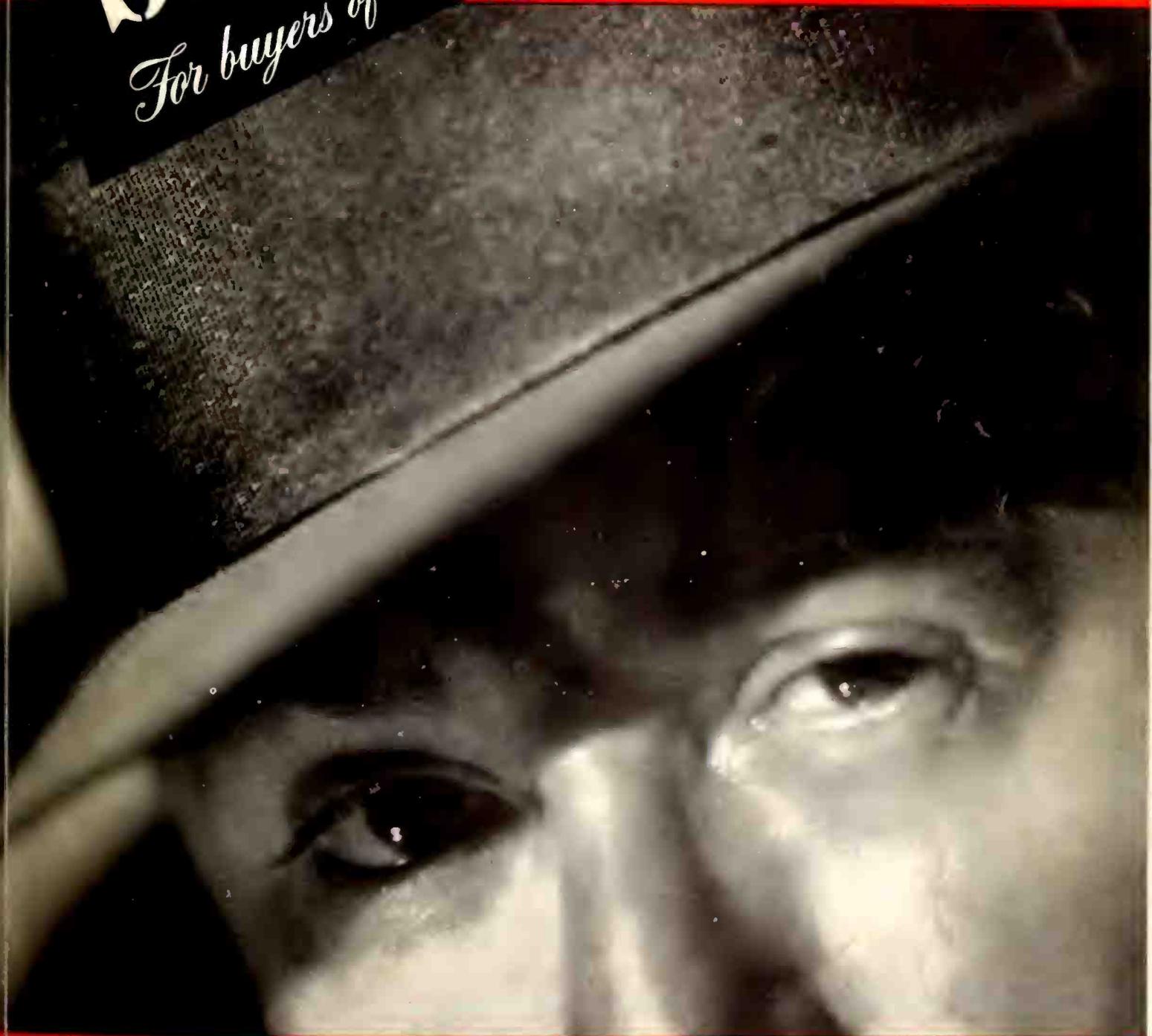


SPONSOR

For buyers of broadcast advertising

JANUARY 1947

50c • \$5 per year



THE SHADOW: Sees-Knows-Sells (page 24)

**What Radio Did for Wax • Automotive Industry Chart
Dr. Chappell on Commercials • Do Rebroadcasts Pay?**



Frederic W. Ziv Company

PROUDLY PRESENTS THE

Wayne King Show

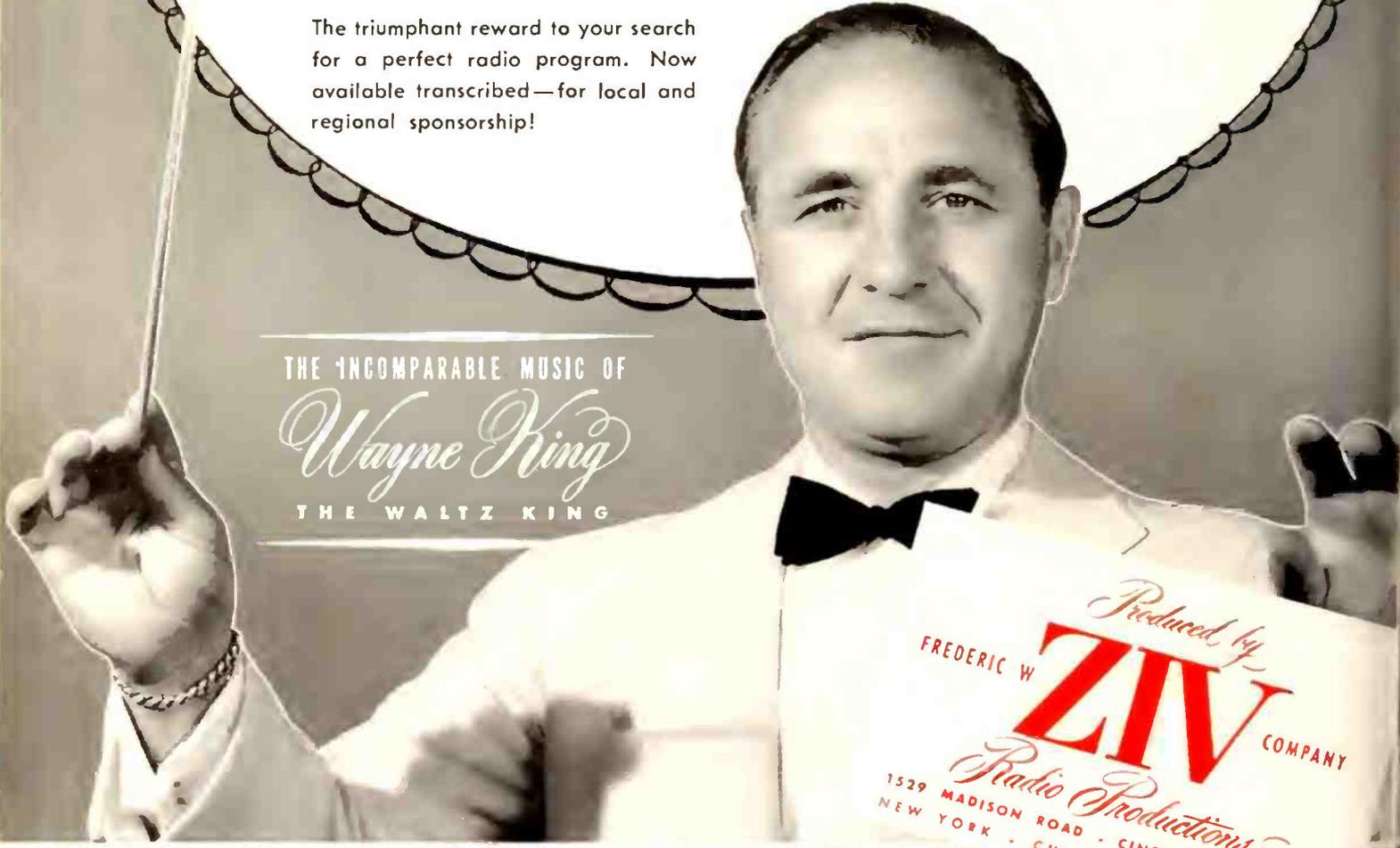
With WAYNE KING HIS GOLDEN SAXOPHONE HIS ORCHESTRA
 NANCY EVANS LARRY DOUGLAS FRANKLYN MacCORMACK

The triumphant reward to your search for a perfect radio program. Now available transcribed—for local and regional sponsorship!

THE INCOMPARABLE MUSIC OF

Wayne King

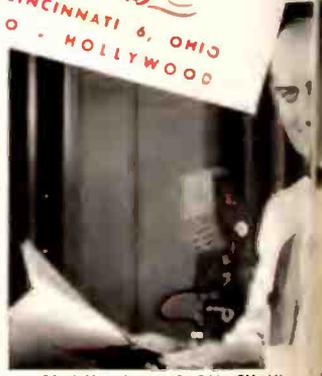
THE WALTZ KING



NANCY EVANS • LARRY DOUGLAS Your radio audience will thrill to hear these glorious voices featured in solos and superbly blended in duets.



HIS ORCHESTRA The prestige of Wayne King and his world-renowned orchestra brings added prestige to sponsors. His matchless showmanship . . . his great group of musicians . . . all add together to the grandest half hour of music on the air.



FRANKLYN MacCORMACK His automatic voice serves as a perfect int soothing music of the Waltz King

TS...SPONSOR REPORTS... ..SPONSOR REPORTS...

JANUARY 1947

UP GO RATES IN 1947

Networks, with exception of MBS, will adjust rates in 1947. No real revisions were made during war years. MBS had rate increase in August 1946. Individual stations throughout U. S. also will set new rates during year, with Westinghouse setting trend. Most rate changes will give protection for one year to present users of facilities.

-SR-

UNITED-REXALL SPOT TO BBD&O

BBD&O will inherit retail business of United-Rexall sometime in 1947. This will increase spot business of agency, now biggest placer of spot, by some \$2,000,000. Spots will be set for Liggett, Sontag, Lane, Renfro, and other United-Rexall drug chains.

-SR-

NAB MAKES SETS-IN-USE ESTIMATE

NAB researchers estimate that 34,800,000 out of 38,120,000 families in the U. S. had at least one radio receiver in use as of January 1, 1947. Other sets in use (restaurants, clubs, hospitals, auto radios, etc.) build the receiver total to over 60,000,000. 1946 estimate was 3,000,000 less.

-SR-

MYSTERIES DON NEW GARMENTS

With networks thumbs down on additional detective and mystery programs, trend is toward using whodunit formulas in different cloaks. Programs being built include adult westerns, typical of which is 'The Westerner,' with Jay Jostyn ('Mr. D. A.'). Railroader and truckman series also in works. All retain whodunit features but settings change.

-SR-

WNAX HOLDS AUDIENCE DESPITE NET CHANGE

WNAX has just released diary study comparison between 1945 when it was CBS and 1946 when it was ABC. Indicative of what aggressive local programing can do is fact that despite network shift station continues first in area. Combined nighttime ratings of five NBC stations in area produced one point more listening for NBC than WNAX alone.

-SR-

TALENT COSTS ON INCREASE

Increase in sustaining scale for actors (AFRA) will eventually mean increase in scale on commercial broadcasts. While this will not affect nighttime airings, most of which are overscale anyway, it will hit daytime serials, many of which have performers at scale. All costs seem destined to go up in 1947.

-SR-

LATIN COPY SUFFERS FROM U. S. AGENCY TREATMENT

Recent Coca-Cola survey revealed that Latin-American advertising of U. S. products is still based on American art and air formulas employing Spanish or Portuguese headlines and copy, and even these are frequently uninspired translations of North-of-border selling. So ineffectual are these efforts that local advertisers are lifting products (imitating non-copyright features) and taking business with convincing South American ad-language. Since most export-

S... SPONSOR REPORTS... SPONSOR R

advertising departments of domestic agencies operate in red (J. Walter Thompson a notable exception) they don't worry about losing business. But advertisers are taking stock now and that's reason for recent sponsor surveys.

-SR-

SKELTON TURNABOUT ON COMMERCIALS

Red Skelton, who usually kids his sponsor's commercials (Raleigh's 903) did a defense of radio commercials in a December broadcast, even "903" which was being roundly razed in trade press and elsewhere. Said Skelton at sign-off: "Let's give all sponsors a break. It's (the commercial) the cheapest box-office admission in the world for good entertainment."

-SR-

WHITE COLLAR UNION ORGANIZING AT MBS, ABC

White collar union (UOPWA) which has CBS signed, though not on closed-shop basis, now is hard at work on MBS and ABC. Insiders at union admit MBS will be first asked to hold NLRB election. Sponsors employing CIO unions may expect pressure shortly if negotiations don't flow smoothly.

-SR-

ONE NET-BUILT SHOW IN "FIRST FIFTEEN"

"Suspense" is only network-built program to reach top listening status in years. CBS produced and nursed it. In December it was fourteenth in Hooperating. Sponsor is Roma Wine Company.

-SR-

FCC GRANT-SPREE IN 1946

1946 was the big year in FCC grants. By year's end there were some 1,500 AM stations operating or building; over 500 (mostly 250-watt daytime locals) granted during year. FM picture showed 600 conditional grants and construction permits, with stations crowding onto air as year lapsed; about 100 are now operating. TV, plagued by uncertainties on part of applicants, showed disappointing 40 grants. 1947 looks like even bigger FCC business with nearly 1,000 carryover applications pending and many more to come.

-SR-

WHY LAGUARDIA QUIT ABC

Ex-Mayor LaGuardia's shift to MBS was not based on unwillingness of ABC to continue paying New York's firebrand \$1,000 weekly. Mayor learned he was not heard in Washington nor Chicago--only 42 of ABC's over 200 outlets were taking him sustaining--and LaGuardia likes an audience. On MBS he is being offered to local sponsors and WOR will carry him (WOR sat in on three-day meeting that brought him to Mutual).

-SR-

ILGWU GOING IN FOR COMMERCIAL FM

Union operation of broadcasting stations hasn't been commercial until now, but International Ladies Garment Workers Union is going into radio as business, though with plenty of public service. Union has set deal with Raymond M. Wilmette, Inc. to design and erect six FM stations which it expects to be granted shortly. Idea is to make engineering on all stations identical, thus permitting interchange of personnel, etc. ILGWU bought ground in center of St. Louis December 27 and has local unions and non-profit organizations buying stock in project. Millinery, doll, musician, and department store unions chipped in for New York station. In Boston local co-op added its mite. Having established plan for getting sets into hands of members of unions backing each station, ILGWU will thus deliver extra listeners for any FM station in six areas organization hopes to serve.

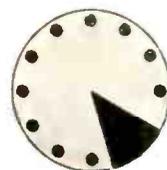
Mr. and Mrs. Music" Come to town!



**Bea Wain and
André Baruch**
WITH NEW YORK'S SENSATIONAL
NEW RECORD SHOW!



12 Noon to 2:00 pm



4:00 to 5:30 pm

"MR. AND MRS. MUSIC" present radio's pioneer development in recorded music shows (or disc-jockeying, if you please). It's entirely different from anything you've heard, or bought, in the past... original in itself... not a carbon copy or facsimile of any other program.

As a husband and wife record-spinning team, singing star Bea Wain and her commentator husband André Baruch dispense with the chatter of the breakfast table to talk across the turntables about their most familiar topic—music. They present America's top tunes, bands and vocalists on records, of course! But "MR. AND MRS. MUSIC" give recordings a *brand new* appeal with such unique features as...

RECORDS COME TO LIFE with guest appearances by popular band leaders, singers, composers and other famous personalities.

BEA WAIN SINGS with instrumentalists and during highly-publicized audience shows in the WMCA Theatre.

RECORD MAKERS "ON THE SET"—Bea and André visit recording studios to interview stars making tomorrow's hit discs.

INTRODUCING THE "BETTER HALF" as Bea and André interview husbands or wives of well-known music-makers.

"Mr. and Mrs. Music" go to town . . .

in the year's strongest bid for dominance of New York's daytime audience. The show boasts the name talent, the production, the novelty, the hard-hitting promotion* and advertising send-off which has made it a *great* show from its first broadcast. Bea's sultry personality and André's master salesmanship combine for perfect commercial balance.

"MR. AND MRS. MUSIC" is available in quarter-hour strips—periods which will sell fast, for we thought of the advertiser when we set the price—and the price is right! But that's merely part of the story. You should have all of the details. Check WMCA Sales or your Free and Peters representative.

First on New York's dial

wmca

Represented by Free & Peters

*Thanks for your barrage of spot announcements launching the show—Frances Langford, Jon Hall, Milton Berle, George Jessel, Kate Smith, Ted Collins, Ralph Edwards, Joan Edwards, Ella Logan, Jean Sablon, Jack Smith.

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FOR BUYERS



OF BROADCAST ADVERTISING

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COVER PICTURE: "The Shadow knows . . ." how to sell. (See story on page 24)

APPLAUSE

RESEARCH EDUCATION

Trend on the part of rating organizations (C. E. Hooper, A. C. Nielsen) of stressing the limitations of program rating information is invaluable to the industry. Rating figures for years have been projected to the nation as though they were actually program circulation indices. Actually they represent, at the most, relative popularity in telephone homes in 33 cities (Hooper) and relative popularity in areas covered (not the nation) by Nielsen audimeters (recording machines attached to radio receivers in the home). As long as the figures are used for what they are no harm can be done and both Mr. Hooper and Mr. Nielsen have been spending plenty of cash to explain Hooperating and Nielsen ratings (there are a number of the latter) to the industry. The industry needs this education, just as it needs the restraining reins which the Broadcast Measurement Bureau is now holding on its figures. Research is never any better than the use to which it is put.

COLOR NO LONGER BATTLING BLACK-&WHITE TV

CBS has dropped its early approach to television, i.e., that color would make obsolete everything black and white. During December it unveiled a video receiver that would receive both its sequential color and black-and-white television. It also showed the Federal Communications Commission a fully electronic tube that would receive CBS color video in the home, eliminating all moving parts in its home receiver, just as Radio Corporation of America had done previously with its form of tinted visual entertainment. Thus CBS inferentially endorsed *Obsolescence Is Obsolete*, SPONSOR's report to the industry on television in its December issue.

Both major factors in the television research field have cleared the way to air-picture development under present black-and-white standards. Many of the stations which dropped their black-and-white applications are reconsidering their decisions and several have already reentered their applications. DuMont is actually putting full steam behind its production of sets and transmitters. Its position in the color controversy is linked with RCA's since it is DuMont's basic patents which RCA is developing for its simultaneous-broadcast all-electronic system of color.

For the first time since 1938 the way is clear for TV to become an industry. Thanks to CBS, it's a battle of color systems, not a battle of CBS vs "television now."

WBT RAISES THE CASH FOR NEGRO YW-YMCA

With all the negatives with which the South has been pelted recently, it's encouraging to see a radio station devote time on every program in its 20-hour day, for seven days, to help a local negro YW-YMCA. The station was WBT, Charlotte, North Carolina, and its time donation was to help raise \$78,000 to eradicate the deficit in the \$250,000 building fund of the organization. Charles Crutchfield, manager of the station, didn't stop with giving time to the cause. He built special programs to appeal to charitably-minded listeners, and hired a staff of special fund-raising experts to help him gather in the needed thousands.

That's public service at its best. It's what makes commercial time on a broadcasting station worth the buying. It's carrying on a local tradition of service which is unusual for a station as powerful as WBT with its 50,000 watts . . . but it's what built the station into the million-dollar operation that it is.



MORE THAN YOU PAY FOR

WSM's 50,000 watt Clear Channel power beamed into our vast coverage area has introduced this station's talent to literally millions of people all over the country.

Proof of this is the box office appeal of our stars. Our figures over the last several years show that WSM talent annually averages 2,000 personal appearances in more than half the United States. To see these performances almost one million people pay a half-million dollars every year!

(And this figure does not include the quarter-million people who come to Nashville from all 48 states to witness the Grand Ole Opry — nor the thousands of visitors who comprise daily audiences for WSM shows in our own studios.)

These statistics give a graphic picture—

But, there are no figures which can represent the enormous amount of good will these personal appearances create. Good will that is transmitted to the advertisers who sponsor this WSM live talent.

The final result is worth thousands of dollars. But the cost to the advertisers?—*Not one red cent.*

Smart sponsors look to WSM for the *maximum return* on their every advertising dollar.



WSM

NASHVILLE

HARRY STONE, Gen. Mgr.

JACK HARRIS, Asst. Gen. Mgr.

WINSTON S. DUSTIN, Comm. Mgr.

EDWARD PETRY & CO.

National Representatives

"The Best in Broadcasting"



It happened on NBC

STORY OF A ROYAL FAMILY ★ The doings of the Barbour clan are as familiar to American families as their own domestic histories. Birth, death, marriage, romance, comedy, tragedy—these are the raw materials of family life everywhere, and they are the threads with which the story of *One Man's Family* is woven.

The bewildering offspring of Fanny and Henry Barbour now have equally bewildering offspring of their own. Listeners who were parents when they first heard *One Man's Family* have now become grandparents. Listeners who were

in their teens when they first became Barbour fans gone through the war listening to *One Man's Family* Iceland to Iwo Jima—and now have come home to establish families of their own. Youngsters who were not yet when the Barbours came to NBC are now close friends. Pinky, Hank, Joan, Penny and Margaret—today's young set of *One Man's Family*. And while Father Barbour's "yes" may be a little more weary, it is balanced by little Margaret's charm, and adolescent Pinky's struggles to understand the working of the adult mind.



1946

In 1932, Carlton E. Morse envisioned a radio program that would reflect the American way of life in millions of listening homes. In March of that year he introduced *One Man's Family* over a San Francisco station. One month later the series moved to the NBC Pacific Coast Network. In 1933 it went coast to coast. Today it is broadcast over stations of the NBC Network every Sunday afternoon at Eastern Time. During its fourteen years on NBC, *One Man's Family* has received at least fifteen national awards as radio's outstanding

dramatic serial. Under the sponsorship of Standard Brands, it has helped make Royal Desserts and Fleischmann's Yeast household words throughout the country.

How to grow a family tree? Plant it with the skill and craftsmanship of a distinguished author and a fine cast of characters. Give it roots in the powerful facilities of the NBC Network. Let it thrive with other great shows heard on NBC. The result: a program which for more than fourteen years has been pleasing millions of families, who in its story see a reflection of their own way of life.



... the National Broadcasting Company

Service of
the Nation
and America

Remember the
story about...



THE BEAR



AND THE BEES?



Bees or bears... independent or network, you can bet that in Washington D.C., WWDC is putting on the bite. The big bite that means big sales at low cost for advertisers. We'd like to show you some of our sales success stories before you even make up your list. That will be the clincher!

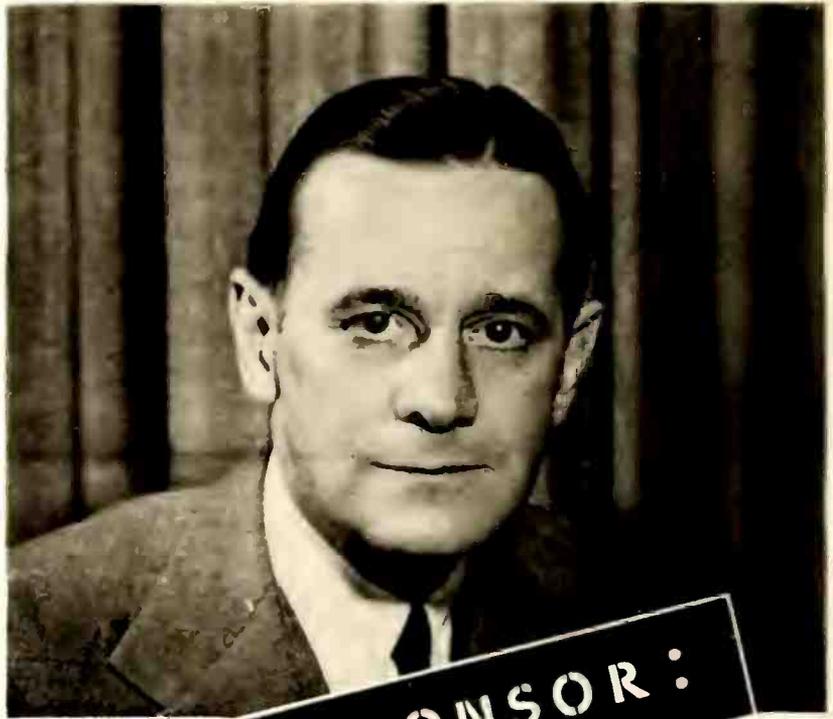
Keep your eye on

WWDC

Coming Soon—WWDC-FM

Represented Nationally by

FORJOE & COMPANY



MR. SPONSOR:

Harvey Firestone, Jr.

A music lover who doesn't meddle with his radio program

HE'S as definite as any top executive, in or out of the rubber business, yet he doesn't interfere with his broadcast program, *Voice of Firestone* (NBC).

Beyond insisting on the broad policy that the music appeal to the lovers of both good popular music and chamber music, he permits Howard Barlow, conductor of the program, to run the airings.

Although the program's opening and closing themes are compositions of his 72-year-old mother, Ida Belle Firestone, she has never made a suggestion on how the program should be run. The themes are part of the program because Harvey Junior liked them... and thought them "good" music. They had to be transcribed from Mrs. Firestone's playing since she can't write a note.

His daughter Elizabeth has never made a program suggestion despite the fact that she's a Julliard School of Music graduate and recently was the featured piano soloist on the Firestone program. Elizabeth received her recognition not from the *Voice of Firestone* but from Xavier Cugat, who introduced her composition, *Night*, in 1940.

Harvey Junior is a music lover but was never given the opportunity of learning to play an instrument since dad put Harvey Junior's nose to the grindstone the day after he graduated from Princeton.

His advertising department sometimes thinks they spend too much money in radio (20 per cent of the budget), but H. F. has a keen memory and knows that radio redeemed Firestone from the stigma of cheapness in 1928 when they marketed a low-priced line to compete in the mail-order brands.

He knows that it's tough to bring women to buy other items besides gas at a filling station (75 per cent of Firestone dealers are filling stations). And he knows that the *Voice of Firestone* brings 'em in and sells the "works."

He keeps peace in the Firestone family, which can't be too simple with the business controlled by mother, Ida Belle, Harvey Junior, and his four brothers.

new and renew

New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM (time, start, duration)
Beaumont Co. Brown Shoe Co., Inc.*	J. D. Tarcher Leo Burnett	CBS NBC	9 Pacific 155	Melody Trail, MWF 12:15-12:30 pm pst; Dec 2; 13 weeks (91 stations added Dec 7 for last 38 weeks of contract) Smilin' Ed McConnell, Sat 11:30-12 noon
Chemicals, Inc. General Foods Corp.† Grove Laboratories, Inc. John Hancock Mutual Life Insurance	Garfield & Guild Young & Rubicam Duane Jones BBD&O	CBS MBS CBS ABC	11 Pacific 6 Pacific 58	Meet the Missus, Fri 1:45-2 pm pst; Dec 20; 12 weeks McGarry and His Mouse, Mon 8-8:30 pm; Jan 6; 26 weeks Call of the Range, Mon 4-4:15 pm pst; Nov 4; 21 weeks Boston Symphony, Tues 8:30-9:30 pm; Jan 21, 1947; 14 weeks (season)
House of Deilcacles, Ltd. Mail Pouch Tobacco Co.†	Emil Mogul Walker and Downing	CBS MBS	11 Pacific 45	Meet the Missus, Wed 2:30-2:45 pm pst; Nov 13; 13 weeks Fishing and Hunting Club of the Air, Mon 10-10:30 pm; Dec 23; 52 weeks
Benjamin Moore & Co. Serutan Co.* W. A. Sheaffer Pen Co. Shontex Co.‡	St. Georges & Keyes Roy S. Durstine Russel M. Seeds Robert B. Ralsbeck	ABC MBS CBS NBC	183 290 155 25 Mountain & Pacific	Betty Moore‡, Sat 10-10:15 am; March 1, 1947; 13 weeks Gabriel Heatter, TTh 9-9:15 pm; Dec 10; 52 weeks The Adventurers Club, Sat 11:30-12 n; Jan 11; 52 weeks Mystery Is My Hobby, Sat 9-9:30 pm; Dec 21; 52 weeks
Southern Oil Co.	Kenyon & Eckhardt	ABC	81	Edwin C. Hill News, MTWTF 3:30-3:45 pm (replaces Try 'n Find Me, same time, same sponsor); Dec 9 to Mar 7, 1947 (duration of present contract)
Studebaker Corp. H. H. Tanner & Co. Tonl. Inc.	Roche, Williams & Cleary Mason-Gold Foote, Cone & Belding	CBS CBS CBS	13 Pacific 18 Pacific 155	Bob Garred—News, MWF 7:30-7:45 pst; Dec 2; 30 weeks Free for All, Sat 11:30-12 noon pst; Dec 21; 52 weeks Give and Take, Sat 2-2:30 pm; Jan 4; 52 weeks

*Expanded network.

†Program, network, or sponsor change.

‡Program has been on the air before but is returning to the networks after a sizable absence.

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

Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM (time, start, duration)
American Tobacco Co.	Foote, Cone & Belding	NBC	153	Jack Benny, Sun 7-7:30 pm; Dec 29; 13 weeks (automatic extension)
Borden Co. Bristol-Myers Co.	Kenyon & Eckhardt Young & Rubicam	CBS NBC	154 132	County Fair, Sat 1:30-2 pm; Dec 7; 52 weeks Duffy's Tavern, Wed 9-9:30 pm; Dec 25; 52 weeks
Colgate-Palmolive-Peet Co.	Doherty, Clifford & Shenfield Ted Bates Sherman & Marquette	NBC NBC NBC	132 138 138 69	Mr. District Attorney, Wed 9-30-10 pm; Dec 25; 52 weeks Can You Top This?, Sat 9:30-10 pm; Jan 4; 52 weeks Judy Canova Show, Sat 10-10:30 pm; Jan 4; 52 weeks Colgate Sports Newsreel, Fri 10:30-10:45 pm; Jan 3; 52 weeks
Continental Baking Co., Inc. Curtiss Candy Co.	Ted Bates C. L. Miller	CBS CBS	47 143	Grand Slam, MTWTF 11:30-11:45 am; Nov 25; 52 weeks Warren Sweeney—News, Sat & Sun 11-11:05 am; Dec 28; 52 weeks
E. I. DuPont de Nemours & Co., Inc. F. W. Fitch Co. Harvel Watch Co. Kellogg Co.	BBD&O L. W. Ramsey A. W. Lewin Kenyon & Eckhardt	NBC NBC ABC MBS ABC	143 153 63 215 200	Cavalcade of America, Mon 8-8:30 pm; Dec 23; 52 weeks Fitch Bandwagon, Sun 7:30-8 pm; Dec 29; 52 weeks It's Harvel Music Time, Sun 1-1:15 pm; Dec 15; 52 weeks Superman, MTWTF 5:15-5:30 pm; Dec 30; 52 weeks Hollywood Story, Galen Drake, MTWTF 11:30-11:45 am; Dec 30; 52 weeks
Knox Co.	Robert B. Ralsbeck	ABC	46	Breakfast in Hollywood, MTWTF 11:15-11:30 am; Dec 30; 52 weeks
Lever Brothers Co. Lyon Van & Storage Co. Manhattan Soap Co., Inc. Mutual Benefit Health & Accident Assn.	Ruthrauff & Ryan BBD&O Duane Jones Arthur Meyerhoff	NBC CBS CBS MBS	149 11 Pacific 75 299	Danger, Dr. Danfield, Sun 3-3:30 pm; contract extended to 52 weeks (original was from Sep 8 to Mar 2) Amos 'n' Andy, Tues 9-9:30 pm; 52 weeks Meet the Missus, Thur 2:30-2:45 pst; Dec 5; 52 weeks Evelyn Winters, MTWTF 10:30-10:45 am; Nov 18; 52 weeks Gabriel Heatter, Sun 10-10:30 pm; Jan 12; 52 weeks
National Dairy Products Corp. Peter Paul, Inc. Radio Bible Class R. J. Reynolds Tobacco Co.	McKee & Albright Brisacher, Van Norden & Staff Erwin Wasey William Esty	NBC CBS MBS NBC NBC	71 12 Pacific 205 145 148	Jack Haley-Eve Arden, Thurs 9:30-10 pm; Jan 7; 52 weeks Bob Garred—News, TTS 7:30-7:45 am pst; Nov 12; 52 weeks Radio Bible Class, Sun 10-10:30 am; Dec 29; 52 weeks Abbott & Costello Show, Thur 10-10:30 pm; 52 weeks Grand Ole Opry, Sat 10:30-11 pm; 52 weeks
Richfield Oil Corp. of New York Standard Brands, Inc.	Hixson-O'Donnell J. Walter Thompson	MBS NBC	40 144 144 144	Arthur Hale, TTh 7:30-7:45 pm; Dec 31; 52 weeks One Man's Family, Sun 3:30-4 pm; Jan 5; 52 weeks Fred Allen Show, Sun 8:30-9 pm; Jan 5; 52 weeks Bergen and McCarthy, Sun 8-8:30 pm; Jan 5; 52 weeks Bride and Groom, MTWTF 2:30-3 pm; Jan 6; 52 weeks Bennie Walker's Tillamook Kitchen, Fri 9:45-10 am pst; Dec 7; 52 weeks
Sterling Drug, Inc. Tillamook County Creamery Assn. John H. Woodbury, Inc. (Andrew Jergens Co.)	Dancer-Fitzgerald-Sample Botsford, Constantine & Gardner Robert W. Orr	ABC NBC ABC	195 7 Pacific 202 191	Walter Winchell, Sun 9-9:15 pm; Dec 11; 53 weeks Louella Parsons Show, Sun 9:15-9:30 pm; Dec 11; 53 weeks

New and Renewed On Television

SPONSOR	AGENCY	STATION	PROGRAM (time, start, duration)
Atlantic Refining Co. Borden Co. Bristol-Myers Co.	N. W. Ayer & Son Inc. Young & Rubicam Young & Rubicam	WPTZ Philadelphia (Philco) WNBT New York (NBC) WNBT New York (NBC); WPTZ Philadelphia (Philco); NBC account	Basketball, Wed and Sat nights; Dec 21—March 15 (new) I Love to Eat, Fri 8:30-8:45 pm; Dec 13; 13 weeks (renew) The Bristol-Myers Show Tele-Varieties (replaces Geographically Speaking), Sun 8:15-8:30 pm; Dec 8; 13 weeks
Elgin Watch Co.	J. Walter Thompson	WBKB Chicago (Balaban & Katz)	Time spots (1 min), Sun 8:30 and 10:30 pm; Nov 24-Feb 23, 1947 (new)
Gulf Oil Co.	Young & Rubicam	WNBT New York (NBC)	You Are an Artist,* Thurs 9-9:10 pm; Dec 12; 13 weeks (new)
Sears, Roebuck & Co. Standard Oil Co. of New Jersey	Benjamin Ehleman Marschalk & Pratt	WPTZ Philadelphia (Philco) WNBT New York (NBC); WPTZ Philadelphia (Philco); NBC account	Matinee for Youth, Fri aft (children's show—new) Your Easo Television Reporter (newsreel), Mon 7:50-8 pm; Dec 9; 52 weeks

*Previously sustaining.

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Admiral Chrome Furniture Co., New York	Furniture	Moss & Arnold, New York
Alaska Fur Factory, Anchorage	Furs	Alaska Advertising, Anchorage
Alaska Radio Supply, Inc., Anchorage	Radio, electronic equipment	Alaska Advertising, Anchorage
Allied Food Corp. of America, New York	Food products	J. G. Proctor, New York
American Home Foods, Inc., New York	G. Washington Coffee	W. Earl Bothwell, New York
American Syrup & Sorghum Co., St. Louis	Pancake syrup	Ridgway, St. Louis
Anderson's Ready-to-Serve Frozen Foods, Buellton, Calif.	Green split-pea soup	Makellm, Hollywood
Apex Foot Health Products Co., New York	Arch supporters	Frank Klernan, New York
Apex Products Corp., New York	Novelties, toys	Booth, Vickery & Schwinn, New York
Apparel, Inc., Mebane, N. C.	Children's dresses	Houck, Roanoke, Va.
Fred Astaire Dance Studios Corp., New York	Dancing instruction	J. Walter Thompson, New York
Audio Devices, Inc., New York	Recording blanks, master disks	Booth, Vickery & Schwinn, New York
Barbara-Joan Togs, New York	Teen-age apparel	Moss & Arnold, New York
W. F. Barton & Son, Oakland, Calif.	Hatchery equipment manufacturers' agent	Ad Fried, Oakland, Calif.
Beleganti, Inc., New York	Women's shoes	Norman D. Waters, New York
Bellevue-Stratford Hotel, Philadelphia	Hotel	Abner J. Gelula, Philadelphia
Casa Manana Corp., Los Angeles	Ballroom	Tullis, Los Angeles
Cleveland-Sandusky Brewing Corp., Cleveland	Beer and ale	H. Grider, Cleveland
Coburn Farm Products Corp., New York	Butter and eggs	Modern Merchandising Bureau, New York
Croft Brewing Co., Boston	Beer	Henry A. Loudon, Boston
D and S Sales Co., Philadelphia (mail order)	General merchandise	Videor Enterprises, Philadelphia
Amelia Earhart Luggage, Newark, N. J.	Luggage	Al Paul Lefton, New York
Farmer Tarleton's Turkey Ranch, Pike, N. H.	Turkeys	Irving Davis, New York
Anne Farrell, New York	Toys	Lindsay, New Haven, Conn.
Fueloil and Oil Heating Council, New York	Heating and fuel oil	S. Frederic Auerbach, New York
Gallowhur Chemical Corp., New York	Insect repellent	Buchanan & Co., New York
Gladdings Dept. Store, Providence	General merchandise	Spadea, New York
Glass Craftsmen, Los Angeles	Plastic novelties	Jere Bayard, Los Angeles
B. F. Goodrich (Shoe Products Div.), Akron	Shoe products	Griswold-Eshleman, Cleveland
Walter A. Hewitt Candy Co., Los Angeles	Candy	Davis & Beaven, Los Angeles
Kent Luggage, Inc., New York	Luggage	Arnold Cohan, New York
Kerr Glass Mfg. Corp., Santa Ana, Calif.	Glass jars	Dan B. Miner, Los Angeles
Koral Labs., Inc., Mt. Vernon, N. Y.	Toothpaste	L. H. Hartman, New York
Lander Co., Inc., New York	Toiletries	Reiss Advertising, New York
Joseph Magnin Co., San Francisco	Women's apparel	Harrington & Buckley, San Francisco
Mastro Plastics Corp., New York	Clothespins	H. B. LeQuatte, New York
McFarlane Wholesale Meat Co., Salt Lake City	Meat	Cooper & Growe, Salt Lake City
Miami Air Commuters, Buffalo	Transportation	Ellis Advertising, Buffalo
Minerva Corp. of America, New York	Radio sets	Herbert Chason Co., New York
Myrtle Sportswear, Inc., New York	Socks and skirts	Lew Kashuk, New York
Phillip Morris & Co., Ltd., Inc., New York	Bond Street, Revelation smoking tobaccos	Cecil & Freshrey, New York
Muscle-Rub Co., Philadelphia	Liniment	Jasper, Lynch & Fishel, New York
National Superior Fur Dressing & Dyeing Co., Chicago	Fur dressing and dyeing	Kurtner & Kurtner, Chicago
Natalie Nicoll, San Francisco	Women's clothes	Abbott Kimball, San Francisco
Owen-Morgan, New York	Sportswear	John A. Cairns, New York
Personal Gifts, New York	Gifts	Booth, Vickery & Schwinn, New York
Prestige Products Co., New York	Ice cream novelties	Rodgers & Brown, New York
Ranco Products Corp., Los Angeles	Novelties, games	Allied Advertising Agencies, Los Angeles
Reliance Manufacturing Co. (Women's wear) Chicago	Women's apparel	Earle Ludgin, Chicago
Rich Laboratories, Lebanon, Pa.	Proprietaries	Raymond E. Nelson, New York

(Please turn to page 34)

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

*Happy New Year, a bright new show
For all the folks in radio.
Off with the old, on with the new,
That's the timely thing to do:*

THE OLD:

Edgar Bergen, Fred Allen, Jack Benny, Fibber McGee and Molly, Bob Hope, Eddie Cantor, Walter Winchell . . .



THE NEW:

Edgar Bergen, Fred Allen, Jack Benny, Fibber McGee and Molly, Bob Hope, Eddie Cantor, Walter Winchell . . .

"What's Wrong with Radio?" The discussions on that subject still go on, and on and on.

So leave us call upon our muse to muse about it.

"What Is Wrong With Radio?"

What is wrong with radio?

The critics mull this question.

Many say the status quo

Augments their indigestion.

What is wrong with radio?

We crudely answer "Nuttin"—

Because if youse don't like the show

Just switch a little button.

So don't take radio to task,

Withhold your harsh decision—

Besides, it's almost time to ask

"What's wrong with television?"

According to the crickets, the troubles with radio are: the commercials, the singing spots, the soap operas, the whodunits, the corny gags, and in general, anything the public likes and everything that makes radio pay off for the sponsor. Ho, hum, let's have another congressional investigation.

After the experts get through dissecting the ills of radio, we suggest they start on the subject "What's Wrong with People?"

'Twas the night before Christmas
and all through the house,
Not a creature was stirring, not
even a mouse.

But oh, the radio, oh, them *Jingle Bells*, that *Winter Wonderland*, that *White Christmas*, that *Santa Claus Is Coming to Town* in every kind of musical conveyance!

The other night we attended a Sinatra broadcast from which all those under 21 years of age were barred. Now, we've been over 21 for some little spell, but as we entered that radio theater, our steps faltered, our shoulders drooped, and we felt like Old Father Time himself. We noticed a few youngsters in the audience, but they probably got by the Age Inspectors at the door because their worried looks belied their youth.

**A Song For
Sinatra**

*Gone are the days when my fans were
young and gay.*

*Gone are the swoons, the fainting
dead away.*

*They made me rich, well-heeled with
golden rocks,*

*And though they're gone, they're not
forgotten, bobby sox!*

*I'm croonin', no swoonin', and my
head is bending low.*

*I hear them screamin' in my dream-
in', no, Frank, no!*

And so to each and all of you, a
happy forty-seven.

May you enjoy upon this earth the
things that you call heaven.

May talent options all be picked up,

Sponsors' programs all be slicked up,

Sales and profits all be pushed up,
Ranting haters all be shooshed up.

SELL

No. 1
MARKET

Winston-Salem
Greensboro
High Point

In the South's

No. 1
STATE
NORTH
CAROLINA

via

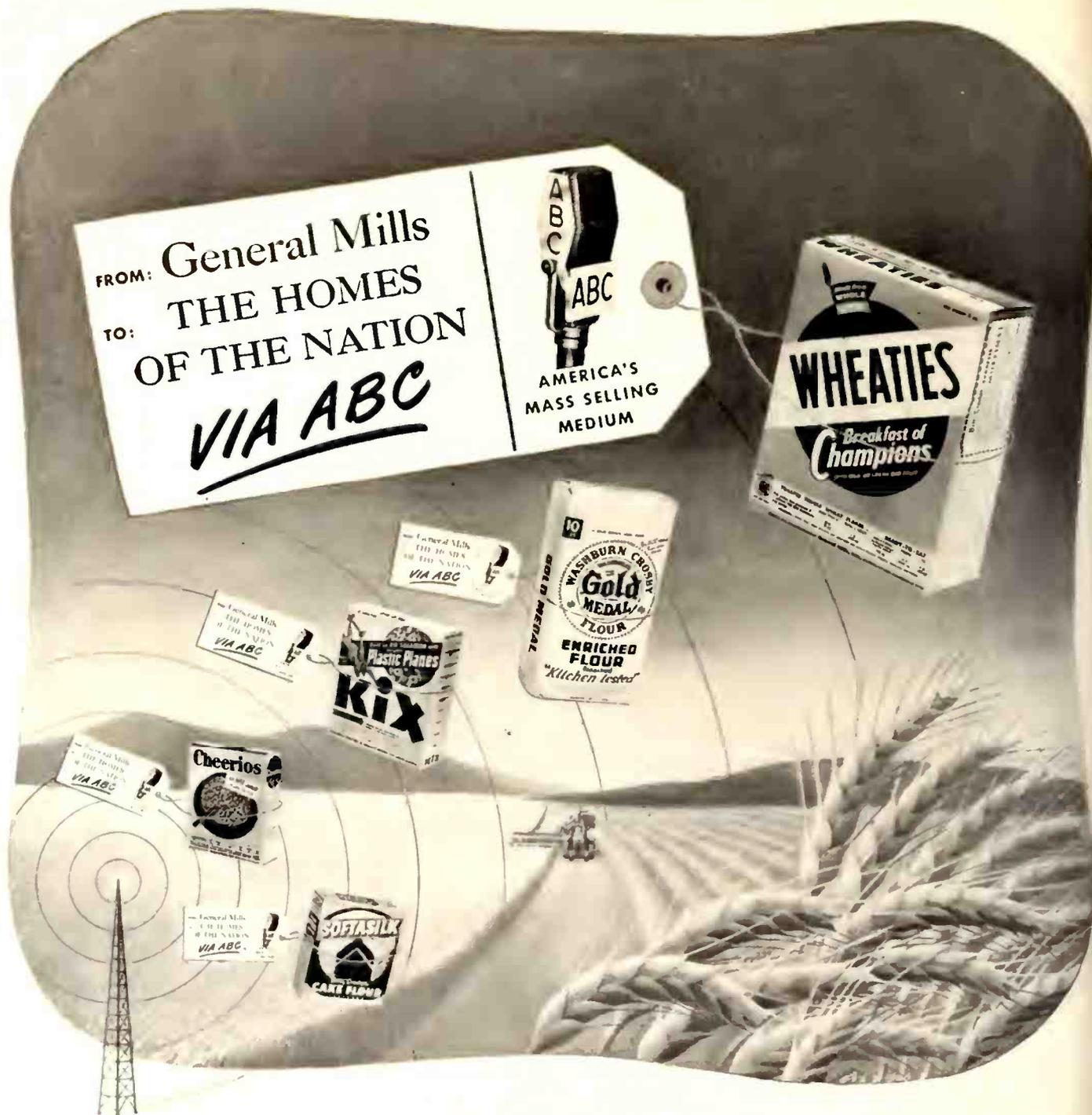
WSJS

Winston-Salem



for the
TRI-CITIES

REPRESENTED BY
**HEADLEY-REED
COMPANY**



It's taken a heap of *mass selling* to build General Mills into one of the great food companies of the world and to place its products high on the shopping lists of millions of housewives.

For the past fifteen years, American Broadcasting Company facilities have been used to *mass sell* General Mills products by radio to the families of the nation.

Today General Mills sponsors three complete weekday programs

on ABC. Convinced beyond doubt of the effect that advertising over ABC has on national sales, General Mills renewed all three programs for another full year.

If you have a product you'd like to sell to more people from coast

to coast—whether it's a cigarette, a car or a coughdrop—why not follow the example of General Mills and other leading American manufacturers—and ship it to market via ABC, America's mass selling medium?

NEWS: *U.S. food advertisers now invest more of their advertising dollars in the American Broadcasting Company than in any other network.*

American Broadcasting Company
 AMERICA'S MASS SELLING MEDIUM

SPONSOR



Johnson's Wax
54.9%

Brand A
11.3%

Brand B
4.9%

Brand C 2.6%

Brand D 2.5%

Brand E 2.4%

Brand F 2.2%

Brand G 1.1%

Brand H 1.0%

All Others
17.1%

WAX .. an industry now

Fibber McGee and Molly built it

CLEOPATRA started it . . . selling wax. But it took centuries for the birth of wax as an industry. While there may be some who question that S. C. Johnson founded the U. S. wax industry in 1880, there are none who can prove it was a real business before that time . . . and if Johnson didn't start it, one of his now lesser competitors did at about the same time. Prior to Johnson



each furniture company made its own wax and most frequently it had a beeswax base. This was almost identical with what Cleopatra used on the Nile.

Wax is a preservative. During the war practically all machinery sent overseas was wax coated for protection. And today plenty of fruit is being coated with a special wax to assist in keeping its natural freshness.

Johnson Wax is not beeswax, although it is a "true wax." It comes from the carnauba palm, which grows in northeast Brazil. (During the war synthetic waxes had to be developed due to the inability to transport the raw material from South America, but most producers of commercial waxes have gone back to natural bases now.)

In 1930 Johnson, looking for new worlds to conquer, started eyeing broadcasting. It didn't know how radio would sell a service type of product and it stepped into the water very hesitantly. It bought Ted Weems and his orchestra and started selling wax on a few stations. Nothing much happened and the agency, Needham, Louis & Brorby, tried a second time with Tony Wons and his *House by the Side of the Road*. Tony had a great following and the Sunday afternoon show did sell some wax, but there was no click.

Radio, Johnson officials decided at about this time (1935), could sell plenty of wax and they wanted to do a real job. They traveled to New York, heard over 75 auditions, and went back to Chicago (where the agency home office is still located) without a program. As a last resort some agent in the Windy City suggested that they listen to a small-town vaudeville team, Jim and Marian Jordan, who had been on radio station WMAQ for seven long years sustaining, the last four years in a five-a-week serial called *Smackout, the Crossroad Store of the Air*. The serial was written by a frustrated cartoonist, Don Quinn, who still writes their material. Phil Leslie helps with the scribbling these days. Jim Jordan played a small town Baron Munchausen who told the tallest stories in the corn country and Marian played the wife constantly called upon to be his buffer.

There was plenty wrong with the program from the Johnson point of view but Jack Louis, agency contact for Johnson (he's married into the business also since Mrs. Louis was Miss Johnson), and Bill Connolly, Johnson advertising manager, felt that they had found the basic ingredients for a successful show that would reach Johnson Wax sales prospects. Jack Louis bought Jim and Marian Jordan and Don Quinn and they started to build a program. The program in name and content belonged to Johnson Wax and for years it was the least costly of any top-ranking show on the air. Louis named the program, *Fibber McGee and Molly*, although he states that any one of a hundred other names would have been just as successful. Louis and Connolly lived with the program for years from its first Johnson airing in 1935 on a Blue network of 26 stations.

Jim and Marian in their first broadcast serial, *Smackout*, played all the characters on the show. That wasn't carried over to *Fibber McGee and Molly*, which instead started out to build a number of subsidiary characters (although Marian still plays "little girl" today). One of these characters, Gildersleeve, has branched out with a program that rates

(Upper left) Ted Weems and orchestra were first on air for Johnson
 (Middle left) Tony Wons (learning Italian) did wax selling too
 (Bottom left) The Jordans, smalltown duo, became Fibber and Molly

much higher (15.6, November 30, 1946, Hooper) than *Fibber and Molly* did after 15 months on the air, 7.0.

At the start everyone had a hand in *Fibber McGee and Molly*. Agency employees were offered \$25 and \$50 for an idea, and the office boy and office porter increased their earnings by submitting plot ideas that were used. Ad-man Connolly and agency-man Louis rode herd on every episode and watched the listening grow. By April, 1937, the rating thermometer said 12.8. In 1944 it hit a 30.4 which made *Fibber and Molly* the highest rated comedy team on the air.

Not only did *Fibber McGee and Molly* become the highest rated comedy team on the air, but they proved that putting comedy shows back to back builds audiences. For years radio had thought that no evening was complete unless there was some music, some drama, and some variety shows on a station. With *Fibber McGee and Molly* followed by Bob Hope sponsors discovered (later CBS proved it with listener diary research studies) that mood sequences, such as a parade of variety shows, a group of comedy shows, or a chain of dramas, helped each show in the sequence. Year after year Hope and the McGees trade firsts in ratings all through the season. Now also Red Skelton profits from following Hope, although Red is on the air at a time, 10:30-11 p.m. est. that supposedly doesn't have top listening. *Fibber and Hope* also prove that any night that has top programs is a top listening night. Early in broadcasting Friday night (the evening before payday) was the most desired. Then Thursday with a host of top shows, including Bing Crosby's *Kraft Music Hall*, became the night. Now it's Tuesday for comedy shows (NBC), Monday for dramas (CBS), and Sunday for variety programs (NBC). No one program could have made these top listening nights—it's the combination of programs in the same mood placed back to back on the air. Likewise a successful program is not the result of any single creative talent; it's a chain of such talents.

Fibber McGee and Molly, as the Jordans and writer Quinn will be the first to admit, resulted from the labor of love that Louis, Connolly, and many other agency and client staffers put into the program. However some four years ago S. C. Johnson and Son, being the type of organization that it is, presented to the Jordans all rights to the name *Fibber McGee and Molly* and for the first time since 1935 the Jordans

Don Quinn, who scripts *Fibber McGee*, explains to Molly one of his gags—a self-explainer for a guy with a broken arm and a tired tongue



Sound man's delight, closet of junk that crashes with every opening, is one of many trade-marks that have built *Fibber McGee and Molly*

A production get-together with Bill Connolly, Johnson ad-manager, conferring with Frank Pittman, producer, and Jack Louis, agency exec



(TRA! 480-LINE FOOD PAGE ADS IN
ILLY NEWSPAPERS EVERY WEEK DURING
TOBER JOHNSON'S WAX PROMOTION!



Yes, local NEWSPAPER ADVERTISING... IN
ADDITION to Johnson's "Fibber McGee" radio and
national magazine advertising to put over the Oc-
tober Johnson's Wax Promotion to your customers!

Big food-page ads in the local newspapers will
sell Johnson's Wax to your customers throughout
the month of October... ads your customers will
see while making up the week-end shopping list!

This additional newspaper advertising blankets
your trading area... every Thursday night... local-
izing Johnson's "Fibber McGee" and magazine ad-
vertising behind

JOHNSON'S WAX in OCTOBER!

these papers...

- in Herald Traveler
- in Globe
- in News
- in News
- in Herald-American
- in Land Press
- in Land News
- in News
- in News
- in Herald & Express
- in Times
- in Journal
- in Star-Journal
- in News
- in Journal-American
- in Sun
- in World Telegram
- in Dispatch Pioneer Press
- in Bulletin
- in Bulletin
- in News

Here are the actual
**ADS TIE-IN
DATES**

TIMED FOR
PEAK SEASON SELLING

IE IN...to CASH IN!

PRINTED IN U. S. A. 394

Fibber McGee and Molly
say

"NEVER PUT OFF TILL
TOMORROW WHAT
YOU CAN WAX TODAY!"

NOW is the time
to brighten your floors with
**JOHNSON'S
PASTE WAX**

It takes Johnson's Paste Wax
to do all these things for your home!

GIVES UNEQUALLED BEAUTY! You won't find anything
anywhere that gives your floors, furniture, woodwork such bright,
polished beauty, as Johnson's Paste Wax. 100 years ago.

PROTECTS AGAINST WEAR! Johnson's Wax gives sur-
faces tougher, longer-lasting protection. Actually, it's a method of
protective housekeeping that keeps your whole home new-looking
and lovely far longer!

SAVES YOU WORK! Johnson's Paste Wax saves you hours of
work, because dirt doesn't cling to a smooth, waxed surface.

There's nothing like
**JOHNSON'S
PASTE WAX**

PICK UP A POUND AT YOUR DEALER'S—TOMORROW

Fibber McGee and Molly
say

"AN UNWAXED FLOOR
GATHERS NO GLOSS"

Polish your floors to bright
shining beauty **NOW** with
**JOHNSON'S
PASTE WAX**

It takes Johnson's Paste Wax
to do all these things for your home!

GIVES UNEQUALLED BEAUTY! You won't find any-
where that gives your floors, furniture, woodwork such
polished beauty, as Johnson's Paste Wax. 100 years ago.

PROTECTS AGAINST WEAR! Johnson's Wax gives sur-
faces tougher, longer-lasting protection. Actually, it's a
protective housekeeping that keeps your whole home new-
and lovely far longer!

SAVES YOU WORK! Johnson's Paste Wax saves you
work, because dirt doesn't cling to a smooth, waxed surface.

There's nothing like
**JOHNSON'S
PASTE WAX**

PICK UP A POUND AT YOUR DEALER'S—TOMORROW

Publication advertising consistently headlines Johnson Wax's radio
couple—not to plug broadcasting but because Fibber McGee and
Molly stop page-turners and increase reader attention as high as 50%

owned themselves. Long before that they had fallen in love
with California while out there doing a number of special
broadcasts and moved to the Pacific Coast. The characters
were so well set before they switched that it mattered not
where they broadcast from, they'd be the same; Jack Louis
and Bill Connolly had established with Quinn and everyone
the *Fibber McGee and Molly* pattern.

Johnson Wax had built a program which in turn had built
its sponsor into a corporation with branches around the
world, with a factory that rated an entire section of *Fortune*
magazine, that is selling more than 50 per cent of all the wax
sold in America.

They had also built a salesman beyond compare, Harlow
Wilcox... a salesman whose air speling has endeared
him to all who dial *Fibber McGee and Molly*. Wilcox never
kids the product or the sponsor. His opening and closing
commercials are straight yet they're listened to as faithfully
as the program itself. Even in the middle, the integrated
commercial, Wilcox doesn't kid sponsor or Johnson Wax;
the laughs are at the salesman himself, not at what he's
selling. When Fibber tries to belittle what the selling has
to say, with "We know all about that..." surveys prove
that the dialers are with Wilcox not with McGee. The
commercial identification of the show is 74.8 with only 0.4
of a per cent of the listeners getting the sponsor's name in-
correct. Only *Take It or Leave It* with Phil Baker selling
Eversharp every minute, Bob Hawk, selling Camels for R.
J. Reynolds Tobacco Company, and *Lux Radio Theater*,
with the product name in the program title, have higher
sponsor recognition, the former with a 78.9, Hawk with an
81, and *Lux* with an 88.7.

**FIBBER MCGEE
and MOLLY**

HAVE YOU POLISHED
OUR CAR, MOGEE?

WELL, MOLLY - I JUST BET
DOC GAMBLE HERE I CAN
DO IT WITH MY EYES SHUT

JOHNSON'S
CARNU
WAX-POLISH

Cleans and polishes
YOUR CAR
in ONE Easy Application

Made by the makers of
JOHNSON'S WAX

Your car looks like new when you use **CARNU**

Made by the makers of Johnson's Wax

SPONSOR

ADS DURING OCTOBER "JOHNSON'S WAX PROMOTION"

Fibber McGee and Molly
say

"ALL WORK AND NO WAX MAKES HOME A DULL PLACE"

NOW... Shining beauty for your floors with less work

JOHNSON'S PASTE WAX

It takes Johnson's Paste Wax to do all these things for your home!

GIVES UNEQUALLED BEAUTY! You won't find anything anywhere that gives your floors, furniture, woodwork such bright, polished beauty, as Johnson's Paste Wax. 100 extra uses, too!

PROTECTS AGAINST WEAR! Johnson's Wax gives surfaces tougher, longer-lasting protection. Actually, it's a method of protective housekeeping that keeps your whole home new-looking and lovely far longer!

SAVES YOU WORK! Johnson's Paste Wax saves you hours of work, because dirt doesn't cling to a smooth, waxed surface.

There's nothing like **JOHNSON'S PASTE WAX**



PICK UP A POUND AT YOUR DEALER'S—TOMORROW

OCT. 17

Fibber McGee and Molly
say

THE PROOF OF THE WAXING IS IN THE WEARING

Nothing gives your floors such long-lasting beauty as

JOHNSON'S PASTE WAX

It takes Johnson's Paste Wax to do all these things for your home!

GIVES UNEQUALLED BEAUTY! You won't find anything anywhere that gives your floors, furniture, woodwork such bright, polished beauty, as Johnson's Paste Wax. 100 extra uses, too!

PROTECTS AGAINST WEAR! Johnson's Wax gives surfaces tougher, longer-lasting protection. Actually, it's a method of protective housekeeping that keeps your whole home new-looking and lovely far longer!

SAVES YOU WORK! Johnson's Paste Wax saves you hours of work, because dirt doesn't cling to a smooth, waxed surface.

There's nothing like **JOHNSON'S PASTE WAX**



PICK UP A POUND AT YOUR DEALER'S—TOMORROW

OCT. 24

Fibber McGee and Molly
say

"ALL'S WELL THAT'S WAXED WELL"

Brighter beauty—better protection NOW for your floors with

JOHNSON'S PASTE WAX

It takes Johnson's Paste Wax to do all these things for your home!

GIVES UNEQUALLED BEAUTY! You won't find anything anywhere that gives your floors, furniture, woodwork such bright, polished beauty, as Johnson's Paste Wax. 100 extra uses, too!

PROTECTS AGAINST WEAR! Johnson's Wax gives surfaces tougher, longer-lasting protection. Actually, it's a method of protective housekeeping that keeps your whole home new-looking and lovely far longer!

SAVES YOU WORK! Johnson's Paste Wax saves you hours of work, because dirt doesn't cling to a smooth, waxed surface.

There's nothing like **JOHNSON'S PASTE WAX**



PICK UP A POUND AT YOUR DEALER'S—TOMORROW

In spite of the tremendous following created by *Fibber McGee and Molly* for Johnson Wax in all its forms, and in spite of the 50 per cent of the total wax sales, there's still plenty of competition. Johnson salesmen are not order takers. Simoniz, for instance, is real competition for Johnson's Carnu—in fact waxing of cars was called simonizing long before Carnu was a real factor in car care.

Fibber McGee and Molly are more than the air program despite the fact that they've been used for personal appearances practically not at all. Johnson brass feels that advertising should advertise and that the salesmen should sell. In fact advertising manager Connolly can recall only twice that Mr. and Mrs. Jordan have tied up with sales promotion. That was some years ago in a closed circuit sales meeting and this year when they visited Racine, Wisconsin, for the 60th Anniversary of the Johnson organization's founding. But the duo are in every piece of Johnson advertising that's printed. Often, as in the case of the black-and-white October schedule, they headline the copy (above) with a typical *Fibber McGee and Molly* crack, and when Johnson Wax goes into comic strip stuff (page 16) it's the air characters who inhabit the panels. Floor and shelf displays which Johnson uses to implement the air advertising use pictures of *Fibber and Molly* practically all the time. Yet despite the all-over use of *Fibber and Molly*, the consumer seldom calls for *Fibber Wax*.

Because some broadcasters feel that *Fibber McGee and Molly* is a low-cost show now, it's well to establish the fact that it isn't—except in the cost per dollar of sales. In other words, building your own show saves money on the way up to the top and saves money even when you're there, but it

can't keep the program at its low starting cost. As the show grows in popularity the cast and writers have to be recompensed accordingly. Although the program costs less than half as much as a Bing Crosby or Bob Hope airing, it isn't the less-than-\$4,000 package that it was when it started. The last step-up has put *Fibber McGee and Molly* in the \$12,000-plus class, more than three times what it cost right after it had been on the air two years.

Johnson Wax will be spending \$900,000 for radio this year and around \$600,000 for printed advertising. In trying to impress grocers that they ought to place emphasis on their wax merchandising, Johnson points out that twice as many consumer dollars are spent for wax as, for example, cleansers, with the dealer profit margin on wax far greater than on cleansers. Johnson's yearly statement also indicates that there's a greater manufacturing profit margin per dollar on wax than there is on cleansers—about 35 per cent more if B. T. Babbitt (leader in the cleanser field) figures are used for comparison. It's therefore interesting to point out that Johnson will be spending some \$300,000 less in advertising in 1947 than Bab-O will (see November SPONSOR).

Fibber and Molly's broadcasts haven't sold only Johnson Wax, as a matter of record they've sold everybody's wax. The wax industry itself has tripled in the last six years and while Johnson sells almost five times as much wax as the next highest selling brand, that brand is selling more, in dollar volume, than it did six years ago. Like many other firms that are leaders in their industries Johnson Wax has helped carry its brothers' burden. Ninety-one out of every 100 families use wax in their homes today. That's a great accomplishment. Less than 10 years ago the figure was half



Functional Johnson Wax administration building which broadcasting helped to build is as dramatic as Fibber McGee and Molly are amusing

of this. The fine selling job has also created a new problem since the only way that the wax business can grow now is through increased and diversified use, not through new customers. Johnson realizes this and is putting a sizable slice of its net income back into research. From this research department came Drax (an unappealing trade name if there ever was one), water repellent with which more and more fabrics are being coated. Plans are in the works to market Drax via *Fibber* to the public but full production is tied up by fabric processors for the next six months. From new products will come change of copy for *Fibber McGee and Molly's* Wilcox to sell. The wax industry expects that.

And while the program formula seems casual, it isn't. Actually it's blueprinted second by second, line by line. No other situation comedy would have dared to drop a quartet like the Kings Men singing songs for no good reason right in the middle of sequences. It's unorthodox program building but it's *Fibber McGee and Molly*. Don Quinn, who has built the entire 79 Wistful Vista menage, bases all his plot sequences on the collar button formula—"man has collar button, man loses collar button, woman finds collar button, man gets collar button and the 'I told you so'." That's a twist on the Hollywood boy-meets-girl formula and it works. Practically any *Fibber McGee* airing can be reduced to this 1, 2, 3, and 4. It is the exception that proves

the rule (see *Ten Commandments for Comedy*, page 29) that situation and gag comedy can't be mixed successfully.

It's moved a long way from the tall-story teller that Jim Jordan was in *Smackout*. *Fibber* doesn't spin tall tales although losing that collar button does get him more involved than his tall tales did . . . and it always takes Molly to get him out of the collar-buttonless condition he finds himself in just before the final commercial.

The Johnson air success story reverses most others. When an advertising manager or agency man says that he's too busy to spend the time to build a program and watch over it, it's remarkable that he doesn't trip over Mayor La Trivia.*

One factor must not be discounted in weighing the Johnson air success. Jack Louis and H. F. Johnson are not Johnny-Come-Latelies. They think of tomorrow as part of today. The agency staff members are not pressure operators. The Johnson executives have been with their organization most of their business lives; Bill Connolly is in the 20 year club as are the salesman and most of the other executives. It helps long-term thinking not to have a swordpoised overhead.

Building a show, *Fibber McGee and Molly*, built a business. S. C. Johnson, and an industry. WAX . . . and there have never been any "ready-made" shows like *F. M. & M.*

* A Don Quinn-*Fibber McGee and Molly* character who really stops at nothing trivial.

It AIN'T NECESSARILY SO ... what they say about COMMERCIALS

by MATTHEW N. CHAPPELL, Ph.D.

MR. WILLIAM PALEY, in his Chicago speech (before the NAB), focussed attention on what he asserts is the rising tide of public aversion to radio commercials, and asked the industry to take steps to change the condition.

He pointed out that when a commercial arouses antagonism it is directed against "radio," not against the sponsor. This could lead some advertisers to the conclusion that maintaining satisfactory public and governmental attitudes toward broadcasting is the broadcaster's problem. But American broadcasting is an organization of three interdependent parts: public, advertisers, and broadcasters. This organization operates against a background (but not very far back) of government.

In any organization a threat to, or sickness in, one of the interdependent parts is a threat to the effectiveness and existence of the whole. The bell tolls not for the broadcaster, but for the organization: public, advertiser, broadcaster. The sponsor's interest in improving the situation must inevitably be quite as great as that of the broadcaster. The solution of the problem will probably require both to sacrifice certain rights

and advantages that they have exercised in the past.

In approaching the problem of building better public acceptance of commercials, the industry must first recognize its own abysmal ignorance. Here are a few of the things we do not know:

1. What parts of the public have become disturbed over commercials?
2. What part does the number of commercials play?
3. How do spot commercials affect the situation?
4. What percentage of commercials is judged by listeners to be disgusting or in bad taste?
5. How does length of commercials influence antagonism?
6. Are any of the above important causes of whatever aversion to commercials exists?
7. Is the public aversion to commercials increasing, decreasing, or remaining at about a constant level?

To cap our ignorance of the causes of listeners' antagonism, it is necessary to ask only one other question:

With what validity can people report the causes of their emotions?

Anyone who has worked with mass

resentments knows the answer to this one. Causes of emotions and the forms in which they are manifested are separate and distinct.

So in the reports of listeners we must go beyond the charges which manifest their emotions. When they say there are "too many commercials," this does not necessarily mean that number is actually the source of difficulty. Under some conditions, one a day may be too many. The words "disgusting" and "bad taste" inflate the ego. Through them one asserts that he is of that high caste which is capable of deciding what is and what is not "good taste."

Possibly all the conditions which are reported by listeners to be the causes of their emotion may contribute in some part to its development; but it would be well to look elsewhere for the basic causes to examine the structure of commercial broadcasting in the light of human tendencies to become emotional.

The fundamental cause of anger, observable in a new-born baby, is interference with activity in progress. If you prevent the baby from moving its arm or leg by holding it, he explodes into a display of wrath. Call it frustration or

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LISTENING PATTERNS (RATINGS) OF 3 POPULAR RADIO PROGRAMS AT 5-MINUTE INTERVALS DURING BROADCAST

BOB HOPE

	5mi	10mi	15mi	20mi	25mi	30mi
40	36.6 †	38.8	34.3 †	37.4	37.4	37.7 †
30						
20						
10						

ONE MAN'S FAMILY*

	5mi	10mi	15mi	20mi	25mi	30mi
40						
30	22.3 †					
20		18.5	18.1	16.2	18.6	12.2 †
10						

CAVALCADE OF AMERICA

	5mi	10mi	15mi	20mi	25mi	30mi
40						
30						
20		12.7	12.3	13.1	10.9	11.0 †
10	8.0 †					

†Indicates commercial announcement

*When program followed Edgar Bergen.

REACHING the great "MIDDLE MASSES"

**Talent exceeds time cost but
Sari 'n Elmer stands acid test
- - it sells Deerwood Coffee**

BUCKSHOT just won't do the job. To sell the "middle masses," a program must be aimed directly at them and must sell a single product.

Although participation in home economics airings are consistently successful, they are the buckshot type of programing, spraying their advertising attack over a broad expanse. It's true that hundreds of these shows sell millions of dollars worth of products each year. It's the belief of most merchandisers nevertheless that participating announcements do only an immediate selling job without creating brand name acceptance. This attitude is, to say the least, debatable and with a drop of the hat Mother Parker (Food Fare, WEEI, Boston), Martha Dean (WOR, New York), Ann Sterling (KOMO, Seattle, Wash.), will argue the point. And they're just three of the hundreds of "girls" who conduct food and home participating sessions wherever radio is heard and who do a top-drawer job of selling.

There is, however another kind of air selling that can't be ignored—the kind of selling that leaves a pleasant, lasting home aroma—not for the program alone but for the product that sponsors it as well. In a national way it's the feeling that is occasioned towards Johnson Wax when *Fibber*

McGee and Molly is mentioned, or toward DuPont when *Cavalcade of America* is talked about. It's not assailable in immediate sales alone and it produces sales frequently years after a campaign is ended. It's like the continuous good-will produced by the floral-arrangement book and film built for Coca-Cola. Four years after the last advertisement on the booklet was published the Coca-Cola organization receives over 100,000 requests for the booklet per year.

It's this feeling that can sell an entire line of products although the commercials mention only one. Normally this building of a program-product identification takes time. Nevertheless it has been known to have been achieved in 13 weeks when the thinking and the follow-through behind the program have been adult. An "over-night" job, but hardly typical, was accomplished by the Bluffton Grocery Company of Bluffton, Indiana, with a program called *Sari 'n Elmer*. Bluffton had been using *The W'O'W'O Home Forum* (Fort Wayne) for a number of years and had obtained "considerable results from participation, but only in relation to the money expended." It wanted to spend more money to do a bigger and better job. Its problem was manifold. 1. It

wanted to sell the great "middle masses."

2. It wanted direct results, results that would be apparent to the retailers to whom Bluffton sold. 3. It wanted a show that would compete with big network programs and shows that were being produced and transcribed locally with a sizeable budget. 4. It wanted a show that would produce sales for its private brand, Deerwood, and at the same time not force the selling down listeners' throats.

Since integrated commercials of necessity had to be part of the selling that Bluffton wanted, it was practically impossible to find a daily transcribed show that met their needs. They auditioned news programs and news digests and although there was plenty of feeling in the Bluffton organization in favor of the news digest, which included entertainment as well as news, it was discarded from the available ideas because it was felt that "it would not enjoy continuity and therefore would not build up a loyal listening audience that would stick from day to day throughout the week and years."

That left Bluffton nothing to do but produce their own program. They talked to a pair of characters who were working around WOWO but not together. Shirlev

Wayne was playing in a number of shows and knew how to reach the "middle masses" since she had done it in the theater for years with Olsen and Johnson (*Hellzapoppin*). She had a script (everyone in radio has one in his or her trunk) written around a rural general store but so corny that not even the most rural of Bluffton grocer customers could think the store was patterned after his. It took a little convincing of Bluffton merchandisers that the show wouldn't jump up and hit Bluffton products in the face rather than sell 'em, but in the end they were sold because the store was so old-fashioned and so far back in the dark general-store ages that it just couldn't be construed to be anything but what Bluffton's merchandising manager calls "mythical."

The other character at the station was Skeets Cross, comedian and ex-script writer for *WOWO's Hoosier Hop*. Skeets and Shirley worked up an audition script and called it *Sari 'n Elmer*. That was only the beginning. They had to do the program for not only Bluffton "brass" but for the entire Bluffton sales organization, and after they had sold both the boots and the brass, the script was sent to NBC in Chicago for checking. Bluffton knew what they liked but they weren't taking any chances, without a "big-time" okay. NBC's midwestern division liked the program . . . and so it was scheduled for 12:15 p.m. Monday through Friday on Westinghouse's *WOWO*.

Bluffton didn't expect the program to take Fort Wayne and its sales area by storm all by itself. Newspaper advertising on the program was scheduled (below) and spot announcements were placed on *WOWO* both on the *Home Forum* program, on which Bluffton was discontinuing its participation, and scattered throughout the program day. Window streamers and store cards were sent to retailer customers to sell the program.

(Please turn to page 45)



Window display that ties in all Deerwood products to coffee. (Below) Typical advertisements



Sponsor fan mail:

... most of it goes unanswered

TWO-THIRDS of the program mail of radio's biggest buyer of airtime is tied into big bundles and warehoused, unanswered, to gather dust for five years. Yes, Procter and Gamble is currently satisfied to answer just one out of every three letters that come to its 29 programs. The only listeners who rate answers are the gimme gang. If dialer-writers don't want something, their letters are simply put through a routine of scanning and tabulation, then stored away.

This is the sponsor who lays \$15,000,000 on dotted lines annually to bring his sales message to radio audiences!

P. & G. spends thousands each year

in doing a public relations job. Yet P. & G. has been content for the last five years to ride the crest of war-born high product demand, and wide turnover in listener and consumer groups. The big soap firm can show a rising sales curve and steady listening indices to disprove any charge of mishandling letters and losing listener interest. Nevertheless P. & G. officials are partially nullifying their public relations efforts by allowing listener frustrations to pile up in the unanswered two-thirds of the program mail. With the nation once more in a competitive free economy, P. & G. and other sponsors with a *laissez faire* attitude toward audience mail may well be riding

for a listener fall when the backlog of annoyed-audience reaction piles up.

Many advertisers who do answer mail feel their job is done when the mail is acknowledged by postcard or impersonal form letter. Smart-minded ad agency executives insist that this is only part of the job. It is the exception rather than the rule for an advertiser to handle his audience mail to his own best advantage.

Usually, the job falls to untrained typists and receptionists who have to decide whether the mail contains publicity, copy, radio, or promotional ideas, and whether or not a letter deserves an answer. The same advertisers, when

(Please turn to page 49)

MORE COVERAGE PER WATT

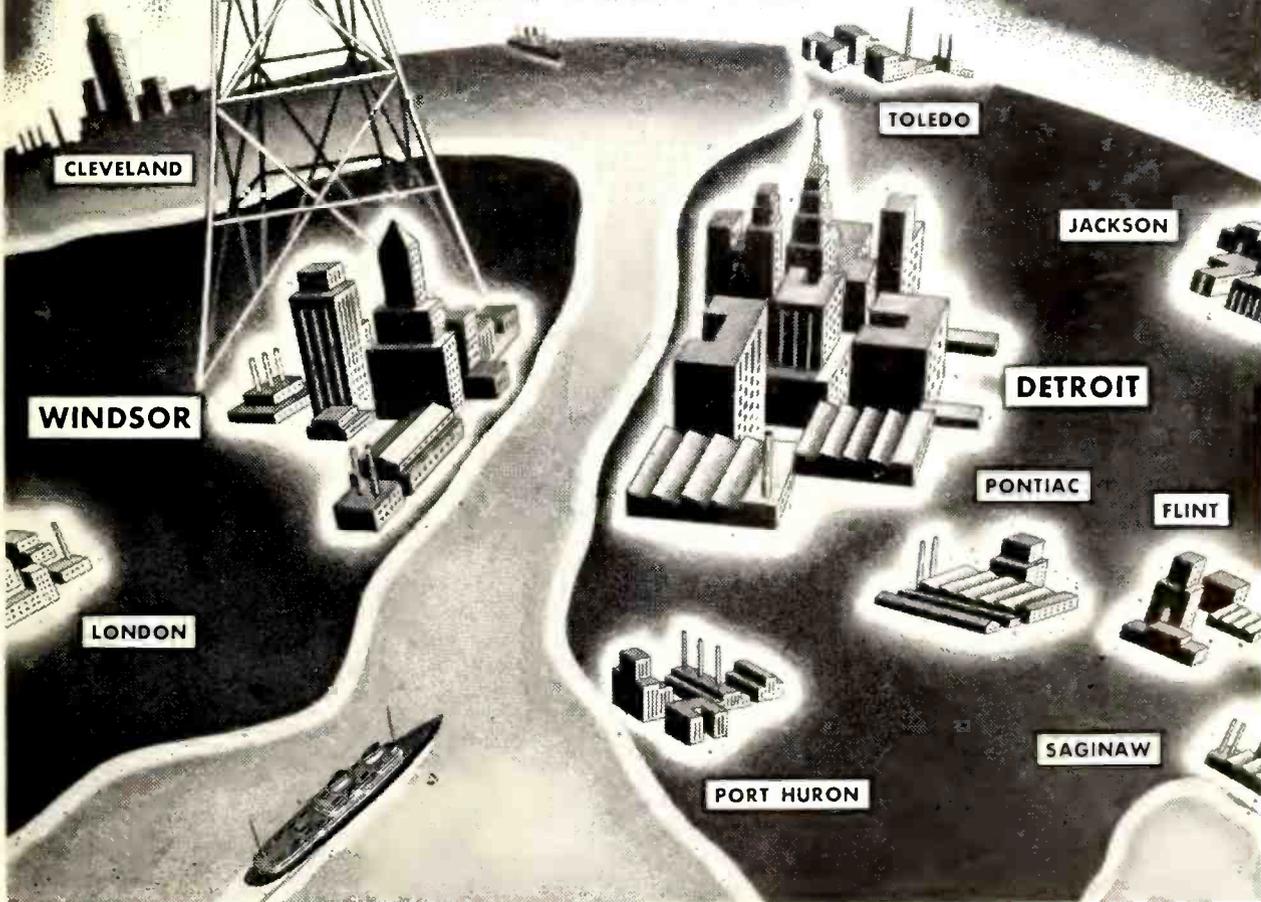
MORE WATTS PER DOLLAR

Naturally, our 800 kc. wave-length offers advantages not duplicated on the dial. But, here's a plus advantage never to be overlooked,—the geographical location of our transmitter. Look at the map. Engineers all agree that water conducts radio waves farther without power loss. On, and bounded by Lake Erie, Lake Huron and the Detroit river, CKLW beams its 5000 watt clear channel signal via the water route to a 10 million population area with a radio-homes and buying power percentage second to none in America. Power, 5000 watts, day and night,—plus our middle-of-the-dial frequency—800 kc,—coupled with the lowest rate of any major station in this market, has made and continues to prove CKLW the Detroit Area's number one buy.

MUTUAL BROADCASTING SYSTEM
Adam J. Young, Jr., Inc.,
National Representative
Canadian Rep., M. M. Stovin, Toronto
J. E. Campeau, Managing Director

CKLW

5,000 WATTS at 800 kc.



CRIME PAYS.



**Blue Coal
Balm Barr
Carey Salt**

**—and
plenty of
others
too**

A laugh sinister . . .

A corny slogan . . .

That was *The Shadow*, when Street and Smith, publishers of pulp fiction, bought air time on CBS to sell their *Detective Story* magazine in 1931.

The Shadow was just an mc dreamed up to give an extra touch of showmanship to a whodunit half hour. In no time flat "The Shadow knows . . ." was on the lips of listeners and before the year was out the formula had become part of the *Blue Coal Mystery Hour* on CBS. As much as anything else it was the superlative acting of Frank Readick, who doubled as The Shadow and the leading character in the mystery play itself, that made dialers tune in the regular Sunday afternoon airing. They put a mask on him, dressed him in a long black hooded cape, and brought him up the service

SPONSOR



FRANK READICK



JAMES LA CURTO



BILL JOHNSTONE

elevators at Columbia to give him mysti-
glamour. Nobody "knew" who The
Shadow was, and that mumbo-jumbo was
continued for a long, long time.

The D. L. and W. Coal Company, a
subsidiary of the Glen Alden Coal Com-
pany, tried out *The Shadow* to sell Blue
Coal and then dropped him for a while.
They played around with *Peggy's Doctor*,
a daytime serial (MWF) on NBC, only
to have it attain a less than 1 (CAB)
rating. They tried *Little Italy*, another
daytime serial, on CBS and sold no
coal with it, and didn't do much better
with Jack and Loretta Clemons on NBC
in the morning. Even Phil Spitalny,
before his all-girl *Hour of Charm* days,
failed to reach Blue Coal prospects. It
wasn't until they brought back *The
Shadow*, by this time grown from the
laugh and the slogan into a super-crook,
that real radio success came to the first
trade-marked coal in history.

The Shadow had by now (1934) a maga-
zine of its own, rushed out by Street and
Smith because another publisher had the
same idea. Until S. & S. had published
a magazine by that title anyone could
have lifted the name for his own publica-
tion. Another actor, Jimmy La Curto,

had stepped into Readick's shoes. The
laugh and slogan were growing up.

The partial network idea Blue Coal
was buying only New England and a
number of eastern seaboard stations—
became distasteful to CBS and the pro-
gram moved to Mutual at the same time
on Sunday afternoons. It was still on
the air only for the fall and winter months
and Ruthrauff and Ryan, who have been
the advertising agency handling the
D. L. & W. account since before the coal-
with-the-blue-color idea was born, sold
The Shadow for the summer of 1938 to
B. F. Goodrich, with Orson Welles as
The Shadow at \$75 a week, for which
Orson signed a photograph of himself
"gratefully yours." Goodrich didn't
do so well with Awesome Orson and *The
Shadow* returned to seasonal operation.
Blue Coal continued its sponsorship and
began its phenomenal growth in the coal
field, a field that has shrunk at almost the
same pace that Blue Coal has grown.
The Shadow of course only delivered the
audience, and only with one or two cam-
paigns has there been any association
between program and commercial copy.
One of these, however, was outstandingly
successful—the "Don't Take Chances"



STEVEN COURTLEIGH

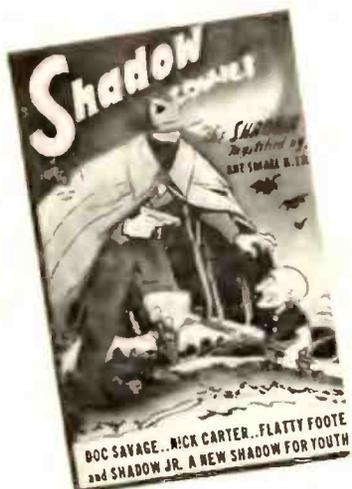
BRET MORRISON



JOHN ARCHER



ORSON WELLES



campaign which logically tied into any mystery show and especially a crime thriller. The second tie-in between program and commercial appeal, in printed media as well as on the air, was the "know the coal you buy" slogan. That was a natural tie-in with "The Shadow knows . . ."

Concurrently with Blue Coal's sponsorship of *The Shadow*, D. L. & W. developed another fictional character who also has become very real on the air and in print. John Barclay, home heating authority, delivered his first closing commercial in 1935 and has been handling the closing commercial all through these 11 years. He established a new tradition in the coal business, a tradition of service. He told listeners, for example, how to get more heat per ton of coal out of their furnaces. When a Blue Coal dealer sends a heating authority into the home to check equipment, he's a "John Barclay-trained heating expert."

Barclay also has grown with the program. He was pictured in early advertising as a tired-looking "expert." This year he has had a glamorizing—he's a smart-looking, hard-hitting modern engineer and his voice has been given the same going-over that his pictures have.

While the John Barclay "service type" of advertising is the regular closing commercial on *The Shadow*, opening sells the idea of trade-marked coal and the middle commercial is devoted to product sales. During the war the middle commercial sold conservation and at times made deep bows to the men who mine the coal. Especially was this true when the hard coal miners stayed on the job while the soft coal men walked.

During the years that D. L. & W. have sponsored *The Shadow*, he has dropped his cloak of invisibility and Superman abilities. He has also ceased to be the supercrook and is now, at least impliedly, a strong arm on the side of the law.

"Crime doesn't pay" and an entourage of assistants plus the girl friend, Margot, have been added to the story line. The character who climbed walls and ate bullets as he fought both criminals and the law has been replaced with sort of a mass-appeal Thin Man.

Down through the years as long as Mutual programs have been rated, the cloaked crook turned crime fighter has gathered ratings that would make many



D. L. & W. tried tear-jerker, "Peggy's Doctor,"

a nighttime-show sponsor purr. From 1940 on the Hoopers run like this:

Year	Months	Rating
1940	January-February	11.2
1941	January-February	14.7
1942	January-February	14.1
1943	January-February	16.5
1944	January-February	13.9
1945	January-February	13.1

In 1945 other sponsors, eyeing the job *The Shadow* was doing for Blue Coal,

Plenty of "Shadow" promotion is used every year. There's window poster (top left), the advertisements in "Shadow Comics" (second from top), a new Shadow-Blue Coal blotter (third down). D. L. & W. has even patented a pencil and memo pad giveaway (bottom)

'blue coal' Radio Show !!!

FEATURING AN ALL-STAR CAST

★ ★ ★

The cast selected for this big 'blue coal' daytime show is one of the finest ever on the air. It includes these famous dramatic stars:

James Meighan who plays the part of young Dr. John McKeever, the hero. Jimmy is in a class with his famous uncle, Thomas Meighan. He played the part of Dr. Russo in "Little Italy" and leading parts in "Just Plain Bill" and other radio hits.

Rosalind Green plays Peggy Dale, the heroine. Famous as "Mary Lou" on the "Maxwell House Showboat" Miss Green has been featured with Eddie Cantor and on many other outstanding programs on the air.

Allan Joslyn plays Vance Harris, the villain. Mr. Joslyn is without equal in playing this type of character. He may be heard on "The Showboat", "True Story" Hour and the "Beatrice Latticia Program".

Walter Sauterling takes the part of Andrew Dale, Peggy's father. He has been on many outstanding programs including "True Story", "March of Time", "Colgate House Party" and "The Shadow".

The cast also includes such famous radio players as Walter Sauterling, who plays Old Man Harris, Robert Strauss as old Dr. Temple, Betty Gault as Carole Jamison and Elizabeth Day as Lou Dale.

"PEGGY'S DOCTOR"

The action of this absorbing love story begins when Dr. John McKeever, a handsome but mysterious young Northerner visits the practice of old Dr. Temple in a small Kentucky town. Here he meets and falls in love with the beautiful Peggy Dale, eldest daughter of the social but penniless Andrew Dale, breeder of race horses. At present Mr. Dale's favorite is "Victory," a colt he is sure will some day win the race of Derby and replenish the family coffers.

Mr. Dale's pledging of "Victory" to Old Man Harris, the county money lender, as security for a loan—the desire of Harris' misbegotten young son, Vance, to marry Peggy—and Peggy's desire to aid her family even at the sacrifice of her own happiness—all lead to dramatic, intensely interesting complications that will win and hold millions of radio listeners. Appearing strongly to women, this beautiful 'blue coal' program will exert a strong influence on the selection of fuel for the homes of your community.



... IF THEY EVER FIND OUT

OVER N. B. C. RED NETWORK EVERY MONDAY, WEDNESDAY AND FRIDAY AT 1:15 P. M.

The Sweetest Story Ever Told

OVER N. B. C. RED NETWORK EVERY MONDAY, WEDNESDAY AND FRIDAY AT 1:15 P. M.

- The following local time tables will be found over the 150 top stations of the National Broadcasting Company, Red Network:
- | | | | |
|------|------------|------|--------------|
| WFAE | New York | WTAG | Worcester |
| WJLH | Boston | WFI | Philadelphia |
| WTLN | Hartford | WBR | Baltimore |
| WJAR | Providence | WGY | Schenectady |
| | WBIN | | Buffalo |



... and that the tears wet Blue Coal without selling, despite fact that stars Rosalind Green, James Meighan, and Allan Joslyn were featured

moved in and bought sections of the nation which were open for sponsorship. Their ratings show up like this:

Sponsor	Year	Months	Rating
Acme	1945	February	6.9
Carey	1946	January-February	9.6
Blue Coal	1946	January-February	10.3
Grove	1946	January-February	9.2

while as 1946 ended they were:

Sponsor	Year	Month	Rating
Barr	1946	December	9.7
Carey	1946	December	8.1
Blue Coal	1946	December	12.6

The Shadow's story isn't alone the story of Street and Smith and the D. L. & W. Coal Company. It's the story of in-

numerable local sponsors who have, from time to time, bought the show on e.t.'s.

Back before actors or writers received anything extra if a show was recorded at the same time as it was being broadcast, Street & Smith had the program transcribed. These, along with other e.t.'s tied up with S. & S. magazines, *Dr. Savage and Love Story*, were distributed to stations without charge. In 1938 Charles Michelson of Michelson and Sternberg, exporters, bought 26 weeks of the records for Australia and the publishing firm came to the conclusion that maybe

the disks could be sold—and Michelson snagged himself a contract. He was to represent Street and Smith in the sale of all air rights to *The Shadow* except the Blue Coal territory.

Some of the stations who bought the e. t.'s at that time are still broadcasting the program. Among them are KTAR (Phoenix, Arizona) for Thomas Brothers, auto supplies; KTSM (El Paso, Texas) for Union Furniture; and WDNC (Durham, North Carolina) for West Durham Lumber Company.

Besides the transcribed version of the

program it was opened for sale on Mutual stations, and the first to sponsor *The Shadow* live on the network outside of the East was Pet Milk on K11J (Don Lee in Los Angeles). Then some sponsors bought the show regionally. There was a candy company that had it for a while in the Northwest; Penn Furniture bought it in Altoona, Johnstown, and Lewiston, parts of Pennsylvania that were soft-coal-minded and therefore were not part of Blue Coal's market. Grove Laboratories bought *The Shadow* in eight markets for its Cold Tablets in 1939 and this convinced it that it should buy all it could of the program. Grove did its best regional job with *The Shadow* in 1945-46 but had to drop the program due to problems within the Grove organization. When the problems had cleared, *The Shadow* had a new regional sponsor and Grove turned to other fields (mostly spot broadcasting).

Before Grove Laboratories bought *The Shadow* Acme White Lead and Color Works bought a 50-station section of the Mutual network to reintroduce its Linex, a combination varnish-polish product which hadn't been ready when it was originally marketed and had flopped on its first presentation. Linex was nationally distributed and although *The Shadow*

did a good job for Acme it wasn't available on a national basis. So Acme shifted to *Nick Carter* (another Street and Smith-inspired program) which didn't do as well for it. *Nick Carter* is sponsored by Old Dutch Cleanser now.

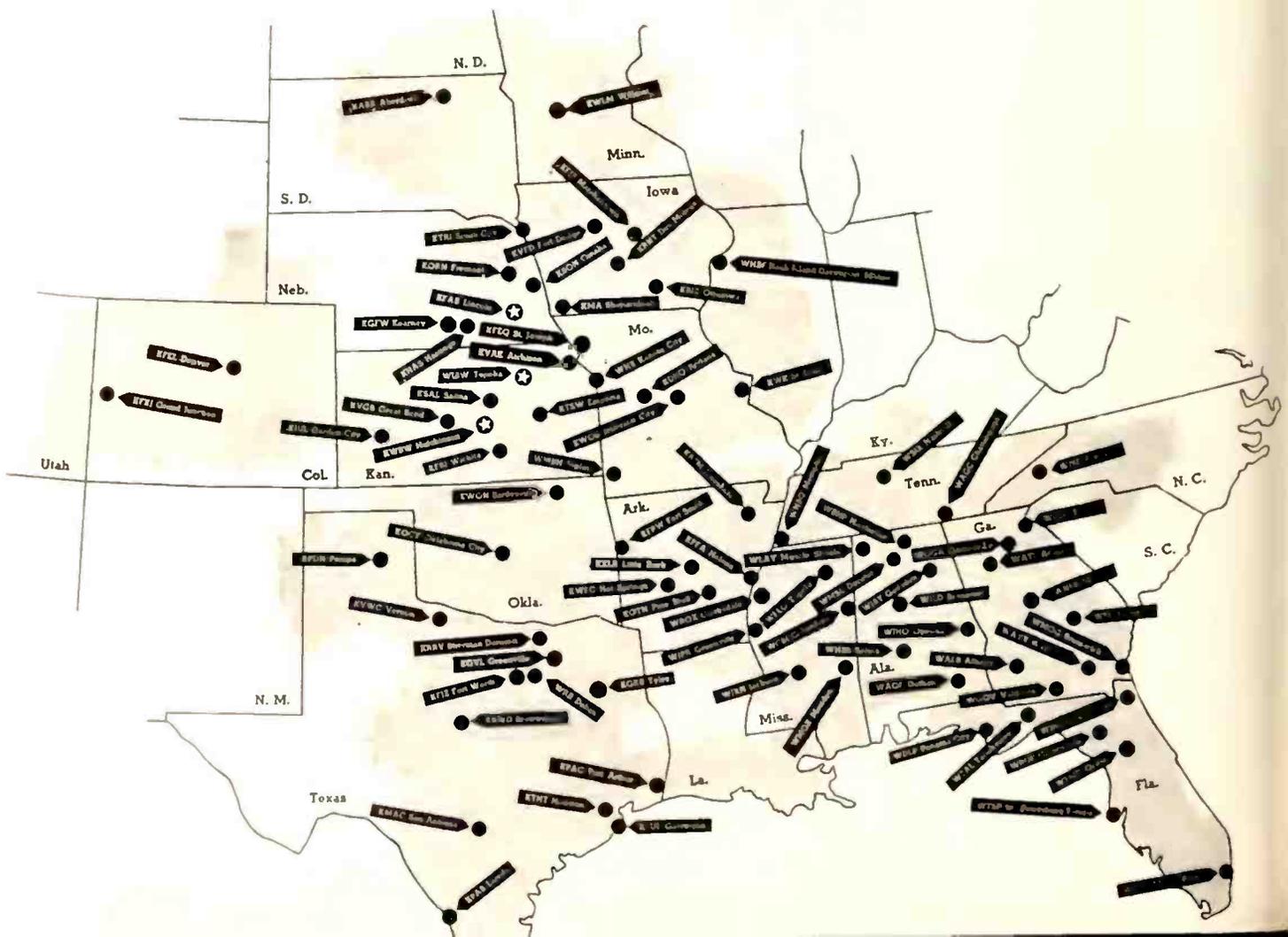
When Acme bowed out, Carey Salt bowed in. In the meantime Balm Barr had taken the Grove Laboratories stations; and the fall 1946 line-up is Blue Coal, Balm Barr, and Carey Salt. Carey, the midwest subsidiary of International Salt Company, has been worried every so often about the "blood and thunder" of *The Shadow*, the executives being religious folk as are most of the residents of Hutchinson, Kansas. Three letters came in recently (just three) lamenting the effect of the program on the younger generation but before the Carey brass had many seconds in which to worry, Street and Smith promoted a letter from New York Police Commissioner Wallender for the program commending its "crime doesn't pay" aspect and everyone breathed more easily in Hutchinson, Kansas. The Carey Salt commercial recently reminded all and sundry in the Middle West not to forget their financial pledges to the "Church Canvass." That too made Kansas happy.

Despite any distaste for the crime element in *The Shadow*, Carey Salt doesn't hesitate to merchandise the program to the hilt. They've just completed a "best letter" contest which awarded a \$100 men's and women's wrist watch weekly and have started a "Farm book" offer. Each of the 75 Carey salesmen carries a merchandising portfolio, patterned after the Blue Coal merchandising screen-like presentation. This folder is "sold" to every jobber salesman in the 22 states reached by *The Shadow* for Carey (map below). The "Shadow" ring, the G-Man fingerprint set, and the spatula-paring knife, which have been part of Carey-*Shadow* merchandising plans, are shelved for the time being. Material shortages and the heavily oversold condition of Carey's Hutchinson and Winnfield salt refineries are the dual reason for this.

Carey business has increased fourfold in the last few years. *The Shadow* does the job for them because it reaches the entire family. That includes the farmer and Carey Salt is sold for farm uses practically as much as it's sold for table use in the Middle West. It includes ma and that's good for table salt business. Of course junior and sister are bonus

(Please turn to page 50)

The Carey Salt-Shadow network covers midwest and southern agricultural markets where Carey sells table salt and others used on the farm



Only AVERAGE PROGRAMS PROFIT from Rebroadcasts

REPEAT broadcasts,* long a fetish with sponsors, who feel they deliver bigger audiences, actually do deliver more listeners if the program is "average." If the program is a top-ranking commercial or falls within the lowest one-third in rating, repeat broadcasts mean less than nothing . . . in size of audience.

Actually, top programs without repeat airings rank 13.4 per cent higher than programs which spend money for late transmissions on the Pacific Coast. Typical of the programs without repeats is *Kraft Music Hall* which had a 14.3 November 30 Hooperating. Just as typical of the programs with repeats is *Blondie* which had a 13.7 during the same rating period. Top programs (top third) ranged from 29.4 to 11.4.

The "average" show, ranging in rating from 11.1 to 7.8, requires a repeat for the West Coast. SPONSOR'S check-up revealed that during the period covered the middle group of repeated shows ran 63.2 per cent higher than the programs that tried to reach their maximum audience with one coast-to-coast airing. *Crime Doctor*, heard in the East at 8:30 p. m. est and in the West at 8 p. m. pst, rates 10.6, while *Saturday Night Serenade*, which is heard sans a repeat, rates an 8.2.

In the lowest one-third, the shows that do not repeat for the West run 10.6 per cent higher than the segments that

do, thus duplicating the performance of the shows in the top third. There is an indication in this that listeners who want specific shows will listen at any time. The lowest third apparently is composed for the most part of shows that appeal to specific audiences, audiences that will listen—regardless. Typical of these programs is *Policewoman* with its 6.1. Typical of the programs that repeat, but which theoretically wouldn't lose anything if they didn't, is *Twenty Questions*, with a 4.7.

The "repeat or not repeat" question cannot be determined on one survey. However, the amazingly higher ratings of the shows in the average group that rebroadcast for the Pacific Coast is proof positive that repeats are justified for these programs. The fact that the shows that go coast-to-coast with one miking in the top and bottom groups do better than the shows that repeat also means something—that repeat performances aimed to

hit both coasts at prime listening hours are expensive luxuries for them.

This fact is made even more apparent in the case of the Walter Winchell and Jack Benny airings, which not only do a repeat for the West Coast but also are heard on the Pacific with the first broadcast. In the November 30 report from which the current "repeat study" was made, Winchell without the second broadcast rated 21.8 and with the dual airing he hit just 22.7. That means that the second airing added only 0.9 to his listening index . . . and there's no proof that he wouldn't have had that 0.9 on his first broadcast if listeners knew that the only time they could hear him was at that hour . . . certainly he'd have had some of it.

In the case of Jack Benny, the program gained 2.2 points from its dual presentation, being upped from 25.7 to 27.9.

(Please turn to page 37)

The Ten Commandments for Comedy

by Ernest Walker

Audience Response Analyst

1. Thou shalt not wait until quality and quantity weaknesses develop into habits.
(A radio program does not fail in one broadcast. Its death is heralded long before its rating reaches zero.)
2. Thou shalt not mix characterization, situation, and gags in undue proportion.
(The successful program producer predetermines the extent to which each of these three ingredients shall be used.)
3. Thou shalt not expect funny lines to be written.
(Lines only become funny when they are delivered by an actor whose characterization has been so set that for him to deliver them makes them funny.)
4. Thou shalt not rush new characters into a program and expect belly laughs.
(Ample time must be allowed in each program to establish in the listener's mind the characters who weren't there before.)
5. Thou shalt not expect situation comedy without suspense.
(If suspense is strong then the gag requirement is low (two to three laughs a minute). If a situation is weak (no suspense) then it's gag comedy and from three to five laughs a minute are required.)
6. Thou shalt not permit situation laughs to fall below 60—70* per cent of maximum volume.
7. Thou shalt not permit gag comedians to sell their material at less than 70—80* per cent of maximum response.
8. Thou shalt not permit more than 12 seconds to lapse between gags, nor more than 22 seconds between situation laughs.
9. Thou shalt not tread the dangerous ground of mixing situation and gag comedy.
(Situation building requires time and when gags are scattered in a situation, thus delaying suspense build-up, both situation and gags are frequently lost.)
10. Thou shalt not forget to keep a running check on the quantity of comedy in a program, the quality of the comedy, the performers' comedy ability, and the comedy timing.
(No one thing constitutes the success in broadcasting. Especially is this true in comedy.)

*100 per cent is the maximum volume that can be recorded on the Walker or any other sound meter.

*A "repeat broadcast" is a rebroadcast, for West Coast audiences, of a program heard earlier in the East and Middle West.

Monthly Tabulation of Advertising by Categories

JANUARY: AUTOMOTIVE

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
American Oil Co., Baltimore	Joseph Katz, Baltimore	Amoco Gasoline, Oil	Professor Quiz (ABC), Thur 7:30-8 pm, 86 stations	—
Atlantic Refining Co., Philadelphia	N. W. Ayer, New York	Atlantic Gasoline, Oil	College football (in season), 90 sta- tions in east, south, midwest Football telecasts (in season), WPTZ, Philadelphia Basketball telecasts, WS nights, WPTZ	Local sports, one Miami station
Champion Spark Plug Co., Toledo	MacManus, John and Adams, Detroit	Champion Spark Plugs	Champion Roll Call (ABC), Fri 9:55- 10 pm	—
Chrysler Corp. (De Soto Div.), Detroit	BBD&O, New York	De Soto cars	—	National spot campaign, 15 sec e.t.'s
Cities Service Co., New York	Foote, Cone and Belding, New York	Cities Service Gasoline and Oil	Highways in Melody (NBC), Fri 8:30- 9 pm, 72 stations	—
Continental Oil Co., Ponca City, Okla.	Geyer, Cornell and Newell, New York	Conoco Gasoline, Oil	—	Newscasts, 2 stations
Electric Auto-Lite Co., Toledo	Ruthrauff and Ryan, New York	Auto-Lite batteries, spark plugs	Dick Haymes Show (CBS), Thurs 9- 9:30 pm	—
Firestone Tire and Rubber Co., Akron	Sweeney and James, Cleveland	Firestone Tires	Voice of Firestone (NBC), Mon 8:30- 9 pm Voice of Firestone Televues, WNBT, Mon 8:15-8:30 pm	Live spots and local programs, 164 stations
Ford Motor Co., Dearborn, Mich.	J. Walter Thompson, New York	Ford cars	Ford Presents Dinah Shore (CBS), Wed 9:30-10 pm Madison Square Garden Events, WCBS-TV, weekly	—
General Motors Corp., Detroit	Kudner, New York	Autos	Henry J. Taylor (MBS) and 11 inde- pendent stations, MF 7:30-7:45 pm	—
General Motors Corp. (Chevrolet Motor Div.), Detroit	New York Campbell-Ewald,	Chevrolet cars	Feature Films, WABD, Sun 8-9 pm	—
General Petroleum Corp. of Calif., Los Angeles	Smith and Drum, Los Angeles	Mobilgas, oil	Mobil Touchdown Tips (NBC), Mon 6-6:30 pm pst, 7 Pacific stations	—
Gulf Oil Corp., Pittsburgh	Young and Rubicam, New York	Gulf Gasoline, Oil	We the People (CBS), Sun 10:30-11 pm CBS Television News, WCBS-TV, Thurs 8:15-8:30 pm	Spots, one station
Hastings Mfg. Co., Hastings, Mich.	Keeling, Indianapolis	Casite, Hastings Piston Rings	I Deal in Crime (ABC), Sat 8:30-9 pm Michael Shayne (MBS), Tues 8-8:30 pm, and Don Lee Network, Wed 7- 7:30 pm pst	—
International Har- vester Co., Chicago	McCann-Erickson, New York	International Harvesters, tractors, farm trucks	Harvest of Stars (NBC), Sun 2:30-3 pm	—
Pennzoil Co., Oil City, Pa.	Fuller, Smith and Ross, Cleveland	Pennzoil Gasoline and Oil	Half-hour e.t. programs, 17 stations in 3 eastern states	—

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
Phillips Petroleum Co., Bartlesville, Okla.	Lambert and Feasley, New York	Phillips "66" Gasoline and Oil	—	Local newscasts, spots, 24 midwest stations
Pure Oil Co., Chicago	Leo Burnett, Chicago	Pure-Pep Gasoline, Tiolene Oil	Kaltenborn Edits the News (NBC), MTWTF 7:45-8 pm est, 34 stations	Spots, one station
Richfield Oil Corp., Los Angeles	Hixson-O'Donnell, Los Angeles	Richfield Gasoline, Oil	Richfield Reporter (NBC), SMTWTF 9:30-9:45, 10-10:15 pm pst, 14 Pacific stations	—
Richfield Oil Corp. of N. Y.	Hixson-O'Donnell, New York	Richfield Gasoline	Arthur Hale (MBS), TThS 7:30-7:45 pm, 40 stations	Spots, 10 stations
Shell Oil Co., Inc., New York	J. Walter Thompson, New York	Shell Gasoline, Oils	—	Local news and sports- casts, 38 stations
Sinclair Refining Co., New York	Hixson-O'Donnell, New York	Sinclair Gasoline and Oil	—	Local newscasts, 6 stations; e.t. spots and chainbreaks, 90 stations
Skelly Oil Co., Kansas City	Henri, Hurst and McDonald, Chicago	Skelgas (gasoline)	Alex Dreier (NBC), MTWTFs 8-8:15 am pst, 25 stations	—
Socony-Vacuum Oil Co., Inc., New York	Compton, New York	Mobilgas, oil	Victor Borge Show with Benny Good- man (NBC), Mon 9:30-10 pm Mobilgas News Service, 6 eastern stations	Spots, 32 east, midwest stations
Standard Oil Co. of Calif., San Francisco	BBD&O, San Francisco	Gasoline and oil	Standard Hour (NBC), Sun 8:30-9:30 pm pst, 18 Pacific stations Standard School Broadcast (NBC), Thurs 10-10:30 pm pst, 21 Pacific stations	—
Standard Oil Co. (Ind.), Chicago	McCann-Erickson, Chicago	Gasoline, Oil	—	137 news, sports, local programs, 21 stations
Standard Oil Co. (N. J.), New York	Marschalk and Pratt, New York	Esso Gasoline and Oil	Esso Reporter and Esso Weather Re- porter, 49 eastern markets Your Esso Television Reporter (NBC), Mon 9-10 pm	—
Sun Oil Co., Philadelphia	Roche, Williams and Cleary, Philadelphia	Blue Sunoco Gas, Oil	Lowell Thomas (NBC), MTWTF 6:45- 7 pm est, 31 stations	—
Sunset Oil Co., Los Angeles	Hillman-Shane- Breyer, Los Angeles	Sunset Gasoline, Oil	It Couldn't Happen (CBS), Thur 8:30- 8:45 pm pst, Pacific	—
The Texas Company, New York	Buchanan, New York	Texaco Products	Eddie Bracken Show (CBS), Sun 9:30- 10 pm Metropolitan Opera (ABC), Sat 2-5 pm Regional 15-min newscasts in Texas and Montana	—
Tide Water Associ- ated Oil Co. (Eastern Div.), New York	Lennen and Mitchell, New York	Tydol Gasoline, Veedol Oil	Boston Blackie e.t.'s in 12 midwestern markets	Spots in 22 eastern mar- kets
United States Rubber Co., New York	Campbell-Ewald, New York	U. S. Royal Tires, tire cords, tubes	New York Philharmonic (CBS), Sun 3-4:30 pm Television Quarterback, WNBT, Fri 8:15-8:30 pm Serving Through Science, WABD- Dumont, Tues 9-9:30 pm Occasional Tele-films, WABD-ABC, time not scheduled	—
Western Auto Supply Co., Kansas City	Bruce B. Brewer, Kansas City	Accessories, Davis Tires	Circle Arrow Show (NBC), Sun 10:30- 11 am, 56 regional stations	News and sports, 7 sta- tions; live spots and chain- breaks, 2 stations



New York Central commuters have been conditioned by broadcasting to breakfast at Nedick's in the terminal concourse

radio sells A LOSS LEADER for Nedick's

LOSS leaders have built grocery chains and department stores, so it's not too surprising that they've built an orange drink chain too. What takes the Nedick's tale off the beaten path is that they sell the breakfast that loses them a cent and a half with every sale via words that fly through the air.

Back in 1934, the Coney Island-born drink-stand chain was about bankrupt. A group of businessmen, headed by Morris Wertheim, A. M. Rosenthal, and R. T. Johnson, bought the business at bargain counter figures and plans were born to put the drink stands back in the black. Those plans started with shopping for a medium-sized agency that knew its way around radio.

First one, then another, agency had the account. Together they added up to zero in sales increase. The money behind the new Nedick's trio wanted something done, and done quickly, otherwise Nedick's would continue a white elephant. Then Max Geller of the Weiss and Geller agency landed the account and things began to happen.

Bread had done it . . . milk had done it . . . candy had done it. So why not put Vitamin B-1 in an orange drink? Nedick's agreed to take the chance, and a vitamin-plus orange drink was born.

Nedick's and B-1 bowed onto the kilocycles with a modest spot campaign. Geller had a series of spots transcribed, and started placing them on New York stations at times when the sidewalk trade would hear them. Radio executives laughed knowingly when they heard the transcriptions—the B-1 copy, Nedick's big selling point, was preceded by a cuckoo-clock sound effect. Geller was too busy holding up the sales curve to do any smiling; the sales had started to climb . . . and climb. The white-elephant orange drink business began to look like it was solid gold.

Nedick executives, Weiss and Geller, Vitamin B-1, and radio teamed on a selling job that trebled the business between 1941 and 1946.

With radio ringing cash registers, Rosenthal and Geller went shopping for another good air gimmick. They decided

on the "Ten-Cent Breakfast," and agreed to offer it at a loss. Again came the razzing from the hucksters. But the customer who came to breakfast for a dime turned into the man who came for lunch and evening snacks of hot dogs and hamburgers.

By this time, the Nedick's radio spiel was reaching listeners programwise. After making a counter survey of the people who plunked down their dimes at the drink stands, Geller and Nedick's decided on a public-service type of radio fare consisting mostly of sports, sportscasts, and newscasts.

From April 1945 to September 1946, for instance, Nedick's used the CBS *World News Roundup* over WABC (now WCBS), New York. This didn't prove to be the right business answer, and Nedick's cancelled. Currently, the story is principally sports. The B-1 message and the Ten-Cent Breakfast are sold to audiences with college basketball games from Madison Square Garden over WHN. This series started during the 1945-46 season, covering more than 30 games. This year, it is running from December 1946 to March 1947.

The games are promoted heavily by Nedick's. Every Nedick stand has posters plugging the thrill-by-thrill account of the games, and a schedule giveaway is at the stands for the asking.

Bill Stern sells B-1 and hot dogs on WNBC in a five-minute sportscast across the board at 6:40-6:45 p.m. Stern, who started selling Nedick's last September 2, is an old Geller salesman, having worked on the old *Twenty Grand* show for the W. and G. account, Axton Fisher Tobacco, back in 1940. Ten-cent cigarettes, unlike ten-cent breakfasts, were dead
(Please turn to page 42)

They^{*} Subscribe to . . .



*The buyers of
broadcast advertising*

Carnation Co.
Walgreen Co.
N. W. Ayer & Son, Inc.
Gruen Watch Co.
Leaf Gum Co.
Buchanan & Co., Inc.
Biow Co., Inc.
General Foods Corp.
Ralph H. Jones Co.
Miles Laboratories, Inc.
Imperial Oil Ltd.
McCann-Erickson, Inc.
Canada Dry Ginger Ale, Inc.
Seeman Brothers, Inc.
BBD&O, Inc.
Grove Laboratories, Inc.
Pedlar & Ryan, Inc.
United States Steel Corp.
Speidel Co.
Interwoven Stocking Co.
Hutchins Advertising Co.
Buchanan-Thomas Advertising Co.
Duane Jones Co., Inc.
Roche, Williams & Cleary

Vick Chemical Co.
Borden Co.
Atherton & Gresham
Benrus Watch Co.
General Mills, Inc.
H. M. Dittman Advertising
Campbell-Ewald Co., Inc.
L. H. Hartman Co., Inc.
McFadden Publications, Inc.
Paramount Pictures, Inc.
Maxon, Inc.
Devereux & Co.
Alfred D. McKelvy Co.
Adam Hat Stores, Inc.
J. D. Tarcher & Co., Inc.
S. C. Johnson & Son, Inc.
Tullis Co.
Ford Motor Co.
J. Walter Thompson Co.
House & Leland
E. I. duPont de Nemours & Co., Inc.
LaRoche & Ellis, Inc.
Olian Adv. Co.
Wade Advertising Co.

Oakleigh R. French & Associates
Stanback Co., Ltd.
Baker & Hosking, Inc.
Mayers Co.
Lake-Spiro-Shurman, Inc.
Helbros Watch Co., Inc.
Foote, Cone & Belding
Joseph Katz Co.
Mutual Benefit Health & Accident Assn.
Schenley Distillers Corp.
Gardner Advertising Co.
Willard Tablet Co.
Procter & Gamble Co.
Garfield & Guild, Advertising
Ward Baking Co.
Marschalk & Pratt Co.
Falstaff Brewing Corp.
Scripto, Inc.
Bulova Watch Co.
Kenyon & Eckhardt, Inc.
Abbott Kimball Co., Inc.
Gillette Safety Razor Co.
Ex-Lax, Inc.

* A cross-section of the top-flight radio-minded advertisers and agencies who subscribe to SPONSOR

CIRCULATION BREAKDOWN

November 1946 Issue

National sponsors and prospective sponsors . . . 46.3%	} 72.7%
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. For circulation data write to SPONSOR PUBLICATIONS, 40 West 52 Street, New York 19.



They're publishers too.

MILLIONS of lines roll off presses each week about radio programs, and the products that make them possible—millions of lines unseen and unheard-of by sponsors and agencies. At the networks the story of station publication activities is being noised about but, in most cases, it's still in the rumor stage. Yet the effect of these station organs is greater in many areas than the combined impact of the printed radio word of all the newspapers in the area served by the broadcaster.



RECIPES STARS

Early Life in Iowa

WCOP *Spotlight*

Published by Station WCOP Boston, \$1.50 per year plus
Exclusive American Broadcasting Company Outlet in Boston

MAY, 1946

LIGGETT BUYS TEN WEEKLY PROGRAMS ON WCOP

Fifteen-Minute Strips
Five Days a Week are
Exclusive to Boston

WFIL Timm

ON YOUR DIAL IN PHILADELPHIA WFIL PM 3M

ING CROSBY EVERY WEDNESD

TOWN

FAMILY

ENR

Talks

QUARTERLY DIGEST OF ADDRESSES PRESENTED IN
THE PUBLIC INTEREST BY THE COLUMBIA NET

Five World Democracies
The Evolution of a Policy
Rudolph "Bloody" Hoar
Air Policy News: Ruining the American Policy
James Montgomery Flagg and Thomas B. The
Life in Rome
Foreword
His Private Envelope Failed in the House of
The Vacuum on the East
Joseph M. Hill
Is the Equal Rights Amendment Equitable to Women?
Suzette Kremen and Arthur E. C. A.
What Should It's Policy Be Toward Germany?
Tom J. Hays
Do Americans Speak English?
C. V. R. T.
What's It Become of Expend
John G. Hagan, Pa. S. Hays
Ludwig Wittgenstein and Martin
When is the Right to Strike?
F. W. Horn
The War of the Atom Bomb
Al. C. Harnett to Chicago
Should Our Policy Be Toward China?
Hugh D.
and
Leland W. Ford

THE KMA GUIDE

10c

Vol. 3 OCTOBER 1946 No. 11

KeyNotes 55¢

WKBZ

IT'S FUN TO LEARN

WKRC BRINGS YOU GOLDEN GLO
GET YOUR OWN
CHRISTMAS S...

NBC dige

WHBQ CHIT-CHAT

Capitol Quiz

ADventures

Edited by KALE McMane Oregon

MYSTERY-MINDED MAIDS

But
Santi
For

THE DON LEE NET

BE SURF YOUR NEW RADIO HAS F.M.

Listen

WIN BEADIES (CAPTAIN) SERI

These direct lines to listeners fall into four general categories: retailer bulletins, program logs, fan newspapers or magazines, and home service magazines. Retailer bulletins, or "briefs," tell merchants and dealers which products are sponsored on what programs and which new programs are to be utilized for a given product in the area. Through these briefs retailers and dealers are advised in advance when a new product is to be featured on a show, permitting them to stock the item before the radio-inspired demand materializes. These briefs, which in most cases go to grocers and druggists, also build good-will with sections giving capsuled news and facts on market conditions, trends, and successful selling ideas. They are reproduced inexpensively and mailed free every month to leading busi-

ness men of the community. Station WING, Dayton, Ohio, produces a typical monthly bulletin which goes to 1,000 grocers and druggists. Variation of the idea is the four-page tabloid-size newspaper which gives program and other news about food and drug products advertised on a station, but doesn't include general market or selling tips. Typical is the *Food and Drug News* which KGO, San Francisco, sends monthly to 3,000 retailers and dealers in its area. Some papers, like the *Merchandise* of WOAI, San Antonio, are published quarterly. Program logs may not look so interesting as the business publications, but detailed monthly schedules such as that of WQXR, New York, place sponsors before thousands of readers. WQXR's schedule is a booklet which goes to 38,000 sub-

scribers for \$1 a year. More than 5,000 copies are picked up at studios monthly at 10c. a copy. Sponsor ads run free. It's routine for most stations to issue simple weekly or monthly (or both) program logs without sponsor identification which go to agencies, advertisers, newspapers, and others. But more important to advertisers are those printed for certain groups which contain information other than listings. Example of the special log is *Listen and Learn*, a four-page folder which KMOX, St. Louis, sends monthly during the school year to 1,000 schools and educators. Obviously its potential impact, through the combined influence of teachers and others, is far beyond the thousand who actually receive the brochure. Five hundred thou-

(Please turn to page 46)



MR. SPONSOR ASKS:

"What can be done to regulate incongruous station break commercials so that they don't destroy the mood sequences of programs?"

Henry H. Reichhold
president
Reichhold Chemicals, Inc.

The Picked Panel answers:



To begin with, it's purely a scheduling matter, and the station's responsibility. Any good timebuyer, it goes without saying, tries to get maximum circulation for his accounts; and while

he checks adjacent advertisers for product conflict as a matter of course, he can hardly be expected to get very far into such intangibles as "mood sequence."

I've found station representatives and stations themselves extremely helpful in preventing too much of a clash. It doesn't take the intelligence of a Daniel Webster to know that it's bad selling to drop a lush perfume spot into the middle of a hillbilly show. The representative's assistance has been in passing along the information about some of the local shows, so that you can determine the general suitability for your client.

To be perfectly frank about the whole thing, I think that the question's pretty academic. Radio has a sophomore tendency to take itself too seriously where things like "mood sequence" are concerned. I don't see any tremendous advantage in, say, a solid block of comedy shows, just because they are comedy shows. People have a tendency to lose interest in anything after awhile, and an overdose doesn't mean that it's a correct dose. Maybe a good, bouncy commercial spot between, say, two symphonic programs is a good idea—it's a change of pace, anyway.

The sponsors of the shows themselves don't bother too much about "mood sequence" on their individual programs;

they interrupt them for selling messages, seldom geared to the program material, and then, like as not, toss in a hitchhike or two for good measure.

As far as I'm concerned, I don't care whether they're laughing or crying, or how long they've been doing it, just as long as there are enough of them and they're my client's logical buying audience.

I don't care whether or not it's a tearful Hooper—I only avoid the fearful ones.

RAYMOND E. NELSON
President
Raymond E. Nelson Incorporated



The question of regulating station break commercials is only part of the larger question of improving radio commercials. There can be little difference of opinion but that there is room for im-

provement, not only as a measure of relief to a long-suffering public but as a means of increasing the effectiveness of the sponsor's message. Advertising agencies dislike to be told—and with reason—that they do not know their business. It is easy, obviously, to make destructive criticism. Yet, with all respect for the brains, ability, and achievement of the advertising profession in publicizing American goods and services, I submit that repetitious announcements having little or no relation to program content are both needlessly irritating and wastefully ineffective. The incongruous station break commercial is a conspicuous offender in this respect.

Argument between sponsor and station management as to which of them "owns" the air time is irrelevant. Congress settled that when it created the FCC as a licensing body in the public interest. The responsibility for good programming—and I stress that that means all programming, sustaining, commercial, spot announcements, and package shows—is partly that of the advertiser but chiefly that of station management. The station, not the advertising agency or the advertiser, has been granted by the FCC a free license to a valuable franchise for the use of the air waves.

Cooperative effort is needed to improve radio commercials. A joint committee comprising membership from both the advertising and the radio crafts might study this problem with profit to all concerned. Station WMCA would be happy to cooperate to the utmost of its ability in such a project.

NATHAN STRAUS
President
Station WMCA



The station break is an anachronism dating back to the days when plenty of cushion was required between programs. Today with split-second timing only a moment is needed for station identification. The rest of the station-break time really belongs to adjacent sponsors. Until broadcasting companies return to their rightful owners, there is little that can be done about that. The problem of the program commercial is to hold attention, that of the station or chain break commercial is to get atten-

tion, while the listener is talking or about to twist the dial.

That's the reason for the strident, interrupting devices of gongs, whistles, ricocheting bullets, and assorted sound effects. That's the reason for the shouting and irritating repetitions by the announcer, the banality of most musical gimmicks. Probably the best regulation is self-regulation. The AAAA or the ANA or both might award Oscars in reverse—demerit citations each year for the most obnoxious, banal, and generally irritating spot commercials, as revealed by an opinion poll of the long-suffering public. The press would certainly publicize this with glee. And why not have Wakeman and Henry Morgan make the awards in a special broadcast.

LLOYD C. COULTER
vp in charge of radio
McCann-Erickson, Inc.



Many sponsors break up the mood of their own programs with commercials that are not well integrated with the program content. Many commercials within a show, including cowcatcher

and hitchhike spots, are noisy, loud, and not in keeping with the rest of the broadcast. In other words the mood of many commercial programs is frequently broken long before the station break is reached.

Some sponsors and their agencies do strive to keep the commercial and program content in keeping with each other. In that case it's up to the individual station manager to set up a policy which avoids objectionable spots between two programs. Any such policy could not be a general one. It is almost impossible to set a series of patterns throughout the country. Each case must be handled on its own merits, depending upon the sponsor's product, copy, and adjacent program content.

ADAM J. YOUNG, JR.
Station Representative

AVERAGE PROGRAMS PROFIT

(Continued from page 29)

Although it seems logical that an airing at peak listening hours in each time zone should produce more listeners, the slide rule proves that it doesn't with the top and bottom thirds (programs). To collect upon rebroadcasts, the program has to be—just average.

IT ISN'T
BEING
SNOOTY—



It Pays
To Keep the Best Company
on Station WFBM

● Distinguished Company—that's about the best way to describe your fellow sponsors when you join the clients of WFBM.

WFBM is proud of the fact that the city's best stores are on the station. The three largest Indianapolis department stores buy more time on WFBM than on any other local station. Also, to WFBM goes the lion's share of local Building and Loan, tire dealer, furniture store and theatre radio advertising.

Your messages will be heard by good company, too. WFBM, the first station in Indiana, has been recognized as the "prestige station" for twenty-two years.

WFBM

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency

TIME IS FLEXIBLE

in sports contracts

EIGHTY per cent of all contracts for sports broadcasts are individually negotiated by the agency or sponsor with each station. That's because sporting events are basically local or regional in their appeal and with few exceptions a coast-to-coast network just doesn't add up to good commercial sportscasting.

Ninety per cent of commercial sports airings are handled over independent stations rather than network affiliates because these stations are in a position to cancel out schedules at the expense of regular contract advertisers while network affiliates are not in position to do that on a regular basis. And sports require solid blocks of time—time with cushions on both ends of the time block. Time consumption of sporting events differs with each type of event. The general rule, throughout the nation, is for the following blocks to be set aside for each type of event:

Sport	Time Block
Baseball	2½ hours
Basketball	1 hour per game*
Boxing	½ hour†
Football	2 hours
Hockey	½ to 1 hour

*Two games are usually broadcast in a two-hour block.

†Only the feature bout is broadcast in this time and when prelims are included the time block may run as high as two hours.

Despite the time blocks it is generally understood that if a contest runs over the scheduled time, there will be no extra charges, nor will there be a rebate if a contest runs short. Exception to this unwritten rule is the National Broadcasting Company which handles sports in 15-minute units.

There is no standard contract for sports so stations generally use their regular facilities form and add plenty of riders. There is one set of clauses where the advertiser controls the event to be broadcast and an entirely different set where the station has the event and the sponsor buys time and contest in one package. In the first case the advertiser is frequently in the driver's seat and can and does demand a specific announcer, and protection on both sides of the airing against competitive advertisers and in some cases against any sponsor in those spots, i.e., both the warm-up and the afterpiece have to be sustaining.

Where the station has contracted to air the sporting event itself and has sold it to a sponsor the riders run the entire gamut from full protection as mentioned previously to multiple participation. In the latter case a number of advertisers are really paying the bill despite the fact that only one pays for the blow-by-blow account and the two others pay for the

framework in which the event is placed on the air. In some ways this type of contract, where the station controls the broadcasting of the event, is a simpler document than the paper which is signed between the station and the sponsor when the advertiser holds a personal contract with the college, school, or sporting club. That's because the latter type of contract usually provides for the underwriter's paying line charges and other special fees in addition to the time charges.

In both forms of contract the station is usually caught holding the bag if "an act of God" cancels the contest scheduled to be broadcast. Only in unusual circumstances does the sponsor pay anything when the program is rained out. The maximum payment (in contracts checked) ran to 50 per cent of the time charge.

Contract provisions on airing commercials have changed of recent years and no longer does the average radio-wise agency write commercials and insist that they be aired verbatim at specific intervals. The tendency today is to outline the copy-line for the commercials and let the sportscaster work them in at what he feels is the proper frequency and with the proper integration with what's happening on the field, or in the squared circle. This makes for less listener irritation and frequently

(Please turn to page 46)

and save the Broadcaster, a
 asters, who broadcast of regional, the same program, harmless from any and all lia
 ages, costs or expenses, including lawyer's fees, arising from or occasioned by the broadcasting of
 programs. This indemnity agreement is intended to include, without limiting the foregoing, claims for dama
 of character, business or property, and infringement of copyrights and/or violation of trade or news rights.

9. The Broadcaster shall not be held responsible for failure to broadcast for any periods where such failu
 due to government regulations, storms, strikes, lockouts, power, transmission or mechanical difficulties, or any
 cause whatsoever beyond its control. The Broadcaster will endeavor to present programs at the exact time s
 iled, but does not guarantee that a given program will be broadcast at the specified time. If for any reaso
 Broadcaster does not complete the program in its entirety, the Advertiser shall receive a pro rata refund of
 charge for time. The Advertiser agrees that in the event of the omission or postponement of any broadcast
 Broadcaster shall not be held responsible for any damage beyond the cost of the particular broadcast omitte
 ned

Broadcaster reserves the right to defer advertising programs falling on national holid
 national or local expediency or public interest, or for special events
 a proportionate refund for the program not br

DR. CHAPPELL

(Continued from page 19)

any other name you like, but throughout life we tend to react with anger when uncompleted activity is interrupted. And the more intent we are on the activity, the more we tend to be irritated by interruption. If the interrupting event is either meaningless to us or is in itself unpleasant, the tendency to anger is strengthened.

If, now, we examine the structure of broadcasting in terms of this basic principle, we find cause for listener resentment rampant. Listening is an activity. The better the show, the more intense the activity is and the greater becomes the probability that anger will be evoked if it is interrupted with a commercial. If the commercial is of real interest to the listener, the effect of the interruption may be counteracted, in part. If it is of no real interest there is no counteraction. Frequently, commercials are introduced by design into that part of the program where listening is most intense. The result is maximum irritation.

Some very good dramatic shows designed for women, and listened to intently by both men and women, interrupt the action with complete disregard for the men. Men are non-existent to them. True, the men are not going to buy the products or try the "lather cocktails" or "patch tests," but they are listeners, and their emotions, ungrateful and irrational as they may be, will toll the bell.

It appears from these considerations that it might be possible to reduce listener aversion to commercials considerably if, in those programs where the commercial cannot be integrated or where the total listening audience is not given real interest in them, commercials were presented before the action starts and after it stops.

But, you may object, that might be sacrificing advantages the advertiser now rightfully enjoys. Possibly. We rarely get something for nothing. But it must be noted that how real this advantage actually is, is one of the things nobody knows. Mere number of listeners is not the answer. The number in a receptive state of mind is. The real advantage may lie in an opening and a closing commercial with no interruptions.

There is nothing new or revolutionary about any of these thoughts. The designers of *Cavalcade of America*, who in many ways have manifested in radio the pioneering spirit they exalt in their program, have presented for years a half

hour of drama uninterrupted by commercials. And their pioneering in commercial production has resulted in their holding their full audience through a long closing commercial.

In view of the complexity of the commercial problem and the possible relation of interruptions of listening to

listeners' emotion, it would be well to consider this factor carefully before starting on a witch hunt for "disgusting" and "bad taste" commercials or jumping to conclusions that "spots" are the culprits, that all commercials should be "inside" programs, or that they are too long.



WUZ YOU BURNT IN RED HOT (Ky.)?

Time was when radio advertisers thought that, to sell any stuff, they had to cover every hamlet in Kentucky. (Red Hot, for instance — and no joke, that's a genuine Kentucky town!) But now most advertisers know that WAVE alone — with only 5000 watts — gives them 51.9% as much retail sales as Kentucky's total, and at a lot less cost. How about it, pal — aren't you really feeling a little cool about Red Hot, these days?

LOUISVILLE'S WAVE

NBC AFFILIATE
FREE & PETERS, INC.,



5000 WATTS . 970 KC
NATIONAL REPRESENTATIVES



Commercial Reviews

OPEN HOUSE

*Radio Station WCCO, Minneapolis, Minn.,
Saturdays, 9:30-10 p.m. est*

PROGRAM: Taking a columnist-commentator and turning him into a quiz master isn't the easiest job in radio but WCCO has done it with their number one newscaster, Cedric Adams, and built a topnotch audience participating program around him. Cedric doesn't talk down to his victims and his stature isn't diminished by the studio crowd's calling him Cedric which gives you some idea of just how good Cedric is. Second plus for the show is that the prizes are all products for sale at the sponsor's (Sears)—that gets away from the free-plug-for-the-prizes that haunts so many quiz-program builders. Extra added bit of good programming is the strip-tease routine, in which the contestant undresses a manikin (wooden) as each question is answered correctly. Each garment so taken off the dummy belongs to the quiz participant. During the broadcast reviewed, the young lady undressing the girl manikin took its girdle right off. The questions (all the way through) are well planned and at least one of them makes use of the vocal talents of Bob Larkin, the singer on the show. It's a top-drawer job, production- as well as program-wise, with a special bow to Wallace Olsen, musical director of the station, who leads the orchestra and does a couple of songs, instrumentally, during the proceedings.

COMMERCIAL: Because the gifts are all on sale at Sears the plugs are painless. Frank Butler, who handles the commercials, is smooth and there's no question but that the show sells. In the press they featured Sears' Infant Sleepers at \$1.10 and at the same time on the air Dr. Denton's at \$1.65. Two thousand of the latter were sold and many newspaper ads that were sent in with mail orders carried a notation "we want the sleeper advertised on *Open House* if it is available." The *Open House* type of quiz is the answer to any department store's problem of selling without over-spieling.

TIME: This has only been on the air for Sears since October 5 so proof of the time pull isn't at hand yet. Previous sponsor, Butternut Coffee, hit as high as 11.4 for the January-April period. It's early in the morning but the audience is filling the studio by 9 a.m., a half hour before broadcast time.

PROMOTION: Nothing unusual has been done to sell the program, though air time

has been used, newspaper space bought, and store-wide promotion has been utilized by Sears. Since it's producing everything that's expected of it now, there seems little use for the station to over-extend itself at this time. (A merchandising program has been planned and will go into the works when needed.)

CREDITS: This is a station-built program which proves what can be done with local shows. Everything's as smooth as could be desired with Wallace Olsen, Bob Larkin, Frank Butler, and Cedric Adams all due for deep bows.

THE EARLY MORNING FROLIC

*Radio Station CKLW, Detroit-Windsor,
Daily, 6-9 a.m. est*

PROGRAM: This show is 13 going on 14 and it's as fresh as it was in 1938 (five years after it was first heard) when the boys, Joe Gentile and Ralph Binge, started going to town commercially. It has everything that every other rise and shine program has but you'd never know it. The time, the weather, and the commercials bear no resemblance to any other known form of madness. The belly laughs are not extra-added attractions but the commercial basis of the program. If anyone else but these two attempted a skit in which they try to bring a 12-foot monster to life and fail to move him until they dose the Frankenstein conception with Dr. Caldwell's laxative, he'd be barred from the air. With Gentile and Binge (that last name is real—not a gag) it even entertains families like A. G. Ruthven's (he's U. of Michigan prexy).

COMMERCIAL: This is one across-the-board series (daily) that is, with the exception of recorded musical interludes that are whisked on and off, 100 per cent commercial and not even the Federal Communications Commission has thought of squawking. The boys are apt to shock their sponsors in everything but the cash register—where they still ring the bell, with such things as downhill eyeglasses ("They make the job of mailmen, salesmen, and policemen seem downhill all day-long.") Spots are sold on a \$20-a-time basis and the waiting list is long and drooling.

TIME: Early morning competition is usually run-of-the-mill and while there are some good get-'em-uppers in Detroit this show is really stiff competition. It not only gets its audience but it holds it.

PROMOTION: Dick Jones, commercial manager of CKLW, doubles as press agent

and promotion man extraordinary for this show. There's been a steady flow of copy about Gentile and Binge in the newspapers (they're always doing something that's good copy). *Time*, *Vogue*, *Band Leader*, and *Liberty* are just four of the national publications that have stopped being national long enough to plug the Gentile-Binge combination . . . and that of course means CKLW too.

CREDITS: Joe Gentile and Ralph Binge are the duo to whom all the credit belongs, although J. E. Campeau, who graduated from salesman to manager of the station, has backed the boys up every time (since 1938) that they needed it—you can't be nuts before the mike without a station manager who's nuts with you.

COMPANY'S COMING

*Radio Station WOW, Omaha, Monday
through Friday, 12:30-12:45 p.m. est*

PROGRAM: This, a light zany 15 minutes, is far better than the writing on the program. It is planned to reach the home while mother is cooking. Russ Baker does the scripting but he's better as mc and Ray Olson, two-time Davis Award Cup winner, is delightful as is the singer-stooge, Morton Wells. The format is just a couple of guys between a couple of songs by a three-piece musical combine and one of three singers who slip in and out of the program on different days.

The quality of the "humor" may be noted in a typical routine which had Russ Baker trying to steal a bone from a dog (it had some meat on it), ending with a line to the effect that it could definitely be stated at that time that the "program was going to the dogs."

COMMERCIAL: Most of the advertising is straight yet the show simply screams for some light-comedy sales treatment of the sponsor's "Ever Fresh" line of frozen and ready-to-cook poultry products and butter. Highlight of the selling is the cooking hint, which is very nicely handled by Russ Baker. It's serious but there's a wee smile in it as Baker does it.

TIME: Noon is a good time to talk food, if you can catch your audience. *Company's Coming* has an Omaha rating of 10 which at lunch time means it has caught on.

CREDITS: The boys who do this show are top staff members of WOW. Russ Baker is head of the station's newly organized television department. Ray Olson is production manager of the station. The sponsors, C. A. Swanson and Sons, feel they have a happy buy in *Company's Coming*, which is a swell title even if it shouldn't happen (company come) at noon.

TELE-VARIETIES

*WNBTV, New York, NBC-TV, Sundays,
8:15-8:30 p.m. est*

PROGRAM: The first scanning of this series (December 8 indicated what every-

one knew in advance. There's no program without talent, and vaudeville before the video camera must be even better than it is across the footlights. The second program dropped the "don't buy names" routine and came up with both Senor Wences, star magician and ventriloquist (the headliner) and Bob Hawkins, impersonator. Opening spot was given to an acrobat, in this case a baton twirler, Connie Stevens, who was okay if you like the prancers who lead the bands. Wences was slightly terrific before the camera. His stunt of turning his fist into the head of a dummy and using it as his Charlie McCarthy was grand. His talking head in a box was just as good as it is in the night clubs. His juggling while being heckled by the dummy and the head without a body was why families leave their homes to go to theater and club. Fred Coe, the director, was right in there with the cameras and although some of the juggling, being of a vertical nature, couldn't be caught quickly enough the camera handling was good.

Most of the impersonators who have been on television thus far have been between-the-act stage waits. Bob Hawkins isn't. Someone must have told him that on camera you have to look like as well as sound like the performer that you're imitating. He did. While few of the stars he presented were away from the beaten path of impersonators, they were fun . . . from Bing Crosby to Frank Morgan. Where there's real talent, the camera sees it and scans it, ergo without performers with ability there'll be no looking just as without sock artists there's no listening.

COMMERCIAL: Bristol-Myers' Minit-Rub selling has grown up. Instead of only slightly amusing commercial film cartoon strips, there was well written continuity and a dramatized sneezing proposal with a Minit-Rub moral . . . sneezing ne'er wins fair lady nor snares attractive male.

PROMOTION: None at the moment.

TIME: *Tele-Varieties* has plenty of radio competition, with Charlie McCarthy right smack against it. It's good enough to stand that competition.

CREDITS: First show was a Wes McKee (Young and Rubicam) mistake. Second show was under his supervision but Y & R's John Heiney did the production. Fred Coe although a youngster is still an NBC-TV director that can handle anything well . . . and does.

LET'S CELEBRATE

WNBT, New York, NBC-TV, Sunday (December 15), 9-9:30 p.m. est

PROGRAM: Everything was here but a polished scanning. Although it was announced that image orthicon cameras were being used to lessen light requirements in the audience section of the studio (this was an audience participation program) actually everyone involved technically knew that these cameras are not good indoors. They

were used because there wasn't enough light in the new studio, not experimentally. The audience looked like Times Square on VJ day.

All the stunts were really visual and swell fun, from the wife who had to puncture all the balloons which puffed up her husband in a size 50 union suit, to the boy who was given the Borden cow, Elsie, to take to the Diamond Horseshoe. Typical of what was wrong from a video production point of view was the fact that when the boy's heart really sank down to his shoetops, there were no close-ups.

Mel Allen, mc, came through as the perfect drunken host at a celebration, which wasn't what was intended at all. Frank Fay should sue him for infringing the *Harvey* copyright.

COMMERCIAL: Using Elsie the cow in a gag sequence helped put across the Borden commercial without much pushing. Since the same stunt employed dancers with Elsie masks, the cow-milk selling was visual and fun.

TIME: Nine p.m. Sundays is in New York

not a bad hour to put on an audience participation scanning. Broadcast offerings at that time are not top audience pullers and so they'll look in, if they have a receiver.

PROMOTION: This program was played up by agency and network as "experimental." It wasn't.

When the tie-in with the forthcoming *March of Dimes* campaign was dragged in by having mc Mel Allen telephone a polio victim (who however is never seen), they reached into the empty-idea pocket and came forth with the Calvary Brothers, slow-motion pantomimists. They entertained the youngster, who had a TV receiver at his bedside. It was okay for the about-to-be-operated-upon youngster but it was zero as general entertainment . . . and it didn't help the polio campaign.

CREDITS: Wes McKee of Young and Rubicam produced the show, Ray Harney wrote it, and NBC's Ed Sobol directed it. Since the cameras weren't suited to their job, let's blame them instead of the human element this time.



GENERAL MILLS

1925 Betty Crocker started selling menus and cooking information for General Mills, via recipes, on September 20. First network used was WEAJ and 12 other stations. Betty Crocker was first enacted by Adelaide Finch (there have since been more than 50 others who have played the role). General Mills was later to be the first major sponsor of a daytime serial (*Betty and Bob*) and the number one cereal-flour firm in the nation.

1947 Eleven programs (nine coast-to-coast and two Pacific Coast shows) sell 13 General Mills products. Of the over-\$8,000,000 budget, radio gets \$6,500,000. Betty Crocker is heard on both NBC and ABC, and daytime serials and children's programs sell plenty of cereals. The corporation's favorite program (nearly 13 years old and pictured below) is *Hymns of all Churches*.



LOSS LEADER

(Continued from page 32)

ducks in 1940, and the show expired quietly. But Geller didn't forget Stern's neat job, and bought him again when Nedick's wanted a sportscaster.

Nedick's also carries the vitamin gospel to listeners on WCAU's *Headlines at Home*, and with a transcribed sports show on WTFFM Trenton. One newscast is used on a Washington, D. C., station, but Nedick's is said to be shopping for sports in that market.

Nedick's has consistently spent the biggest chunk of its advertising dollar in radio, and with business having trebled in the last five years has never had to revise its advertising budget, which is figured on 1½ per cent of next year's sales expectancy.

Geller has things pretty much his way. There's no ad-manager at Nedick's. Having tried to tell two agencies how to run things and flopped on sales, the boss trio now believes it best to let the agency handle the radio end.

Geller's advertising approach undersells for Nedick's. On the WHN basketball series, commercial copy is merely outlined for Connie Desmond and Marty Glickman, who ad-lib mentions of B-1, the Ten-Cent Breakfast, and the all-beef frankfurter. Result is a brand of sales talk keyed to surrounding action, differing from the usual line of sports-show copy which is written in the air-conditioned sanctity of an ad-agency . . . and sounds it.

Nedick's isn't particularly worried today about its competition, most of which comes from wildcat stands, small-chain operations, and the "Chock Full o' Nuts" chain in New York. Nedick's sells its service in Philadelphia, Jersey City, Newark, Baltimore, Boston, Brooklyn, Washington, D. C., and through 43 stores in New York City. Radiowise, the competition is even less.

Radio has made Nedick's synonymous with drink stands in New York. There was even a Nedick's stand on stage during the recent Broadway production of *On the Town*, and stock movie shots often have the sign somewhere in the background.

Yet another trick is up the Geller-Nedick sleeve. A promotion campaign is in the making for a new soft drink, a carbonated version of the Nedick orange drink. Nedick's hopes to tap the millions of consumers who listen to Nedick programs in areas where there are no Nedick's stands. Nedick's, not content with being the orange drink vender to the New York walk-in trade, is out to follow the Coca-Cola tradition—"bottle it."

KNOW THE PRODUCER



*Frank Telford**

He Lives With His Program

HE'S a one-show producer. He follows the theory that a producer should live with a show from idea to airing. Frank Telford flutters over the *Molle Mystery Theatre* like a mother hen, selecting scripts, conferring with writers, hand-picking casts (mainly from newcomers) . . . and sweating it out on coffee-and-benzedrine.

The pay-off is indicated in both rating and sponsor identification figures. The audience is now delivered to Molle and Double Danderine at a cost of less than \$200 per point. Despite the success of his show, now running 5.1 points over the average of his opposition, he puffs twice as much when reminded that in 1933 he was All-City halfback at Detroit's Northwestern High.

Telford got his first break in radio after kicking around for several years in theater stock companies. He did everything from acting, writing, and sound effects to polishing microphones on several WXYZ shows, including *The Lone Ranger*.

He tried to sell Uncle Sam the idea of airing an anti-Hitler series in 1940. No dice. December 8, 1941, saw him back in Washington, this time with a better reception. His documentaries *You Can't Do Business with Hitler* and *This Is Our Enemy* did a top-notch wartime job selling anti-fascism.

Young & Rubicam bought him early in 1944 to do production on *We the People* but he was shifted to *Mystery Theatre* soon after. His CBS show *The Fighting Senator* was a flop commercially last summer—he didn't really care so long as he was panning intolerance and civic corruption.

Duffy's Tavern is his favorite listening. For months Telford knocked himself out trying to hear it because *Duffy's* was aired the same night as *Mystery Theatre*. *Duffy's* moved finally to another night, and peace, as far as it can be found by an ad-agency executive, descended on the Telford menage.

He's the perfect example of what can happen when an agency picks the right man, gives him one job . . . and a free rein in doing it.

*Seen with Ann Rutherford

signed and unsigned

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
John H. Connor	Gallowhur Chemical Corp., New York, assistant to president	Gallowhur Chemical Corp., New York, vp in charge sales and advertising, merchandising and sales promotion, plastic specialties
John C. Doorty	BBD&O, New York, account executive	Shulton, Inc., New York (soap manufacturer)
Elmer C. Dvorak	A. E. Rittenhouse Co., Inc., Honeoye Falls, New York, sales and advertising director	A. E. Rittenhouse Co., Honeoye Falls, vp in charge sales and advertising
Harold N. Elterich	Grant Advertising (Intl. Div.), New York, vp	Bristol-Myers Co. (Intl. Div.), New York, advertising manager
Haynea Pinnell	—	Union Oil Co. of California, Los Angeles, advertising and publicity head
E. J. Frank	—	Na-Churs Plant Food Co., Marlon, Ohio, advertising manager
Bryant H. Gardner	William B. Remington	The Chemical Corp., Springfield, Mass., advertising and sales promotion manager
A. N. Halverstadt	Procter & Gamble, Cincinnati, media director	Procter & Gamble, Cincinnati, manager radio and media divisions
Gifford R. Hart	White Labs., Inc., Newark, N. J., advertising manager	White Labs., Inc., Newark, N. J., vp in charge advertising
Gerry Olinger Hinkle	Joseph Magnin Stores, San Francisco	Lilli Ann Co. (women's apparel), San Francisco, advertising and art director
Alfred Howard	Retail Furniture Advertising Inst., advertising manager	Hamilton-Ross Industries, Chicago, advertising and sales promotion manager
J. Peyton Kane	S & W Fine Foods, Inc., San Francisco, advertising manager	S & W Fine Foods, Inc., San Francisco, director advertising, sales promotion
Allen C. Kaye-Martin	Kaye-Martin Prodn., New York, president	MacLevy Corp., MacLevy Slenderizing Salons, New York, advertising and merchandising director
Emery M. Lewis	Brown and Williamson Tobacco Corp., Louisville, vp in charge sales, advertising	Brown and Williamson Tobacco Corp., Louisville, executive vp
Harold S. Luther	General Food Sales Co., Inc. (General Seafoods Corp.), New York, merchandising manager	General Food Sales Co., Inc. (General Seafoods Corp.), New York, advertising and merchandising manager
Charles Allison Monroe	J. Walter Thompson, New York	Liebman Breweries, New York, advertising manager
Howard K. Richmond	Bloomington Bros., Inc., New York	Elizabeth Arden, New York, advertising director
Edward F. Schmidt	American Home Foods, Inc., New York, advertising dept.	American Home Foods, Inc., New York, assistant advertising manager in media selection, planning, administration, budget control
Joseph R. Sheehan	—	Rose-Derry Co., Newton, Mass., advertising manager
Jane Talcott	Butler Bros., Chicago	Macy's, New York, women's apparel advertising manager
Del Wakeman	Magnavox Co., Fort Wayne, Ind., advertising and sales promotion manager	Ekco Products Co., Chicago, advertising director
Joe Wells	Wells Advertising, Inc., Dallas	H. L. Shaw & Sons, Inc., Portsmouth, N. H., advertising manager

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
A. D. Adams	Free lance radio writer	Hickey-Murphy-St. George, New York, account executive
Scott B. Anderson Jr.	Pittsburg (Calif.) Post Dispatch	Ad Fried, Oakland, Calif., account executive
Norman F. Best	Royal Air Force	Erwin, Wasey, Seattle, media and research director
William J. Bona	W. W. MacGruder, Denver	Gray & Co., Denver, account executive
Jean Brehme	Associated Advertising, Los Angeles, account executive	Harry J. Wendland, Los Angeles, account executive
Clarke R. Brown	Lake-Spiro-Shurman, Memphis	Ollan Advertising, St. Louis, media director
Thomas M. Brown	Luber-Finer, Los Angeles, advertising manager	Anderson Advertising, Los Angeles
Edward R. Carroll	American Broadcasting Co., New York, production department	Roche, Williams & Cleary, assistant to head of New York radio department
Horace Cleveland	J. M. Mathes, New York, account executive	J. M. Mathes, New York, vp and account executive in charge of textiles, home furnishings, and apparel
Lee Cooley	Ruthrauff & Ryan, New York, radio department	McCann-Erickson, New York, television director
Walter Covell	Bo Bernstein, Providence, R. I., radio department	Bo Bernstein, Providence, R. I., account executive
John J. Daniels	John C. Dowd, Boston, account executive	Cory Snow, Boston, business manager and account executive
Henry Dorff	Grey Advertising, New York, account executive	Alfred J. Silberstein-Bert Goldsmith, New York, account executive
Everett E. Doten	Army Air Force	Ingalls-Minter, Boston, account executive
Louis Einstein	Los Angeles Examiner, advertising salesman	Raymond Keane Agency, Los Angeles, account executive
Joel H. Ettlinger	Kuttner & Kuttner, Chicago, account executive	Lester Harrison, New York, account executive
Blaine Faber	Para Ti Corp., New York, secretary and advertising manager	Radco, New York, account supervisor

NAME	FORMER AFFILIATION	NEW AFFILIATION
Wesley Farmer	Army	Botsford, Constantine & Gardner, Los Angeles, account executive
John M. Farrell	Calkins & Holden, Chicago, account executive	Western Advertising, Los Angeles, member of planning board
C. H. Ferguson	BBD&O, San Francisco, vp in charge	BBD&O, San Francisco, West Coast manager
Alfred G. Freeman	Malco Co., Minneapolis, advertising director	Melamed-Hobbs, Minneapolis, account executive
Sam Fuller	Sherman & Marquette, New York, radio director	Sherman & Marquette, Hollywood, radio director
Lila P. Gilbert	Franklin Bruck, New York; Paris & Peart, New York	Norman D. Waters, New York, account executive
Jack Gregory	Allied Advertising Agencies, Los Angeles, copy-writer	Allied Advertising Agencies, Los Angeles, account executive
Gall Hall	Gall Hall Advertising, Hollywood, president	Stevens-Hall, Hollywood (new), partner
Betsy Hatch	Abbott Kimball, New York, account executive	Advertising House, New York, account executive
George R. Holt	Scott-Telander, Milwaukee	L. W. Ramsey, account executive
Mark Isaacs	Army	Doremus, New York, account executive
Haddon W. Ivins	O. S. Tyson, New York	Mihic & Smullen, New York, account executive
Adam K. Johnson	Smith, Bull & McCreery, San Francisco, account executive	Ford & Damm, Sacramento, in charge of new branch
George E. Kelly	Allegheny County (Pa.) Parks, director	W. Earl Bothwell, Pittsburgh, copy chief and account executive
William Lyddan	Hill Advertising, New York, account executive	Booth, Vickery & Schwinn, New York, account executive
Malcolm C. Macdonald	Paris & Peart, New York; T. A. Newhoff, Baltimore; account executive	S. R. Leon, New York, account executive
Angus MacIntosh		Ward Wheelock, Philadelphia, radio director (Philadelphia office only)
Charles McDowell	Charles McDowell and Staff, Boston	Wood, Brown & Wood, Boston, account executive
Sherman M. McFedries Jr.	Unlon Oil Co., Los Angeles, advertising and publicity chief	Foote, Cone & Belding, Los Angeles, account executive
R. E. Messer	Glasser-Galley, Los Angeles, general manager and radio director	Rem Productions, (new), head
Donald Murphy	Reinke, Meyer & Finn, Chicago, account executive	G. M. Basford, New York, account executive
A. W. Neally	BBD&O, San Francisco, vp and account executive	BBD&O, Los Angeles, general manager
Seamus O'Hanrahan	Pacific Shipper, San Francisco, editor	O'Hanrahan Pacific Agency, San Francisco (new)
Stuart Potter	Campbell-Milthun, Chicago, account executive	Stuart Potter, Chicago (new)
James A. Richardson	Knollin Advertising, San Francisco, account executive	James A. Richardson, San Francisco (new)
Henry P. Ritz	House & Leland, Portland, Ore., account executive	Schultz & Ritz, Portland, Ore. (new)
E. G. Schultz	House & Leland, Portland, Ore., account executive	Schultz & Ritz, Portland, Ore. (new)
Stuart Stevens	Stevens, Lander & Young, Los Angeles	Stevens-Hall, Hollywood (new), partner
O. H. Sutter	Terrill Belknap Marsh, New York	Jullius J. Rowen, New York
Hal D. Thomas	KOMO, Seattle	Alaska Advertising, Anchorage, radio director
Harry L. Timmins Jr.	Charles H. Burger, New York, vp	Sudler & Hennessey, New York, sales director, and Arranz & Sudler, New York, account executive
Nathan A. Tufts	Ruthrauff & Ryan, Hollywood, vp and director of radio department	W. Earl Bothwell, head, West Coast branch (new)
James H. Turner	Mitchell-Faust, Chicago, vp and account executive	Ruthrauff & Ryan, Chicago
Helen Bridge Underhill	St. Georges & Keyes, New York, account executive	Young & Rubicam, New York, account executive
Harry W. Walker Jr.	W. F. Coleman Co., Los Angeles	Lockwood-Shackelford, Los Angeles, account executive
Welles R. Wiley	Sunset Electric Co., Seattle, advertising and sales promotion manager	West-Marquels, Seattle, account executive
Dave G. Wolaver	Howard Swink, Marion, Ohio	Lee Donnelley, Cleveland, account executive
Robert B. Wolcott Jr.	Hlxson-O'Donnell, Los Angeles, publicity director	Hlxson-O'Donnell, Palm Springs, Calif. (new branch), office head
Harry Woodworth	BBD&O, New York, account executive	Morse International, New York, account executive

New Agency Appointments (Continued from Page 10)

SPONSOR	PRODUCT (or service)	AGENCY
Roberts Dairy Co., Omaha	Dairy products	Stuart Potter, Chicago
Rockmore Co., New York	Boys' sportswear	Robert Isaacson, New York
San Benito Co., Inc., New York	Tiara Champagne	Thompson, Sava & Valenti, New York
Seaboard Mfg. Co., Inc., New York	Work clothes	Robert Isaacson, New York
Seventh Army, Atlanta	Recruiting	Eastburn & Siegel, Atlanta
Six O'Clock Co., Norristown, Pa.	Pie-crust and muffin mixes	Duane Jones, New York
Spertl, Inc. (drug and cosmetic div.), Cincinnati	Drugs and cosmetics	Ruthrauff & Ryan, Cincinnati
E. R. Squibb & Sons, New York	Dental cream	BBD&O, New York
Stylepark Hats, Philadelphia	Men's hats	Morton Freund, Philadelphia
Sylmar Packing Corp., Los Angeles	Chopped ripe olives	Davis & Beaven, Los Angeles
United Inventors and Scientists of America, Los Angeles	World Inventors' Exposition, July 1947	Makellm, Hollywood
Van Cleef & Arpels, Inc., New York	Jewelers	Edwin Bird Wilson, New York
Video Television, New York	Service and installation	Makellm, New York
The Walker Co., Middleboro, Mass.	Heating pads, ice bags	Lindsay Advertising, New Haven
War Assets Administration (Region 2), Albany, N. Y.	Surplus property	Kudner Agency, New York
Arthur Winarick, New York	Hair tonics	Blow, New York
Yucca Village, Palm Springs, Calif.	Desert development, real estate	Peck Advertising, Los Angeles

Publicity in Action

WORCESTER, MASSACHUSETTS

A ONE-NEWSPAPER-PUBLISHER town, without an NBC local outlet, that's Worcester, Mass. If a public relations expert happens to have a program on CBS, all's well in his heaven. If on the other hand his client is an ABC or MBS time user, woe is the space grabber. If his retainer-payer is an NBC sponsor he has an alibi—that's all.

Fifty per cent of the newspapers in the area served by Worcester stations, excepting those in Worcester itself, ignore broadcasting in a big way. Twenty-five per cent run logs only, 12 per cent run only network logs (sans station identification), and another 13 per cent run logs with an occasional INS (International News Service) or other syndicated radio column. In some logs Boston stations get an important play; in others, with the exception of WBZ, they are forgotten. Boston stations most frequently mentioned are WBZ, WEEI, WNAC, WHDH and WCOP.

Not every weekly and daily in the Worcester environs was checked in this survey so that the report is a "rank order" study rather than a fractional-

inch tabulation of actual space gathered by the stations and networks.

	PUBLICITY INCHES			Total
	Local	Station-Net	Net Alone	
WTAG-CBS	49½	44	44*	137½
WBZ-NBC	3	10	5	18
WORC-ABC	0	8	2	10
WAAB-MBS	5	7	0	12

*19½ inches of this is on CBS C I r T V.

It has been indicated in previous reports that paid space (advertising) is

usually used to offset negative press acceptance by stations. This is not true to any degree in this area—the advertising lineage looks very much like the publicity tabulation.

ADVERTISING INCHES

	Station-Net		Net Alone	Total
	Local	Net		
WTAG-CBS	28	86½	0	114½
WORC-ABC	7	20	2½	29½
WAAB-MBS	6	16	0	22
WBZ-NBC	0	0	0	0
WNEB	9*			9

*Announcing the pending opening of this new station.

Publicity and advertising-wise, it's good to be on WTAG in Worcester.

MIDDLE MASSES

(Continued from page 21)

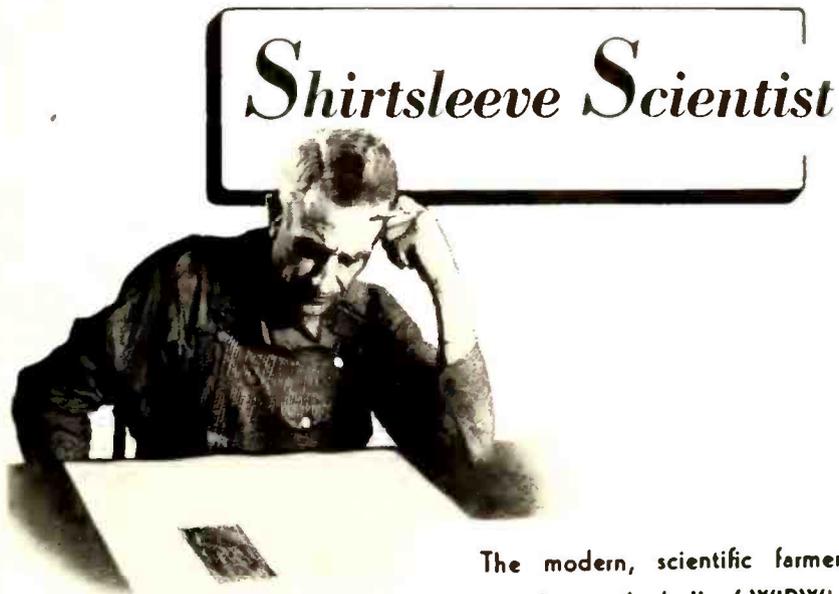
... And in order to make certain that the retailer would be conscious of the program the continuity was planned in such a way that one retailer's store was and is mentioned in each commercial section of the show.

All this brought an early commercial acceptance for the show and it helped to sell Deerwood coffee from the very start. That was the major job given the program... to sell Deerwood coffee and through the Deerwood name the other products that carry this Bluffton brand name. It's done that—Deerwood Coffee is sold out almost as fast as stocked in the Fort Wayne trading area.

V. S. Bauman, the man behind the show, has his own ideas about broadcasting. Unlike many other local or regional advertisers, he is basically program-minded. His slant is, "Too many radio advertisers make the mistake of buying the time instead of the program."

He also points out that the talent cost for the *Sari 'n Elmer* show exceeds the time cost.

Deerwood Coffee still is the single continuous commercial on the program, for the Bluffton executives go hunting every so often and they realize that buckshot seldom brings down the doe... although they spell it dough in the "middle masses."



This farmer is a good example. He's planning a long-range crop rotation, contour and strip planting that will increase soil fertility, control erosion and conserve moisture. It is the use of sound, scientific methods that has increased his yields and made him wealthier than ever before.

As a farm station, WIBW keeps

The modern, scientific farmer who makes up the bulk of WIBW's five-state audience is a far cry from the "by heck" characters of the comic strips.

abreast of the newest agricultural methods and findings. We take the lead in telling our farm audience their uses, limitations and local value. Because we do this so thoroughly, we enjoy the farmer's respect and confidence... which is so quickly translated into SALES FOR WIBW ADVERTISERS.

WIBW IN TOPEKA *"The Voice of Kansas"*
BEN LUDY COLUMBIA'S OUTLET FOR KANSAS
WIBW, Topeka General Manager KCKN, Kansas City
 REPRESENTED BY CAPPER PUBLICATIONS, INC. NEW YORK, CHICAGO, KANSAS CITY, SAN FRANCISCO

THEY'RE PUBLISHERS TOO

(Continued from page 35)

sand would be nearer the number it actually affects. *Listen and Learn* combines the regular monthly station schedule with notes on educational features and a special educational log. Pictures of CBS stars are also used in the four-pager.

Another type of special log is the weekly schedule of news, sports, and weather reports sent weekly to farmers and ranchers. KGH, Billings, Montana, calls its mailing *News and Weather*.

Program schedules offer numerous possibilities for sponsor as well as station tie-ins. An example of these is the combination used by WHO, Des Moines, which prints its weekly schedule on the back of a throwaway listing specially-priced articles available at the Jack Sprat Food Stores. It goes into 275,000 homes every week. WCCO, Minneapolis and St. Paul, was one of the first to use this idea while Sam Kaufman was sales promotion manager. KSTP in the Twin Cities has taken over the WCCO deal now.

In many areas the sponsor's only medium for giving listeners detailed information about his show is the station fan magazine or newspaper.

The *KMA Guide* of Shenandoah, Iowa, which goes to 20,000 families at \$1 a year, is an example of a monthly fan magazine which is sold. It takes advertising. Typical of the tabloid-newspaper type of fan paper is *Mike Notes*, an eight-page monthly publication of WDAY, Fargo, N. D., which also is \$1 a year. Started this past October, its circulation is already 5,600.

Some stations go in for package publications such as the deal which Harry S. Goodman, New York transcription firm, has worked out with the American Broadcasting Company and 14 affiliates. It enables the stations to reach listeners with program information in a slick, professionally-produced eight-page magazine, *The WAAA* Listener*, every month at co-operative prices. Local copy is sent by each station to Goodman in New York, and he uses it for half of the station's edition of the magazine. *The WTHT Listener* (Hartford, Conn.) sells for 50c a year, but the majority are given away.

Listen (no connection with Goodman's *Listener*) is an example of a tabloid fan paper published by a station in cooperation with a sponsor. WSAZ, Huntington, and the three stations of Evansville on the air, Evansville, Ind., WGBF (NBC),

*Each edition of *The Listener* is known by its station's call letters.

WEOA (CBS), and WMLL (FM), use the same general formula for their two publications. This is because name and format are the property of The Creasy Co., Louisville, Ky., which owns the two local food chains concerned in the deals. Triangle Food Stores pays for publication of the WSAZ four-page *Listen* except for the schedule page, and, similarly, United Retail Merchants of America for eight-page Evansville *Listen* except for schedule pages. The back page of each paper is an ad for the food chain or a member store. (This is an expansion of the single-page-log throwaway, which gives readers additional information about programs and their sponsors on the back of a price list.)

In a promotion tie-up with local theaters in the area, free tickets are given to persons whose names appear scattered in the editorial copy of the WSAZ *Listen*. This is featured on Triangle's daily broadcast. Participating theaters have exclusive right to advertise in *Listen* and do. The other paper has a similar theater tie-in but in its case the names appear in the advertisement on the back page. *Listen* is distributed free to 25,000 homes through 110 Triangle stores in Huntington's area, while in the Evansville area it goes to 20,000 homes through 135 URMA stores.

Mrs. America doesn't live for daytime serials alone, as the women's director of any station can and does testify. She not only listens loyally to her favorite heroine in search of happiness but also to her home service broadcasts, and she reads the latter's printed magazines and bulletins. Simpler types are usually sent free on request; others cost something, \$1 being the usual top for a year's subscription. There's a tremendous variety in presentation, etc., but most home service magazines include articles and notes on homemaking problems other than cooking, plus fan articles.

An example of the personalized, homey slant is *Kitchen Klatter*, another KMA organ. It's as intimate and old-fashioned as its title implies. Forty thousand readers not only pay \$1 for the 12 issues, but write for it. There's a preponderance of pictures, news, letters, and stories by and about listeners. *Kitchen Klatter* sells advertising.

In contrast to *Klatter's* homely slant is the sophisticated treatment and modern layout of WEEL's *Food Fair* (Boston), which goes monthly to 5,000 for \$1 a year, with a thousand more mailed free to agencies, advertisers, etc. It accepts advertising (which is free) only from sponsors of the *Food Fair* program. The magazine ties in with retailer displays of

Food Fair products and with the *Food Fair* demonstration booth in Faneuil Hall. A Boston firm has just published the magazine's *Grandma Sez* articles in book form at \$2.

Occasional publications based on personalities or feature material on a program are issued by stations. In some cases, as that of the WLS, Chicago, *Family Album*, the publication becomes a grand annual reminder of favorite programs. The *Album*, with its pictures of stars, station personnel, and stories about their activities, was first published in 1929 and has sold 40-60,000 copies every year for 50c each.

Station publications are good station business and when their millions of lines about radio and its programs are really tapped by sponsors, agencies, and the networks, anything is liable to happen—and probably will.

TIME IS FLEXIBLE

(Continued from page 38)

gives the sponsor many more times the sponsor identification than he'd receive if he tied the station down contractually to a tight commercial time schedule. It does make checking very difficult but sports sponsors want their checking at the point-of-sale. If the broadcast sells products, it's good. If it doesn't, the number of commercials broadcast have nothing to do with the case. Some advertisers, like Atlantic Refining, which sponsors the leading football games in the East, key their broadcasts to point-of-sale by having the listeners pick up sports schedules or forecasts at dealers.

One thing that sports sponsors have learned is that with very few exceptions listening indices of stations have very little bearing on who listens to sports programs. If the event's a big one, fans will listen to any station that can be tuned in in their area, and have been known to listen through static that would make any other kind of listener tune another station quickly. There are exceptions where stations have developed sports identities—for example, WHN, New York. As long as the station has power to reach the territory which the sponsor is out to reach, it is the average agency's feeling that the program will do the rest—if the events are top-drawer sports. However, when day-by-day, week-by-week sports programming is scheduled, the station and the station's audience do mean something. That's where the contract haggling begins . . . and the riders come out of the salesmanager's drawer.

Contests and Offers

Sponsor	Product	Program	Day & Time	Offer	Terms	Net	Closing Date (If Set)
AMERICAN MEAT INSTITUTE	Institutional	Fred Waring Show	TTh 11-11:30 am	Recipe for Fred Waring Stew	Write sponsor	NBC	—
CARNATION CO.	Carnation Milk	Carnation Contented Hour	Monday 10-10:30 pm	Baby book	Write sponsor or station	NBC	—
CAREY SALT	Carey Salt	The Shadow	Sunday 5-5:30 pm	\$100 gold wrist watch each for man & woman	Write letter-entry of 100 words or less on new uses of Carey Salt to sponsor at stations	MBS	—
GATE-PALMOLIVE-PEET	Palmolive Shave Cream	Can You Top This?	Saturday 9:30-10 pm	\$11 cash	Jokes sent to program and used win \$11. Sender loses \$2 (up to \$8) each time joke is topped	NBC	—
CONTI PRODUCTS	Castile Shampoo & Soap	Treasure Hour of Song	Thursday 9:30-10 pm	3 days in New York for two as sponsor's guests	Name titles of the 2 selections played, popular and classical; tell in 50 words or less which preferred & why	MBS	—
CONTINENTAL BAKING	Wonder Bread; Hostess Cake	Grand Slam	MTWTF 11:30-11:45 am	Miscellaneous prizes. Chance at \$100 savings bond bonus	Send 5 questions about music to Program. New York	CBS	—
G. N. COUGHLIN	Chimney Sweep	Your Sports Question Box	Sunday 1:15-1:30 pm	\$5 or \$50	Send to Leo Durocher, ABC, New York, a question on any sport or game. Each question used wins \$5; sender of best question of week wins \$50	ABC	—
CUDAHY PACKING	Old Dutch Cleanser	Nick Carter	Sunday 6:30-7 pm	Quickcut stainless slicing knife	Send 35c & pictures from 2 cans of product to Old Dutch Cleanser	MBS	—
EQUITABLE LIFE ASSURANCE SOCIETY	Insurance	This Is Your FBI	Friday 8:30-9 pm	Chart to help estimate needed family income for years before youngest child finishes high school	Send postcard to sponsor c/o local station, or phone local representative	ABC	—
GENERAL ELECTRIC	Household appliances	GE House Party	MWF 4-4:25 pm	Booklet, "Planning Your Home for Better Living Electrically"	Send 25c to dealer, or to Art Linkletter, Box 4, Hollywood	CBS	—
GENERAL FOODS	Baker's Chocolate; Calumet; others	When a Girl Marries	MTWTF 5-5:15 pm	Booklet, "Walter Baker's Chocolate Recipes"	Send coupon from Baker's Chocolate package & 15c to address on coupon	NBC	—
GENERAL MILLS	Softasilk Cake Flour	Betty Crocker	MTWTF 2:40-2:45 pm	Booklet, "Better Meal Planning for Happiness"	Send 10c to Betty Crocker at sponsor	NBC	—
GRWITZ & DUBERMAN	Junior Miss Fashions	Judy 'n Jill 'n Johnny	Saturday 12-12:30 pm	Successful applicants play Judy & Jill one broadcast each, receive regular fee; permanent selections made from group at end of contest	Write program, New York, for application blanks & full information; judges audition successful applicants	MBS	—
RICHARD HUDNUT	Cosmetics	Jean Sablon	Saturday 7:15-7:30 pm	Booklet, "DuBarry Home Course"	Write sponsor c/o local station	CBS	—
HUNT FOODS	Tomato sauce	What's Doin', Ladies?	MTWTF 2-2:25 pm	Gas range to "outstanding mother of week." Gift to winning letter writer	Write letter-entry about outstanding mother to mc	ABC	—
LEWIS-HOWE CO.	Tums	A Date With Judy	Tues 8:30-9 pm	Date book	Write sponsor	NBC	—
MARS, INC.	Candy	Dr. I. Q.	Monday 10:30-11 pm	Up to \$250 cash plus bonuses	Send program 6 statements to be answered yes or no; send 9 biographical identity clues to famous personality. Judge selects winners	NBC	—
MILES LABORATORIES	Alka-Seltzer; One-A-Day Vitamins	Quiz Kids	Sun 4-4:30 pm	Zenith portable radio; Zenith console radio-phonograph	Send questions to program. If used, listener gets portable; if Quiz Kids are stumped, listener gets radio-phonograph	NBC	—
PET MILK SALES	Pet Milk	Mary Lee Taylor	Sat. 10:30-11 am	Booklets, "Meals Men Like;" "Your Baby"	Write sponsor or program, local station	CBS	—
PROCTER & GAMBLE	Crisco	Young Dr. Malone	MTWTF 1:30-1:45 pm	Crisco cook book	Send 10c to sponsor	CBS	—
QUAKER OATS	Aunt Jemima Pancakes; Muffets; etc.	Ladies Be Seated	MTWTF 3-3:15 pm (rebroadcast 6:30-6:45 pm)	Electrical household appliances	Send question to program. Judge selects winner daily	ABC	—
RALSTON PURINA	Farm feed & cereal products	Tom Mix	Sat 1-2 pm	4 teaspoons by International	Send 1 Instant or Regular Ralston box top & 50c to sponsor	MBS	—
EVERE COPPER & BRASS	Institutional	Exploring the Unknown	Sunday 9-9:30 pm	Booklet on subject of each broadcast	10c each, 13 for \$1. Address sponsor, New York	MBS	—
VISION ART METAL WORKS	Ronson Lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used. Two table lighters if studio contestants are stumped. Grand prize table lighter with matching silver plated cigarette chest	Send to program subject about which 20 questions may be asked. Wins premium if used	MBS	—
TEEN-TIMERS, INC.	Dresses & cosmetics	Teentimers Show	Saturday 11-11:30 am	First prize twelve Teentimer dresses (one for each month of year); nine prizes, one dress each	Look at week's Teentimer styles in local shop. Send entry-letter up to 75 words on style favored and why to sponsor	NBC	—
TEXAS CO.	Petroleum products	Metropolitan Opera	Saturday 2-5 pm	Album of Victor Red Seal operatic records to listeners whose questions are used on program	Send questions to Opera Forum Quiz, c/o sponsor, New York	ABC	Mar 15
U. S. CHAMBER OF COMMERCE	Institutional	Voice of Business	Saturday 7-7:15 pm	Booklet, "Communist Infiltration in the U. S."	Send 10c to sponsor's Economic Research Dept., Washington, D. C.	ABC	—
U. S. RUBBER	Institutional	New York Philharmonic	Sun 3-4:30 pm	Copy of intermission talk on science	Write sponsor's radio department, New York	CBS	—
WESTINGHOUSE ELECTRIC	Household appliances	Ted Malone	MWF 11:45-12 am	\$5 to \$50 cash	Prizes for original poems sent to program selected for Malone's Between the Bookends page in Radio Mirror	ABC	—
J. B. WILLIAMS	Shaving cream; Letric Shave	William L. Shirer	Sun 5:45-6 pm	Month's free supply of Letric Shave	Write sponsor, local station	CBS	—
WILLIAMSON CANDY	Oh Henry	True Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from "True Detective Mysteries"	Notify FBI and True Detective Magazine of information leading to arrest of criminal named on broadcast	MBS	—

BROADCAST MERCHANDISING

This is the poll season. *Motion Picture Daily's* program tabbing (first of the radio trade paper surveys each year) gave NBC 12 firsts, CBS 9, ABC 3 (two won by Bing Crosby), and MBS 1. The *Cleveland Plain Dealer* check (November SPONSOR) gave NBC 8 firsts, ABC 4, CBS 3, and MBS 0.

Westinghouse's Christmas Safety Campaign was a variation of the usual yuletide razzle-dazzle. Instead of *White Christmas* all the stations owned by Westinghouse—KDKA, KEX, KYW, WBZ-WBZA, WOWO—ran jingles which stressed the fact that "Santa loves safety." Bill Galleher (KYW) and Gordon Hawkins, education director of Westinghouse Radio Stations, disked the appeal.

WLW latest addition to its "Fax File" is a report of 156,246 "merchandising contacts" during the first six months of 1946. This includes 15,340 actual dealer and district representative calls made by WLW merchandising men.

BMB issued new maps which will avoid misuse of BMB data and announced that it's going to control rules and regulations for the use of BMB figures.

Fashion news for grandmothers may be the basis of a new column by Tom (*Breakfast in Hollywood*) Breneman. A recent survey indicated that he has the grey-haired following of the nation. All that Breneman needs is a good ghost writer who knows the 50-70 styles. Dialers really feel he knows fashion ever since that screwy-hat campaign.

KMBC is fighting traffic deaths as Kansas City's death toll rises. All the station's stand-by breaks and \$1,000 in prizes (raised by the Women's Chamber of Commerce) have been thrown in to combat the street-crossing grim reaper. Kansas City used to have a top record for traffic safety but that's been lost somewhere. KMBC is out to bring it back.

WSAI's style expert visits the fashion centers just as the key fashion experts of the news services and newspapers do. Kay Hamilton, whose *Time for Calling* is sponsored by Alms & Doepke, Cincinnati department store, will spend a January week in New York, disk her report while seeing what's new in fashions, and ship it home for airing on her show. This adds materially to her air acceptance as a style authority . . . and to her audience.

Parmelee Cusack has opened an office where he'll double as art director-designer. Cusack until recently was art director for NBC.

WTIC's fire prevention promotion drew entries from 85 schools in 43 Connecticut cities, a total of 550 posters designed by students to sell fire prevention. The best sixty were shown in Hartford's leading art gallery (Avery Memorial) and the winning poster is being reproduced for state-wide showing. Four hundred dollars in U. S. Savings Bonds were the prizes.

Lipsticks for editors or their wives, went forth from Jean Sablon in December. Sablon asked that the editor's favorite color (or his wife's) be sent him on cleansing tissue. Two hundred pieces of tissue came in and were handled by the Hudnut (sponsor) agency, Kenyon and Eckhardt.

"Colorado Speaks" has won another award for KLZ. For the third consecutive year KLZ won the Denver Ad Club award for the best local program of the year. *Colorado Speaks* is the station's bid for better newspaper-radio relations.

Agencies and clients meet *Carolina Hayride* in a two-disk album which has gone to 1,000 of them from WBT, Charlotte, N. C. The station recently opened its folk-music shindig for sponsorship, in 15-minute or larger segments, from 9:45-11:30 p.m. Saturdays, and took this manner of introducing the cast to prospective bill-payers. Each *Carolina Hayride* star does a number for the album.

Words built from letters in the sponsor's name produced over 500 entries in a contest sponsored by Filene's Department Store over WTAG, Worcester, Mass. The idea was to see how many words could be produced, sans proper names, abbreviations, prefixes, suffixes, or foreign words. The winner, a woman, received a suit from Filene's at a recent broadcast. The idea is an ideal way of driving home a sponsor's name without shouting.

It wasn't a form of criticism but Ted Husing (WHN), now a disk jockey, received an ancient Columbia Graphophone from Benny Goodman as a reminder of what happens to spinners of cylindrical disks (they're mostly dead said B. G.). It all happened at a typical musical party at New York's 400 Club.

WSJS built a Children's Chorus and found all the 13 elementary schools of Winston-Salem, S. C., WSJS's home town, thrilled to cooperate. In one program the station reaches into the home of every child in its primary area.



"C. C. D. A.—C. C. D. A.—C. C. D. A.—and remember, children, C. C. D. A. means Christopher Columbus Discovered America! Yes, C. C. D. A. means Christopher Columbus Discovered America!"

COLLIER 5

LEO SALIKIN

SPONSOR FAN MAIL

(Continued from page 22)

making a mail pull through the medium of paid space advertising, set up specialized mail departments, or turn the job over to a competent direct-mail firm. When it comes to radio, the operation for the most part is handled sloppily, or is delayed so long that the letter no longer has current interest.

That is not true of mail handling at networks or big independent stations. There, audience mail, with the exception of unanswerable crank letters, gets prompt attention. Replies are made within a week in most cases, although each of the networks receives from two to three million letters a year.

This has been the case almost since radio first became a big national advertising medium. Networks continue to bend over backwards to do the job, but radio advertisers, acutely conscious of their mail in radio's early days, have not kept pace.

Network handling of mail indicates that the usual agency alibi that thoroughness cannot be maintained with speed is another classic bromide. Slowdowns in mail-answering are caused by complicated and oftentimes unnecessary routing of the mail between the networks, agencies, and clients.

The other "out" most frequently heard is that the mail handling does not pay its way. It can. One enterprising drug sponsor, rather than plug several products on the air and risk losing commercial impact, contents himself with heavy air selling on one product and inserts leaflets in program mail answers to advertise other products.

Conti Products, shampoo and toilet-ries manufacturer, uses its mail pull of some 3,000 letters per week to build a mailing list of consumers already sympathetic to the product and program for sampling and consumer promotion. (Cost of compiling this list is \$150 for 10,000 names.)

Listener letters also serve as sources of air commercial and testimonial material. One agency routes all letters that mention product use or name through the copy department. Agency theory is that it enables them to keep copy in step with current listener reaction.

The delay factor according to most mail handling authorities is the triple play network to agency to sponsor. It is in this movement that letters get sidetracked, delayed, and mishandled.

In this respect, the P. & G. system, under which one-third of the mail gets a

written reply, is a model of confusion. Program mail for Procter and Gamble is bulked by the network, sent over to the agency for a mail count, thence to P. & G. for a brand, program, and content tabulation. It then goes back to the agency for further handling and routing, and finally returns to P. & G. and the warehouse. Handling of mail that should be answered in a matter of days sometimes takes as much as two to four weeks.

This may be contrasted with the system worked out to handle the mail on *Twenty Questions* for Ronson Art Metal Works, Inc. Originally set up by Mutual and a New York direct-mail firm named Playette, mail on *Twenty Questions*, which often tops 35,000 a week, is forwarded daily by Mutual to Playette, where a staff of 28 trained readers go through most of it the same day and answer it the next. Weekly sessions are held at the agency, Cecil & Presbrey, at which time network and agency producers and the program mc are given a detailed analysis of the mail by Playette. Letters outstanding in the way of publicity or copy ideas are brought promptly to the attention of sponsor, or agency personnel.

Both Ronson and Cecil and Presbrey

are confident that the job is being done, in taking the 35,000-letter burden off the agency's back and placing it with a systematized organization awake to the problems of audience mail. All mail on *Twenty Questions* receives personal answers.

Proper handling of fan mail, like intelligent creation and spotting of commercials, takes time and energy. It's much more fun to write a "clever" play or continuity and have it played by name stars than it is to create a commercial that will sell the sponsor's product. It's easier to do either than it is to turn the fan mail that costs on an average of a dollar a letter to obtain into product fans. P & G, like so many other sponsors, can't see the stars because the sun in the sky, but it's the little stars in the form of mail that can and should make broadcasting pay off with bonus sales.

With wartime excuses a thing of the past, and competition the next major factor in national economy, improvements in handling, faster routing, and more thorough reading, will have to be established. Otherwise, advertisers and agencies alike will feel the pinch of annoyed-listener frustration in radio selling. Listeners will be turning their dials . . . and their dollars . . . elsewhere.

**Be Right
in '47
with
WMT...**

• • • the station that reaches
the BUYERS* in the rich
Eastern Iowa Agricultural-
Industrial Market. At 600 Kc's
— Iowa's Best Frequency.

* \$4,824 per family effective buying
income—Sales Management 1946 Index



Member of
Mid-States Group

Represented by
KATZ Agency

CRIME PAYS

(Continued from page 28)

listeners for both the salt and Blue Coal businesses. It's mother and sister, however, who are the major interests of George Barr who sells Balm Barr Creme-Whipped Lotion and Creme Shampoo in the South and through the Don Lee network on the Pacific Coast. Arthur Meyerhoff & Company, the advertising agency on the account, has also bought *The Shadow* on transcriptions for 10 individual stations where Mutual time or where *The Shadow* wasn't available on the network. These stations include WOWO, Fort Wayne, Indiana; WSAM, Saginaw, Michigan; KXEL, Waterloo, Iowa; and KGLO, Mason City, Iowa.

Barr bought *The Shadow* because he didn't want to wait for an audience; also because the listeners-per-listening-

set for *The Shadow* have frequently topped any other program on the air. At times, it has risen to a 3.3 when the average program has 2.5 listeners per set. Barr, like Carey and Blue Coal, at the moment is spending practically all his advertising cash on the air. What the three major sponsors of *The Shadow* spend to bring the show to their customers is an indication of what the program is doing for a beauty preparation, a fuel, and a home-and-farm product, since only the first, Barr, isn't number one in the territory he serves.

Sponsor	Radio	Other Ad
Barr	\$135,000	\$20,000
Blue Coal	\$263,000*	\$45,000
Carey	\$175,000	\$35,000

*Includes \$20,000 for radio program advertising in newspapers and \$15,000 for radio in Canada.

There are other mystery programs on the air that are good but none of the day timers touch *The Shadow*—in fact no program tops the daytime ratings so often as this inexpensive package.

There's a *Shadow Comics* as well as a *The Shadow* magazine now. Each of the magazines carries double-page spreads listing the stations which carry the program for each of the network sponsors

Balm Barr uses 90, Blue Coal 35, and Carey 84 stations.

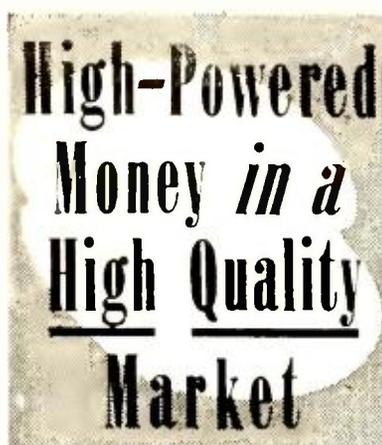
The Shadow is a big business within itself. It has a family of free lance program writers who do the air show. It has Charles Michelson who devotes most of his working day to handling the show for Street and Smith. The parade of Shadows includes not only Readick, Welles, La Curto, but also Bill Johnstone, John Archer, Steven Courtleigh, and Bret Morrison. When the show hits the air from Mutual Broadcasting System's New York studios, the set-up is slightly on the fantastic side. *The Shadow* cast is in one studio. In another studio Don Hancock and the actor who plays John Barclay stand ready to do the Blue Coal commercial. In a third studio is Ford Bond and two actors who do the dramatized commercials for Balm Barr. And in a fourth studio there's Dick Willard ready and able to give with the Carey Salt farm and home selling. The master control at MBS during the *Shadow* airing always has a good case of the jitters. Blue Coal's commercials are routed to New England and the area it covers. Balm Barr and Carey Salt selling is routed to Washington, D. C., where it's rerouted so that Carey Salt commercials go to the Middle Northwest and Balm Barr to the South. The program itself sans commercials is

pipled to Hollywood where Pierre Andre stands ready with special commercial announcements for the Don Lee chain section of Mutual. Everything actually runs as smoothly as a well-oiled clock but that's only because MBS engineers are ambidextrous and are becoming accustomed to monitoring one switchboard per eye.

There are still a number of legal questions on *The Shadow* air show. Ruthrauff and Ryan feel that the program belongs to Blue Coal. Street and Smith are certain that the program as well as the magazine belong to them. R. & R., who produce the show, are paid \$250 a week by Street and Smith to make certain that there's nothing in the *Shadow* script that would offend the other sponsors. That fee helps to pay for the split-second timing that permits the four announcers to come out on the nose. In the last exchange of letters between agency and the publishers, H. W. Ralston, vp of Street and Smith, underlined the S. & S. claim that *The Shadow* is Street and Smith property. Every show that is aired stresses this.

Idea on how some listeners react to even the e. t. versions of the program can best be understood through the fact that when Lustig's Shoe Store sponsored *The Shadow* on WFMJ in Youngstown, Ohio, the advertising manager, Sid Kline, was credited by Youngstown's younger generation with being the black-cloaked gent himself. The result was that while the program was on the air Kline had to disappear for a half hour, so as not to disillusion the moppets. Lustig's program is off the air now because no *Shadow* transcriptions have been recorded for two years—the network show covers so much of the nation that it hasn't been economical to continue diskling the show for the few open territories. But they're repeating available *Shadow* e.t.'s in many territories that haven't heard the early episodes; 116 weeks of transcriptions are available and since in a town like Youngstown these e.t.'s brought the sponsor an audience rating of 16, which is better than 94 per cent of all network shows, local advertisers buy it—even if it isn't *The Shadow* of today.

The Shadow also answers a question in the minds of hundreds of timebuyers—Mutual Broadcasting System can deliver a top audience at a low cost per thousand, if the program, time, and competition are right. There's the first coal company in the East, the first salt company in the Middle West, and Balm Barr in the South and Pacific Coast, to prove it.



is the combination that WRNL in Richmond offers.

With a high-average per capita income—

Richmond . . . \$1,445

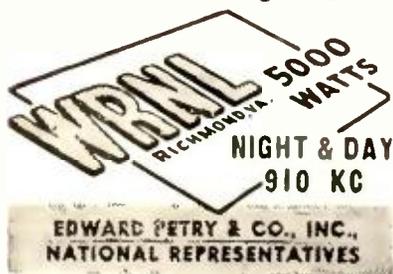
U. S. . . . \$1,117

Plus a high-average per capita retail sales—

Richmond . . . \$563

U. S. . . . \$321

Your WRNL advertising means greater sales return for each advertising dollar.



TV

FM

FAX

WHILE the Federal Communications Commission was weighing the relative merits of CBS color and Columbia's plea that standards be set for the airing of multi-chrome pictures, the program end of TV took further bows during December. John Wildberg, lawyer and theatrical producer, founded a televisual producing organization and joined DuMont in an advisory capacity.

The Caples Company, advertising agency, which has been producing a "soap opera" at night on WABD (DuMont), checked its audience and discovered that a considerable number of viewers had looked in on all the episodes it had telecast (eight at time of checking). Not only had a sizable number of receivers been tuned to WABD for the drama but there were more men in the audience than there were women, which may indicate that if men could hear daytime serials, they'd join the soap opera audience too. Only a small percentage of the viewers thought that the serial was poor—even the barrooms liked the continued-at-this-time-next-week play.

Indicating just how effective TV can be in spot news coverage, both NBC and DuMont covered a fire disaster in New York's Washington Heights and had the pictures on the air the same evening. Both brought the horror of the building collapse and subsequent fire vividly to every set owner in metropolitan New York. U. S. Rubber sponsored the DuMont telecast which was an American Broadcasting Company film-news coverage, and a check-up revealed that there were very few sets that weren't tuned to either WNBT or WABD.

Year-end statements by radio receiver manufacturers indicate that the bottleneck to rapid FM growth (December SPONSOR) may be broken far sooner than expected because of the fact that the public in many areas just won't buy straight standard broadcast receivers.

These year-end statements are acting as springboards for the Frequency Modulation Association meeting January 10 in Washington, when once again the FM station licensees will get together to sell the nation on frequency modulation. There'll be more than 500 at the meeting, which has the blessing of the Federal Communications Commission. For the first time since Frequency Modulation Broadcasters, Inc., became part of the National Association of Broadcasters, there'll be some action for the FMers.

Comic-strip advertising will come of age in facsimile. Already comic strips are being tested on FAX experimental sta-

tions as part of the service which will be made available (at a fee) to users of Hogan (Radio Inventions, Inc.) or Finch (Finch Telecommunications, Inc.) equipment.

The problem of programing has raised so many difficulties from a service point of view that managers of stations owned by the same interests have frequently been on opposite sides of the FAX picture. WKY's P. A. Sugg, for instance, being in the home town of a Gaylord newspaper, *The Daily Oklahoman* (which owns WKY), has access to all the material of the publication and has been very pro-FAX. On the other hand, Hugh Terry of the Gaylord station KLZ, being in a town (Denver) which is anti-radio as far as the press is concerned, hasn't been even casually interested in the medium. With the parent FAX organization, however, setting up a program service (even if it is only a feature, not a news, service to start) all advertisers and stations will have enough material to do experimental transmitting.

Features that are being planned for Finch FAX include illustrated fairy tales, *How to be a Cartoonist*, and a number of humor and adventure strips. Art for these strips cannot, for maximum effectiveness, be the same as that developed for daily newspapers or the comic pulp magazines, especially since the latter almost all use color and FAX, for the time being at least, will be a black-and-white medium. Since the strips can be at the most four panels wide, the story must also be told more quickly, which means a change in writing technique.

Problem of what will be and what will not be good advertising is also in the experimental realm. Some advertising agency men who are already preparing copy for the medium (for their own amazement) believe that full-page ads (8½ by 11 inches) will hold a maximum of attention in the medium, which of course transmits one page at a time. Others feel that advertising placed on straight news or feature pages will command 100 per cent attention. Still others feel that "sponsored features" or comic or adventure strips will be the answer. While still a final group feel that advertising in FAX should be entertainment with the commercial worked into the "program."

Both the Finch and the Hogan organizations are now in the field-testing phase of FAX development and the programing service which is being made available, on an "exclusive in your city" basis, will aid advertisers to get their feet wet in the medium.

SPONSOR



SPEAKS

It's Time to Sweat

THE rising cost of talent is one of the major problems that faces broadcasting. One of the reasons for this rising cost is an unwillingness on the part of most agencies and advertisers to build programs to ride along with a program while it's building—to burn the same midnight oil in reaching radio ears that they burn seeking the ideal copy slant for black-and-white copy—to replace dollars with creative brains. They'd rather buy a star or a program that means something to an audience from the first mike day. The "prestige" of a Crosby

or a Hope, a Shore or a Sinatra frequently outweigh all other considerations.

It's not necessary to dip into the U. S. Treasury to use broadcasting profitably. The story of Johnson Wax which built *Fibber McGee and Molly* (page 13) and Blue Coal which stuck by *The Shadow* (page 24) can be duplicated. It takes an organization that's willing to seek out an advertising man with radio know-how and that's willing to give him a free hand in developing a program property. Executives who claim that they can't wait to build a program might be reminded that they usually seem able, after buying an expensive program that lays an egg for them for 39 weeks, to start with another top-budget show trying for that audience all over again.

The executives who refuse to stand by a program that doesn't deliver in the first season are the same men who are willing to coax a *product* along for 5 to 10 years.

Ford takes a year or so to tool up a new line of cars, but he's unhappy because Dinah Shore hasn't established a listening habit for him in six months. Old Gold is said to be worrying about Frank Sinatra, despite the fact that he now has his best show formula since he first permitted a mike to hold him up. P. Lorillard's memory must be short since it took several times five years to get Old Gold to first base with smokers. If Lorillard threw cigarette brands overboard as readily as they've thrown out programs, they'd never have come through with a winner.

True, Ford and Old Gold have bought

top-budgeted shows, programs they feel they can't afford to keep on the air unless they produce listeners at once. Maybe they should have followed the *Fibber, Shadow*, or even the *Buffington* (page 20) formula, bought an idea they were sold on, and turned it over to a man who knew his radio business.

There are hundreds of low-cost programs on stations throughout the nation that with half the effort that went into *Fibber* or *The Shadow* would build into the "First Fifteen." Programs like *Little Women* (Commercial Reviews, November issue), have everything that's needed to make them great. These programs aren't polished products now, but the way to fight the high-cost program is to use brains and sweat to replace master-minding. If programs cost too much (and anything that produces seldom costs too much) it usually can be traced to the men who pay the bills, not to the stations or the networks. The story of Lever Brothers, who were complaining about program costs one week and went out and bought Joan Davis for \$18,000 the next, is a case in point. Joan is 18th on the last Hooperating. *Inner Sanctum*, the 19th show, 0.3 of a point behind it, costs less than 20 per cent of what Joan does per broadcast.

High-budgeted programs are that way because it's easier on the nerves to buy names than to build them. Red Skelton, *Mr. D. A.*, *Screen Guild*, and *Suspense* all cost less than \$10,000 and all are in the "First Fifteen." Do they deliver buying audiences? They do!

40 WEST 52nd

Anyone can get out a good first issue—the trick is to get out even a better second one and to keep up the improvement. I think you've done a swell job in this direction and have slanted it (second issue) more to the sponsor than Volume I, Number 1.

PHILIP FRANK
Executive Secretary
Broadcast Measurement Bureau, Inc.

Every issue has just got to be better than its predecessor since industry cooperation increases by leaps and bounds . . . and we hope SPONSOR reflects that cooperation.

I heard about your FM story from Ray Streeter (ad-manager) of the Carey Salt Company before I even saw it.

BEN LUDY
General Manager
WIBW-KCKN

Since SPONSOR is edited for sponsors, it's indicative of what the publication is doing when a sponsor tells a station manager what's in an issue before the station manager sees it himself.

The editorial content of the first two issues indicates an approach to a continuing study of the things which have made broadcast advertising so eminently successful.

WILLIAM S. HEDGES
Vp National Broadcasting
Company, Inc.

That, as Mr. Hedges went on to point out in his letter, is part of the basic credo upon which SPONSOR was founded. SPONSOR exists so that broadcast advertising may be increasingly more effective.

It occurs to me that inasmuch as this reporter (author of the *Hi Brown Know The Producer* profile) indicates I didn't

have enough sense to recognize a budding genius when I saw one, it may be that I can sue him for defamation of character, or something.

ARTHUR PRYOR, JR.
Vp in charge of radio
BBD&O

The "records" indicate that Arthur Pryor, Jr., was just one of a multitude of advertising agency executives who couldn't "see" Hi Brown in broadcasting's early days. The parade included John Reber, J. Walter Thompson vp; Clarence Mesner, NBC vp; Hubbell Robinson, Foote, Cone and Belding; "Tiny" Ruffner; and Douglas Coulter.

Congratulations on the terrific feature "Right with Eversharp," in your December issue. I should like 60 copies of this issue at your earliest convenience.

HARVEY S. OLSON
Magazine Repeating Razor Company

We asked our audience for help . . . and received it!

Last month WLW announced a United Nations Essay Contest. Open to all members of our audience, we used this means to try to determine how WLW could best contribute to the interest in, and understanding of, the United Nations.

To the three persons submitting the best answers (in the opinion of the presidents of the state universities of Ohio, Indiana, Kentucky, and West Virginia) WLW awarded a 4-day, expense-paid trip to New York by air to witness important sessions of the UN Assembly. The party left Cin-

cinnati December 2, accompanied by a WLW representative.

The results of the contest far exceeded our expectations. The subject, while extremely important to us, was not one of mass appeal. Thus, we were both surprised and pleased when nearly 500 essays were submitted—not just from students and teachers, but from listeners of all ages and in many walks of life. Most important, we received many practical, well-conceived ideas and suggestions.

The three winners were . . .



Miss Lucille Foreman, teacher of Journalism and American Literature, Harding High School, Marion, Ohio.

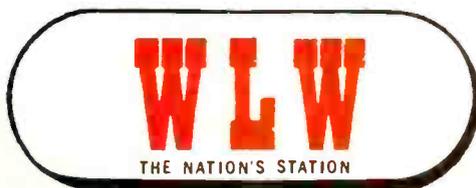


Miss Hedvika Lucas, 16-year-old high school student of Cuyaboga Falls, Ohio. Born in Czechoslovakia, Miss Lucas and her parents fled across western Europe just ahead of the Nazis and arrived in America in 1942 after surviving two ship torpedoings.



Edward R. Bartlett, Dean of DePauw University, Green Castle, Indiana, and now in his 24th year as a member of that school's faculty.

The suggestions and ideas offered in the essays are being studied now and will serve as the basis for a series of broadcasts and activities which we sincerely hope will stimulate the interest of our listeners and contribute to their understanding of the concept of the United Nations.



CLEVELAND'S

Chief

STATION

HEAP BIG HELP TO
TIME BUYER



Cleveland's Chief Station relieves many an advertiser's burden — gives him the sales support that builds handsome profits. Better local programming and the drawing power of top-rated national shows have

earned a ready, responsive audience for WJW. When planning your advertising budget, remember Cleveland's Chief Station can give you the aid that brings increased sales and makes lasting friendships.

BASIC
ABC Network
CLEVELAND, O.

WJW

850 KC
5000 Watts
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY