</td>
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<td>Shedd-Hartshus Foods, Detroit</td>
<td>Packaged foods</td>
<td>Billboard Advertising, New York</td>
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<td>Sherry-Dunn, Hollywood</td>
<td>Perfumes, colognes</td>
<td>Abbott Kimball, Los Angeles</td>
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<td>Shoreland Co., New York</td>
<td>Women's suits, coats</td>
<td>Robert Isaacs, New York</td>
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<td>Snell Publications, Brooklyn</td>
<td>Furs</td>
<td>Robert Isaacs, New York</td>
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<td>Stork Laundry &amp; Diaper Service, Buffalo, N. Y.</td>
<td>Laundry service</td>
<td>Ellis Advertising, Buffalo</td>
</tr>
<tr>
<td>Totes for Tiny Tots, New York</td>
<td>Children's sportswear</td>
<td>Robert Isaacs, New York</td>
</tr>
<tr>
<td>War Assets Administration, New York office</td>
<td>War surplus material</td>
<td>Kudner, New York</td>
</tr>
<tr>
<td>Del E. Webb Products, Los Angeles</td>
<td>Colored aluminum clothespins</td>
<td>Frank Oxtart, Los Angeles</td>
</tr>
<tr>
<td>Wohr &amp; Verhe, New York</td>
<td>Girls' coats</td>
<td>Robert Isaacs, New York</td>
</tr>
<tr>
<td>Zip Co., Chicago</td>
<td>Soft drink</td>
<td>Kalom, Chicago</td>
</tr>
</tbody>
</table>
"OBsolescence" is Obsolete

"Electronic color" eliminates hurdle to television receiver-buying by consumers . . . Network TV starts . . . WCBS-TV issues first rate card

The threat that color in television would mean the obsolescence of all video receivers in the home has been laid to rest. At long last television receivers are finding a ready market. This market has already been proved, for RCA-Victor dealers in every area where there is regular television programming have a backlog of orders that will keep the factory going producing the $350 table-model receiver for months and months ahead. (Other models are not being promised at this time.)

Farnsworth, General Electric, Philco, Stromberg-Carlson, DuMont, and a host of small manufacturers, are either selling receivers already or have plans past the thinking stage. This speed-up of picture-receiver production is no accident. It's directly traceable to the first presentation, during October, at the RCA Laboratories in Princeton, New Jersey, of electronic color. Two things stand out as a result of this RCA presentation. A home receiver without moving parts will be available for color television. And electronic color will not mean the scrapping of black-and-white home receivers but will simply require the purchase of an adapter, at an estimated cost of from $25 to $50. This adapter will not make the reception of color possible but will permit the color pictures to be received in black and white.

The introduction of electronic color does not mean that color television is here now. It is the General Sarnoff (RCA President) prediction, as it was last December, that it'll take at least four more years (it was five last year) before color is practical for the home. With this CBS doesn't agree. It will fight for what its competition calls mechanical or sequential color. In this method each of television's primary colors, blue, green, and red, to be sent and received one after the other, sequentially. CBS however has stopped predicting when color will be available on a practical basis for the home. It has even gone so far during the past month (November) as to issue a rate card for its black-and-white television station WCBS-TV. The card does not establish any charge for airtime as such, but quotes fees for "use of facilities and services," which run from studio costs of $60 for 15 minutes to $150 for an hour and $375.00 each additional quarter-hour.
The Picked Panel answers:

First let us dispel the notion prevalent in some quarters that the radio department of an advertising agency is the fount of all knowledge, the panacea of all ills, and the incubator of all creative ability. All claims to the contrary, it just isn’t so. No one has a monopoly on genius or talent. It should make no difference that a radio program is born in an advertising agency, a package producing organization, a talent agency, a network, or created by an individual. The deciding factor should be the program itself and the best is often found through competitive submissions.

And now, the answer. The function of an advertising agency is not necessarily to create a radio program. If it does, so much the better, but its main job is to find the program best fitted to the advertiser’s particular needs. In doing so, it is entrusted with the spending of only as much as is necessary to do the job... to achieve the greatest results. To put it another way, the agency is the bargaining agent for the advertiser, charged with the responsibility of dealing expertly with the creators and owners of a radio property.

You see, I believe that each group has a definite function in the scheme of things: artist’s agent, program creator, and owner... each serves a specific purpose and is entitled to be paid for its work. Likewise, the advertising agency’s commission is well earned if it finds a suitable program for its client within the budget outlined. handles all numerous supervisory matters such as the overall policy, script, commercials, public relations... from the start to the actual broadcast and beyond... right up to the results of the program in terms of the advertiser’s purpose... be it direct sales or of an institutional nature.

I am sure Mr. Peabody does not think that there is only one profit involved in an industry. From raw material at the source to finished product in the hands of the ultimate consumer, there are many groups who contribute their mite to the industrial pattern and all are entitled to a fair compensation. Our entire economy is constructed upon this foundation and if we are to have faith in the efficiency of our system of free enterprise, then there is nothing inflationary or unsound in it.

It is true that there are often “hidden charges.” I agree with Mr. Peabody that these should and can be eliminated. Indeed, that should be one of the aims of the advertising agency as the watchdog for the advertiser. Careful scrutiny of cost items should reveal to the experienced buyer any “hidden commissions” or duplication of charges. Experience will enable the purchase of a program within the prevailing standards of costs. Radio programming is no different from any other business. You get what you pay for.

Payments to a writer or an actor (who pays an agent a commission) or to a producer of a package program (who adds a charge for his entrepreneurship) or to the various contributors that add up to a successful radio program do not mean “commissions on commissions”; they only mean payment for value received.

David Hale Halpern, Vice President, Owen & Chappell, Inc.

Advertising agencies should be package producers for their clients. That they can’t be, as broadcasting is constituted today, is obvious to any student of commercial programming.

However, even though package producers have proved their worth and artists’ representatives also earn their salt, we must all of us avoid the pitfalls of “extra” costs. My own operation, and naturally I know my own best, enables me to produce a high-rating show for an agency frequently at less cost than they could do it themselves. I own my programs. I produce and direct them, but nowhere in my costs will anyone find fees for direction or production. The package show producer instead of adding “hidden costs” must find ways to cut corners, to do a better job for less. If he doesn’t, then Stuart Peabody is correct in feeling that something has to be done to avoid paying commissions on costs that could be eliminated.

There is a growing feeling at advertisers, agencies, and networks, that program costs have grown way out of line and that “extra charges” involved in the production and presentation of shows are partly responsible. The answer as to whether or not this is true is found in what a program costs per sale of the sponsor’s product.

Hi Brown, Independent producer

What any sponsor buys is a program which he hopes will reach his audience. The price he pays for his broadcast show is important only in relation to the audience that he reaches with it. If each member of his cast has an agent, who is paid five per cent, plus a press agent who is working on a percentage basis, and if the writers have agents and press agents too, then these “commissions” are being paid by the talent, not by the sponsor. This is true unless we are to assume that every part of the business of promoting a performer is commission paid by the advertiser, which is untenable.

The advertising agency is the sponsor’s representative in every form of advertising. It is paid, by tradition, 15 per cent rather...
than a fixed fee. Naturally the 15 per cent is upon everything that it buys for an advertiser. It can't be 15 per cent of an invoice less a network salesman's commission, less the artists' representatives' commissions, less the package producers' commission.

Maybe the "fixed fee" operation may be the best. Fifteen per cent, however, is the generally accepted form of agency recompense, and even with the fixed fee basis many sponsors would still feel they were paying commissions.

What a program delivers in sales is the important factor in advertising. If it sells at a low cost per sale, it's doing its job, no matter what costs are included.

CHARLES C. BARRY,
National Program Director,
American Broadcasting Company

Like most of the other independent stations in America, WOV builds its own shows and sells them as packages, time and talent. There are no "hidden" commissions in this type of packaging, unless the sales cost can be held to be a hidden factor. However, sales commissions are a part of the structure of the American way of doing business and are often far more economical than paying for sales that are not delivered.

The "time and talent" form of operation permits of a minimum of extra costs, as most advertisers who have bought such local operations have discovered. Packages on local independent stations must deliver on a cost-per-sale basis. We deliver or else lose business. We deliver through audiences developed by the station, not the advertiser—there is nothing between us and our audiences and sponsors. Commissions are not a local station problem.

RALPH N. WEIL,
General Manager,
Station WOV

COMMERCIAL REVIEWS
(Continued from page 19)

TIME: As yet sound broadcasting is not a competitive factor with television since 90 per cent of those who have picture receivers are fans and listen to a radio station only when there's nothing on the visual air. There was no TV program to be seen this Sunday evening at 9 but T-Day.

PROMOTIONS: Newspaper advertising carried the T-Day message and there should have been considerable viewing. If there was it was promotion for television in reverse.

CREDITS: Credits is hardly the word for any information on who did this show. Phyllis Merrill wrote it. Sobol as mentioned previously takes the responsibility for NBC's side of the production. Robert Gilham, J. Walter Thompson vp, is tagged with the title "producer." If RCA couldn't have scanned a good show it should have saved cash and had WNBT sign off at 9, as it frequently does on Sundays.

DECEMBER, 1946

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RETAIL Sales in Indiana ARE CURVING SHARPLY UPWARD!

- Retail sales volume is jumping by leaps and bounds in Indiana. Recent figures released by the Department of Commerce indicate increases as high as 243%, for some types of business, over sales of a year ago.

WFBM, the oldest radio station in Indiana, has the ear of the big Hoosier market. Located in Indianapolis, in the center of the state geographically and population-wise, WFBM has a strong voice in deciding how Hoosier dollars are spent. It's the medium to use to sell Indiana.

WFBM BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency

DECEMBER, 1946
The Monthly Publicity Yardstick

ATLANTA, GEORGIA

Newspaper affiliation pays off in the South just as it pays off throughout the rest of the nation, no matter how the newspapers on the papers feel about it. First in publicity in the Atlanta, Georgia area, in a week in September selected at random, was WSB, pioneer station in the area, owned by the Atlanta Journal. The other stations in the city got practically no space despite the fact that 13 daily issues and 24 weekly papers were checked for this regular report of "publicity in action."

Fan news in the broadcast field still rates near the top in reader interest, as reported in another feature in this issue, but publishers continue to give it the absent treatment except in Cleveland, Ohio (the second area placed under the Sponsor public-relations-in-print slide rule for December).

WSB is credited with 60 inches of publicity on national programs in the rating week; of these, 40\(\frac{1}{2}\) inches were on NBC programs sans local call letters and 19\(\frac{1}{2}\) additional inches on net programs with local station credit. When figures for WAGA, the second station in this rating, are matched to these, it's more than apparent what a newspaper advertisement in the territory served by Atlanta stations means—WAGA and its network ABC together rated just 11\(\frac{1}{4}\) inches; the other two "major" outlets in the city ran like this: WGST CBS, 8\(\frac{1}{2}\); WATL MBS, 1.

Presenting the entire picture of the area in tabular form brings forth the crying towels:

<table>
<thead>
<tr>
<th>Station</th>
<th>Net</th>
<th>Local</th>
<th>National</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>WSB NBC</td>
<td>3</td>
<td>60</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>WAGA ABC</td>
<td>11(\frac{1}{2})</td>
<td>11(\frac{1}{2})</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WGST CBS</td>
<td>3(\frac{1}{2})</td>
<td>4(\frac{1}{2})</td>
<td>8(\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>WATL MBS</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Stations not in Atlanta but in the area covered by Atlanta, all of them with newspaper affiliations, come up like this:

<table>
<thead>
<tr>
<th>Station</th>
<th>Local</th>
<th>National</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMOC MBS</td>
<td>5(\frac{1}{2})</td>
<td>34</td>
<td>69*</td>
</tr>
<tr>
<td>WBHF MBS</td>
<td>13(\frac{1}{2})</td>
<td>15(\frac{1}{2})</td>
<td>30(\frac{1}{2})</td>
</tr>
<tr>
<td>WGGF MBS</td>
<td>6(\frac{1}{2})</td>
<td></td>
<td>6(\frac{1}{2})</td>
</tr>
</tbody>
</table>

* Most of this is pre-opening publicity.

Practically all of the out-of-town stations' space was found in the newspapers owning the stations, and while the space was impressive, the limited circulation of the papers and the local character of the stations do not permit of their being placed in the metropolitan publicity sweepstakes. It may be noted, however, that Mutual's "coverage from within" formula has never been better demonstrated than in this area where a station in one issue of a weekly garnered more lineage than any Atlanta station collected in dailies and weeklies.

If Mutual space figures in these weeklies were combined with the in-town stations' tabulation it would put MBS in second place with 50\(\frac{1}{2}\) inches. Again it's underlined that each area tabulation is basically a metropolitan center area study and small town stations within the trading area of the metropolitan center are included only in order to complete the picture. WMOC is in Covington; WBHF in Cartersville; WGGA in Gainesville. All are in Georgia.

Atlanta advertising shows a different picture, with the CBS station first during this random week, simply because of the fact that the Rich Department Store ran a full-page ad for its in-school program over WGST. That's plenty of inches (100, to be exact). Only NBC programs had advertising which did not carry the local station call letters, a total of five inches of such space. Paid space looked like this under the slide rule:

<table>
<thead>
<tr>
<th>Station</th>
<th>Net</th>
<th>Local</th>
<th>National</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGST CBS</td>
<td>140</td>
<td>56(\frac{1}{4})</td>
<td>216(\frac{3}{4})</td>
<td></td>
</tr>
<tr>
<td>WSB NBC</td>
<td>30</td>
<td>52(\frac{3}{4})</td>
<td>75(\frac{3}{4})</td>
<td></td>
</tr>
<tr>
<td>WAGA ABC</td>
<td>24</td>
<td>13</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>WATL MBS</td>
<td>4(\frac{3}{4})</td>
<td></td>
<td>5(\frac{3}{4})</td>
<td></td>
</tr>
</tbody>
</table>

The out-of-town stations advertised thus:

<table>
<thead>
<tr>
<th>Station</th>
<th>Net</th>
<th>Local</th>
<th>National</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGGA MBS</td>
<td>141</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WMOC MBS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WBHF MBS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As in Minneapolis—St. Paul (November Sponsor), many of the advertisements that appeared for the NBC and CBS stations were exactly the same size.

There was plenty of other publicity in the weeklies but very little radio space. Industry press relations experts feel that NAB publicity men might well undertake a newspaper educational job.

CLEVELAND, OHIO

Cleveland, Ohio, is different. It has three dailies each with a radio editor and each with an editor who has earned plenty of respect at the home offices of the networks. When they get away from it all and have a good time in New York, the red carpet is rolled out for each of them.

One of the papers, The Plain Dealer, owns one of the stations, WHK, but the station still has to work to win space. No outlet gets much space for its local efforts with the exception of WHK, which can't depend too much on the programs fed to it by its network. Mutual, although even MBS tops in lineage the space which WHK gets on its local efforts.

First during the random week selected for measuring is WGAR, the local Columbia outlet. Spotlight has been turned time and time again on the John Patt operation which publicity-wise is sparked by Annie Issner. Close behind it comes WTAM, the NBC owned and operated outlet in the area. Actually it was Fred Waring's appearance locally which hiked the NBC lineage for the test week considerably, as a personal appearance by a star always does. Sitting in third place is the Bill O'Neil station, WJW. The opening of the Henry Morgan show (WJW is an ABC outlet) tagged considerable lineage since Morgan's the radio editor's sweetheart. Right behind WJW came WHK, the station with the local newspaper affiliation which had nothing special to snag space with during the week.

If it had been the week that Queen for a Day had visited the city, the slide rule would have had plenty more to do and the relative standings would have been very different. The week checked was, as are all weeks which Sponsor endeavors to

<table>
<thead>
<tr>
<th>Station</th>
<th>Net</th>
<th>Local</th>
<th>National</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGAR CBS</td>
<td>5(\frac{1}{4})</td>
<td>116(\frac{3}{4})</td>
<td>122(\frac{3}{4})</td>
<td></td>
</tr>
<tr>
<td>WTAM NBC</td>
<td>8(\frac{1}{4})</td>
<td>100</td>
<td>113(\frac{1}{4})</td>
<td></td>
</tr>
<tr>
<td>WHK ABC</td>
<td>9(\frac{1}{4})</td>
<td>78(\frac{1}{2})</td>
<td>87(\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>WHK MBS</td>
<td>3(\frac{3}{4})</td>
<td>44(\frac{1}{4})</td>
<td>50(\frac{1}{4})</td>
<td></td>
</tr>
</tbody>
</table>

Because Cleveland itself was an excellent publicity measuring place, it was not necessary to measure out-of-town weeklies or dailies. Since, too, other towns are so near Cleveland, even a 50-mile measurement would have to include too many factors to be definitive.

There was practically no advertising in the papers, so no report of paid lineage is included for Cleveland. All publishers in this area know that radio fanfare is good reading. Even the Cleveland Shopping News runs a full column of radio news, using for the most part personality material on the stars. Biggest radio space grabbers in all papers are glamour pictures of the young ladies who mike for a living.
J. Carlisle MacDonald

In the Grand Manner of
U. S. Steel

No common space-grubber is J. Carlisle MacDonald; his public
relationing has always been on a grand scale. So it is befitting
that when U. S. Steel wanted to sell its story on the air Mac-
Donald (he's Steel press-agent and assistant to the chairman of the board),
turned to the number one cultural theatrical group in America, the Theatre
Guild, for an hour show. Its prestige was in keeping with Steel.

He also insisted that the voice of U. S. Steel be American Broadcasting
Company's keenest reporter, George Hicks, a yen that was a throwback
to the days when MacDonald covered the world (the world was Europe
when MacDonald pounded a typewriter). The air problem that faced
Mac, after Steel had acquired Hicks and the Guild, was slightly
on the mundane side. It seems they wanted to sell merchandise as well as public
relations. The latter had to do with grand gestures like industrial rela-
tions, stockholder relations, and problems like the reemployment of vets—all
that was MacDonald's type of press-agency. But he surprised most
of his associates at 71 Broadway (Steel's New York headquarters) by
delivering through George Hicks solid selling stuff for Steel subsidiaries,
as well as good public relations.

He's not nearly the stuffed shirt he sometimes appears to those who
meet him for the first time. He's given the agency, Ratten, Barton,
Durstine and Osborn, and the Theatre Guild, more freedom than an agency
and a producing group usually receive on a big program. When newspaper
radio editors in their last poll voted U. S. Steel's Theatre Guild of
the Air second among their dramatic favorites, that was more important
to him than the fact that the program hadn't as yet made the "First Fifteen"
in rating. Editors mold opinion. If they listen they hear U. S. Steel's
story and that's a special form of public relations.
These identical twins illustrate station text that nothing changeth

TRADE NAMES OVERBOARD

With clients and listeners to please juggling call letters was no small chore to two veteran New York station

Niles Trammell and Tom Dewey team up to make first WNBC break
RADIO stations have yens to change their names as often as a maiden lady. That broadcasters give way so seldom to temptation may be traced to the fact that changing a trade name is fraught with more consequences than tying a lover's knot. Every time a station changes hands one of the new owners is certain to feel that the station should be linked by call letters with its newspaper affiliate, grandpappy, or the chamber of commerce. Changing a million dollar trade name, and many stations have call letters (a broadcaster's trade name) which have cost a million or more to establish, is just as much a problem as would be the rechristening of Dodge, Frigidaire, or Wheaties. Yet two of America's great stations, stations which had spent millions during the past 15 years selling their trade names, decided during the past year to adopt new tags. When WABC and WEAF did that, they were risking the advertising investments of hundreds of manufacturers in the latters' key markets. The changes, made on Saturday November 2, affected most of America's great air sponsors. Why the changes were decided upon is immaterial at this

(Please turn to page 43)
FM is what the FCC ordered

Stations race to get on the air as receiver manufacturers increase set trickle to sizable flow. Advertising brush-off no longer easy

Advertising can't take FM (frequency modulation) or leave it alone. If broadcasting is included in the promotion picture of a manufacturer then FM is in that picture and to stay. Actually, by the thinking of the Federal Communications Commission, FM is destined to take over the major load of broadcasting to the American people. This is not crystal-balling but the official stand of the FCC. Charles R. Denny, acting head of the commission, warned station operators recently that even stations "who may be relying on their higher power to shelter them from FM... may find it won't work that way." In further urging that standard broadcasting (AM) station operators get into FM quickly Commissioner Denny drove home the point that eventually FM will "take over" by assuring the station operator that he wouldn't be forced to sell his AM station just because he operates an FM station (the FCC duopoly rule states that no station operator may own two stations in one market). He underlined the coming elimination of AM in many markets by continuing, "the AM broadcaster who goes into FM will continue to operate his AM station until FM replaces AM in that area."

The FCC has made it clear that only in areas in which FM cannot render adequate service (vast rural areas where it is uneconomical to operate stations that give intensive rather than broad coverage) will broadcasting as it is known today continue.

This being so, FM can't be brushed off by advertiser or agency. Sixty-six stations are in operation, 564 more authorized, and 307 applications pending.

The retarded set-manufacturing situation (as indicated in The Big Four in last month's issue) is rapidly being cleared up.

Dr. Ray H. Manson, president of Stromberg-Carlson, one of the leading set manufacturers, reporting on the FM receiver situation, gives a clear picture of how many sets will be available for FM listening by the end of 1947. He states that by January 1, 1947, the estimated total for 1946 of new-wave-band FM receivers having reached the field will be 155,000. He continues, "This production picture is due for a rapid change in the near future. It can be expected that industry production will be stepped up gradually during the first half of 1947 and at a much higher rate during the last six months of next year. A good guess as to the production rate in December, 1947, on present indications, is that FM-AM receivers will be going into the field at the rate of about 4 million sets per year."

Dr. Manson also explains that the over 395,750 FM receivers now in the hands of the public which are equipped to hear only the old-band FM are in most cases still without a satisfactory method of being converted to the new band. States Dr. Manson, "A number of adapters or converters using vacuum tubes have been designed but, so far, have not met with favor by owners of the prewar FM receivers. However, recently, there has been announced the so-called Driscoil Adapter which is a simple antenna device which can be attached to the prewar FM receivers and, in some favorable FM reception locations, allows the majority of others to pick up the new FM frequency."

(please turn to page 46)
IT'S KOZY FM IN KANSAS CITY

THE NATION'S NUMBER ONE FM MARKET TODAY

Tailor made by

5 YEARS OF KOZY'S EXCLUSIVE FM PROGRAMMING for "EASY LISTENING"

O.R. WRIGHT EVERETT L. DILLARD BOB WOLFSKILL
SALES MANAGER LICENSEE BUS. MGR.

603 PORTER BLDG., KANSAS CITY, MO.

DECEMBER, 1946
Canadian Stations Preferred
—say Canadian listeners

IN-TOWN coverage has been found to increase program listening to any advertiser's message, although many advertisers still feel that north-of-the-border listening can be obtained in a major way through U. S. stations. This has been disproved once again by a border-station survey conducted in Canada for a leading U. S. food manufacturer.

Survey was conducted in Vancouver, B. C.; Windsor and Toronto, Ontario; Montreal, Quebec; and a number of smaller Canadian towns. The report indicated that only in Windsor (across the river from Detroit) did any considerable number of families regularly tune U. S. stations. An "opinion" double check to the factual survey indicated that the reason for the tuning in Windsor can be traced to the number of residents of that town who make their living in Detroit and the close economic link between the Motor City and Windsor.

Second town to listen in any degree to U. S. stations is Vancouver, B. C., but in this Western Canada metropolis the pattern of in-town station listening begins to reveal itself. Where shows are heard from a Vancouver station as well as a U. S. station (located in Seattle) it was found that less than 10 per cent of the listening to the program in Canada came from sets tuned to Seattle transmitters. There was no "opinion research" double check made in this area to uncover why even that 10 per cent listened south of their border, but as far as the food manufacturer was concerned, 90 per cent of a program's audience coming from an in-town station was ample evidence of the fallacy of coverage from across the border.

In a further study of border-town listening habits, the food organization's survey indicated that wandering ears were fewest in towns in the province of Quebec. This is no doubt traceable chiefly to the dual-language situation which keeps the French-speaking population tuned to its own stations; however, even the English-speaking part of the province appeared to listen to its own in-town or national stations rather than U. S. aires.

Listening to U. S. stations is highest when for some reason or another the programs heard over the two Canadian Broadcasting Corporation networks are outstandingly "cultural," although there was a particularly outspoken minority which plumped for the cultural and informative level of Canadian radio versus the "commercialization of the Yanks." A number of listening diaries kept by this vocal minority, by the way, showed an amazing percentage of time spent in hearing popular U. S. network programs aired by the CBC.

A coincidental telephone survey made following the release by the Bureau of Broadcast Measurement (Canadian version of the Broadcast Measurement Bureau) of its first coverage report indicated that although there was fringe listening (as shown in the BBM figures) it indicated dialing to specific programs, not consistently to specific stations. This coincidental BBM check-up also indicated that remote listening is unstable and that the only certain deliverable audience is that which is close to the home of the transmitter.

Further proof of the impact of in-Canada stations has been found in the "opinion survey" which is conducted by a number of big corporations in Canada. The tabbing is done because of the constant knowledge that a great section of Canadian opinion is pro government ownership of industry. The corporations underwriting this opinion research want to know just what the voters think of them. They find that organizations using Canada's air almost always lead the favorable opinion group—be they Canadian or U. S.

As a result of the survey, the food company (which paid the survey bills itself) eliminated all consideration of Canadian coverage by U. S. stations except in the Detroit and Buffalo-Niagara areas, and even in these service areas counted upon the "Yank" stations delivering only "supplementary" coverage. The memo from the organization's research director to its advertising director starts off with: "This research study indicates that the only certain way to reach a Canadian audience is to broadcast in the town in which you want to make sales—or else the nearest Canadian town in which there's a broadcasting station. You can 'influence' people through U. S. stations near the border but this influence cannot guarantee sales."

It seems simple but it cost S25,000 for this food company to discover that "Canadian Stations Preferred" is more than a catch-phrase with Canadians.
time. The claim in both cases is that the new names will more closely relate the stations to their networks and that a network’s key station should be recognized as such by its call letters. So WABC has become WCBS and WEAF has become WNBC.

What is important is what the change-over meant to commercial programs on the two stations. It’s also important to discover what it cost each station and what was done promotionally to make the change-over painless—to the men who pay the bills.

Each station’s approach had a theme as different as advertising-wise, as any two plans could be. How effective both plans were is indicated in a special survey made exclusively for Sponsor. WNBC’s Sunday audience (November 3, the day after the change-over) was actually 19.8 per cent higher than it had been the previous week when it was still called WEAF. WCBS’ November 3 audience was 9.8 per cent higher than it had been on the previous holy day. One week later, November 10, the Sunday rating for both of the stations had lost most of the previous week’s upsurge, allowing for the normal seasonal increase in listening. However, each gained a greater percentage of the seasonal increase than any other of the nine New York stations.

Briefly, both promotional campaigns were successful. WNBC’s a little more so than WCBS’ both in critical acceptance in the consumer and trade press and in results achieved. WNBC, under the direction of James Gaches, manager of the station, decided to sell itself under its new call letters with a maximum nostalgia and a razzle-dazzle program (one hour and a quarter). WCBS decided to make use of the change-over to sell its public service. Its program (half-hour) was, for the most part, a recap of what the station had done during the war for the war, with Arthur Godfrey, ace salesman of the airwaves, doing the selling.

Neither station lost listeners because of the trade name change. Each gained something for the actual cash outlay, around $10,000 plus, because each took the opportunity of doing program promotion at the same time it was selling a trade name. WNBC did it with smash, full two-column and full-page ads, selling the programs the station by its audience. The station paid for it all, but every star program on WNBC received paid space, as well as considerable publicity linkage. WNBC’s on-the-air change-over promotion was straight, without the showmanship which marked its Hail and Farewell. In the latter Governor Dewey (N. Y.) turned station announcer, handling the actual station break, and Niles Trammell, NBC president, handled the actual station identification the first time it was tagged WNBC. Dewey stuttered once and thus snagged newspaper attention which he wouldn’t have received had he been a “perfect announcer.”

(Continued from page 33)
KNOW THE PRODUCER

Himan Brown
Once produced at $100 a point

ARTHUR PRyor, B. B. D. & O. vp, kicked him out of his office when he first tried to sell Pryor a program, yet he now has the top-rated show ("Inner Sanctum," 13.2) in the B. B. D. & O. stable.

He grew up in show business as a borscht circuit comic, yet all his successes are daytime strips or whoodunits, without a laugh in a carload, except those smooth sex smacks in "The Thin Man."

His favorite show, the socially-conscious non-profit, "Green Valley, USA," brought him more headaches than his most bankable operation, "Joyce Jordan," on which he does nothing but collect royalty rights. GVUSA is still the show he'd like most to sell.

He makes most of his 1946 income tax cashables from mystery programs "Bulldog Drummond," "Thin Man," and "Inner Sanctum"—but he's refused 25 times to do another thriller-diller.

He has consistently delivered Hooper points at as low as $100 a point but there is a limit and when Lambert and Feasley insisted, after an AFRA (actors' union) scale increase, that he continue to do "Grand Central Station" for $750, he just naturally said "nuts" and stepped out.

He's been using the same casts for years—because they know what he wants and give it to him.

He's the number one independent producer of air shows, who actually watches over each program. He's Hi Brown.

WCHS's program, as noted before, was a recital of its public service, but its daily on-the-air promotion used plenty of showmanship, with original jingles, handled by Dinah Shore, Jack Smith, and Elsa Miranda, singing out the change on the air until November 16.

WCHS' promotion generally has been completed, its money having been well spent on three-and-one-half-inch one-column ads for each of the programs on the station in every daily newspaper in all its primary markets. WNBC is following its major splurge with salutes to a number of towns in that station's primary service areas. First is a bow to Bayonne which has produced eight first-page stories in the Bayonne Times and cards in every retail shop in Bayonne. Salutes to individual towns within a station's service area have been a successful audience-promotion device all over the country. That it's just hit New York is indicative of the fact that there are hundreds of sock promotion ideas which have been proved time and time again far away from a metropolis.

HIGH FASHION WIEBOLDT'S
(Continued from page 22)

The day after the broadcast a five-column newspaper ad headed by the Melody Lane program trade-mark features "The Fashion Star of the Week" but even it isn't too commercial in its approach. Program ads in Sunday papers have no product tie-up. How far Wieboldt's have grown from selling the price tag is indicated in the fact that a coat priced at $455 was the "star" one week and an over-arm handbag at $12.50 was featured another week.

As a matter of record the entire fashion end of Wieboldt's has been upgraded three times during the period that Melody Lane has carried Wieboldt's story into the homes of Chicago over WBBM. Even the ticket handling for the broadcasts is different. The tickets are in the form of invitations which are sent out each week not to new customers nor charge accounts but to those women who during the week have received attention in the society columns of the metropolitan and neighborhood newspapers.

The cast entertains, before each fashion season, at a series of "Fashion Previews," which use 30 models to present the styles of the coming season. Style-conscious customers whom style shows can't reach in person are sent two-color brochures of program notes, and pictures of stars and guests.

It's all too style-conscious for words, but for those who are interested in crass monetary facts, every style item featured on the show is sold out between broadcasts, and Wieboldt's, needing more from their suppliers than the latter are willing to give most stores, use the program as a reason why they deserve "extra consideration."

Style-conscious promotion?
Yes.
Sell-conscious promotion?
Yes—but don't let Wieboldt's know.
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.

to proudly presents

The First in a Series of Transcribed Programs

PHILCO RADIO TIME

EVERY WEDNESDAY NIGHT

starring

BING CROSBY

Produced By Bill Morrow and Merle McKenzie

For Further Information

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

DECEMBER, 1946
the FM channels in the new 100 mc band to be tuned in on the range of some old FM receivers." The adapter, designed by George Driscoll, Acting Assistant Manager of FM Station WHCM, is being supplied by Stromberg-Carlson Company for use in "favorable locations" in areas being served by the new 100 mc FM transmitters.

Dr. Manson was a pioneer in the field of FM receiver manufacture and the industry looks upon the information to which he has access as being the most accurate in the business.

Down in Texas, the typical pioneering spirit that paced broadcasting originally was demonstrated by Roy Holstein's KTIIT-FM, whose staff was able to put the FM on the air 17 days after it received its conditional grant from the FCC and only two days after permission had been granted it to operate commercially on reduced power with a special antenna (August 22 of this year). Transmission line was picked up in Atlanta, Georgia. A 250-watt FM transmitter was picked up in New Orleans, Louisiana, and reconditioned pending the arrival of KTIIT-FM's own 1,000-watt transmitter. The transmitter building was built "from the ground up" in three days and nights, and they chartered a Slick Airways' plane to make a special flight to New York to pick up the vital 27-foot antenna. What this saga means to the advertiser is what it exemplifies of the drive behind the men behind the station.

Having licked the technical difficulties, the station staff next went to work kicking the problem of producing listeners and FM acceptance in Houston and south Texas. Special displays of FM sets turned to KTIIT-FM were set up at most dealers' and through the drive 1,500 receivers were in Houston homes within a few weeks after the station hit the air. That number is doubled now. The results were so satisfactory that one-third of the commercial time of the station has been taken by a dealer-distributor group. With this business as a start, Station Supervisor John Stephen went after a number of "institutional advertisers." At the initial rate of $17.50 per hour he sold out the entire six hours that the station is on the air (3 to 9 p.m.). No spot announcements were sold, no sponsor was permitted to buy less than an hour, commercials were limited to one each 15 minutes. Sponsors include a furniture store, a bank, and a public utility.

At present there are no live programs on KTIIT-FM. No phonograph records are used, however, the program being restricted to transcriptions (c.t.s.); especially those which are produced so as to permit the station to make use of FM's full-range reproduction. Emphasis is on music, the time being divided equally between popular, old favorites, and classical. What's on the transcriptions, rather than names...
Circulation breakdown: November 1946 Issue

National sponsors and prospective sponsors... 46.3%
Advertising agency account executives, radio directors, timebuyers... 26.4%
Station and network executives... 20.9%
Miscellaneous... 6.4%

SPONSOR’s circulation guarantee is 8,000 to 12,000 copies each month during 1947. Three out of every four copies go to national advertisers and radio-minded advertising agency executives. For additional facts and figures write to Advertising Director, SPONSOR PUBLICATIONS, Inc., 40 West 52 Street, New York 19, N. Y.
SPONSOR SPEAKS

Project S

THIS is the second issue of Project S. It differs from the first in a number of ways, all of which we hope you will see as improvements. Other changes will come with other issues. With a job as vital and dynamic as ours—namely, to speak for, of, and to the man who pays the broadcast advertising bills—we can't afford to be static.

The first issue brought a great number of congratulatory wires and letters. Since none are being printed, we take this opportunity to thank Sponsor's well-wishers. There were brickbats, too. With some we agree. Of others we can only say, "Wait and see."

In Vol. 1, No. 1, Sponsor stated what it stands for. We think our Credo is worth repeating:

"The 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 issues fairly, firmly, and constructively to promote good broadcast advertising—advertising that is good for the sponsor and good for the listener."

An NABA?

THIRTY million dollars of broadcast advertising were represented last month at a meeting at one of New York's most noted clubs. The meeting had been called by telephone (no letters were written) and each of the eight men attending understood that the entire meeting was "off the record." The purpose of the conflag was the possibility of forming a new association whose interests, like those of Sponsor, would be the broadcast advertisers.

There were no violent objections to the jobs that the AAAA (American Association of Advertising Agencies) and the ANA (Association of National Advertisers) were doing. A number of the men, those who had called the meeting, had come to the conclusion that there were problems involved in the future of commercial broadcasting that could best be met by a national association of broadcast advertisers. The meeting was not inspired by any broadcaster and the men present were not officials in any other advertising association.

No final decisions were reached at the meeting. As a matter of record none of the men attending had the authority to commit his company to participate in a new group such as was under consideration. Reports of the meeting have been made to the top executive of each of the corporations represented and the next meeting will be held after the first of the year.

Among the problems which brought the group together were AFRA (American Federation of Radio Actors), the tendency of unions to fight their battles with the networks by attacking advertisers on the networks, the emergence of television as an advertising medium, network transcriptions, and a host of other aches which have beset or will beset the broadcast advertiser.

The broadcast advertiser up to now has not considered himself apart from other national advertisers and there are a great number of advertisers who see nothing but trouble ahead if they should decide to draw apart at this time. However, it is important to radio that he is beginning to think as an articulate group and that he no longer is willing to drift. Frankly, the final decision of the group is of secondary importance, for if they do not decide to function as an independent association they will naturally function as a group within the ANA. The radio advertiser is coming of age.

We found Sponsor to be an extremely interesting magazine and one which fills a new place in the trade.

KENDALL FOSTER
William Esty and Company

We have a big job to do and we hope that the "new" place we fill will be a vital one.

I hope that you will continue to be frank and direct in your approach to the sponsor's angle of radio advertising. Too often writers forget the business angle and become submerged in personalities, surrounding their comments as we say with fluff.

JOSEPH W. FEREDUM
The Coca-Cola Company

We are staying clear of fluff and puff.

Nice job, Sponsor was the missing link in the field of broadcasting.

JOSEPH KATZ
President
The Joseph Katz Company

We will continue to do the job that's Sponsor's and Sponsor's alone.

With your permission, I intend to include some of the information (from the Bab-O story in the November issue) in a talk I am making before the senior advertising class organized by the Toronto Advertising and Sales Club.

A. A. McDERMOTT
Horace N. Storin & Company

We're happy to have you spread the good Bab-O word.

The article on comparison of radio publicity in the Twin Cities was interesting. If the week prior to your survey or the week following had been used, we would have been an easy number one, while this week, WHOL with its Queen For A Day program originating from here would have been an easy number one.

CARL WARD
Radio Station WCCO

Our research department picked a random week and that's the way the cards will always fall.

I was particularly interested in the network publicity schedule and will find it useful here.

WELLS RITCHIE
Canadian Broadcasting Corporation

The network schedule is required reading in many agencies and sponsors' offices too.

Our Executive Board discussed the article on Duane Jones and we are very much impressed with its factual content, as well as the interesting manner in which this article is written.

RALPH WALLERSTEIN
Director National Sales & Advertising
WMBG

It's the first of a number of "facts and figures" stories that will be in every issue.

40 WEST 52nd
THE MANAGEMENT of WINS acknowledges the vote of confidence in our future which has been expressed in the tangible form of contracts for time and programs by the following advertisers and their agencies. We assure both present and prospective clients that we will do everything in our power to merit and maintain this faith.

NATIONAL

Allenru
Arrid
Balphine Bath Oil
Benzur Watches
Bromo-Seltzer
Charcoal Gum
Chiclets
Columbian Insurance
Diamond Crystal Salt
Ex-Lax
4-Way Cold Tablets
Griffin Shoe Polish
Groves Cold Tablets
Ipana Tooth Paste
La Boheme Wines
Lummis Peanuts
Nature's Remedy
Meadow Gold Ice Cream
Metropolitan Life Insurance
Mission Bell Wines
Mounds My-T-Fine
Pabst Beer
Pepsi-Cola
Poligrip
Rayve Shampoo
Raz-Mah

LOCAL

Baltimore Gospel Tabernacle
Bellerose Church
Empire Diamond & Gold Buying Service
Gospel Broadcasting Company
Keensight Lens
Lutheran Laymen's League
Madison Loan Company
New York Daily Mirror
New York Technical Institute
New York Telephone Company
People's Church
Peil's Beer
Sherman Bow Ties
Tucker Furs
Williams Used Cars

It is our sincere desire to provide New York listeners with an expanded and improved program service. To this end we have already added additional experienced program personnel and made many changes in our program schedule.

On October 13 we began an inter-change of programs with WLW by direct wire and we are now receiving reports direct from the WLW-WINS Washington Bureau. Other services and innovations will be added... all based on sound, tested principles of good radio programming and station operation.

CROSBY BROADCASTING CORPORATION
WJW's daytime dialers give you an ace in the hole in the Cleveland billion area—more daytime listeners per dollar than any other regional station. The facts are stacked in the time buyer's favor—for WJW gives you this large audience built by bright local stars and better local programming—gives you the opportunity to hold the winning hand. Why gamble in the great Cleveland market when WJW offers you a sure thing.