This is CBS... The Columbia Broadcasting System

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

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

* To be exact:
BMB audience to WWVA
500,170 Families - Day
430,360 Families - Night

A FORT INDUSTRY STATION

WWVA
50,000 WATTS
WHEELING, W. VA.
Every major cigarette company will have a national spot campaign in full bloom within 90 days. Trend toward spot in tobacco field has been quickened by Lucky Strike plans of American Tobacco Company which will pour about $1,000,000 into local station breaks during one six-week period.

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

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

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

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

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

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

-SR-

BMB FINDS ITS RATINGS INFLATED

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

-SR-

BASEBALL SPONSORS SYMPHONY

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

-SR-

NETS WON'T UNDERWRITE NRI RATING RELEASE

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

-SR-

EMPLOYEE RELATIONS VIA TRANSCRIPTION

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

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

Hennessey is profitable:
No microphone novice, Frank Hennessey is the airwaves bugler who reached half the G.L.’s in Central Europe via Radio Munich’s 200,000 watts. Before the war, he was farm editor of WWL in New Orleans. He’s an expert on the buying habits of both farm and city wage-earners. Best of all, he knows the people who hold the billion-dollar purse-strings of WSYR’s prosperous 17-county area—and their loyal preference for his products proves it.

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

WSYR 570 kc. - 5000 watts
Our 25th Year
NBC in Central New York
Represented by Headley-Reed

WTRY, Albany-Troy-Schenectady, & WELL, New Haven, are also H. C. Wilder Stations
TRIBUTE TO A GOOD SPORT

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

WBKB LEADS IN TV PUBLIC RELATIONS

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

ADVERTISING AGENCY PUBLIC SERVICE

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

GOOD FOR CHILDREN

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

FOREIGN-LANGUAGE LISTENERS DONATE ... AND HOW

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

(Advertising Agency or Client)

TRY SENDING THIS COUPON

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

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

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

"Mail the coupon today."

BING CROSBY ENTERPRISES

9028 Sunset Blvd.
HOLLYWOOD
CALIFORNIA

EVERETT N. CROSBY
Bing Crosby Enterprises
Hollywood 46, California

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

Name........ Street........
City......... State........
Remember the story about...

THE LION

AND THE THORN?

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

Keep your eye on WWDC
IN WASHINGTON, D. C.
Coming Soon—WWDC-FM
Represented Nationally by FORJOE & COMPANY

MR. SPONSOR:

W. Alton Jones
President, Cities Service Company

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

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

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

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

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

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

ST. LOUIS 1, MISSOURI—BASIC ABC STATION
630 KC • 5000 WATTS • FULL TIME
Owned and Operated by the St. Louis Star-Times
For complete details, contact your John Blair representative.
The American Broadcasting Company is the only network to win three 1947 awards and a plaque from the College of the City of New York's School of Business Administration. Its promotion of Bingsday, its presentation of Hiroshima and its "creation" of the Henry Morgan Show, all were winners.

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

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

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

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

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

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

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

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

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

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

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

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

(Please turn to page 36)
### New National Spot Business

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>PROGRAM, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Tobacco Co.</td>
<td>Lucky Strike Cigarettes</td>
<td>Foote, Cone &amp; Belding</td>
<td>Approx 950 (incl KBS stations) 15-sec transcribed chain breaks; Apr 7; 6 wks</td>
</tr>
<tr>
<td>John H. Breck, Inc.</td>
<td>Hair products</td>
<td>Charles Sheldon</td>
<td>3 (CBS) 1-hr transcribed symphony; Mar 13; 13 wks</td>
</tr>
<tr>
<td>Garr-Consolidated Biscuit Co.</td>
<td>Bakery products</td>
<td>Lynn-Fieldhouse</td>
<td>25 15-min transcribed musical show; winter-spring series 17 wks, fall series 14 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peet Co.</td>
<td>Veto deodorant</td>
<td>Ted Bates</td>
<td>300 1-min live, transcribed announcements; Mar 31; 26 wks</td>
</tr>
<tr>
<td>Doubleday &amp; Co., Inc.</td>
<td>Literary Guild</td>
<td>Huber Hoge</td>
<td>10 (15 to be added) Transcribed program; Mar 4; 13 wks</td>
</tr>
<tr>
<td>Flottill Products, Inc.</td>
<td>Tomato products</td>
<td>Al Paul Lepton</td>
<td>9 5-10 min Italian language programs in 4 major markets; Mar 8; 5 wks</td>
</tr>
<tr>
<td>Garrett &amp; Co.</td>
<td>Wine</td>
<td>Ruthrauff &amp; Ryan</td>
<td>150 Transcribed announcements, station breaks; some 5-10-15 min news, music, sports programs</td>
</tr>
<tr>
<td>General Foods Corp.</td>
<td>Baking powder</td>
<td>Young &amp; Rubicam</td>
<td>6 Transcribed hillbilly music; Apr 1; 19 wks</td>
</tr>
<tr>
<td>Gulf Oil Corp.</td>
<td>Gulfspray</td>
<td>Young &amp; Rubicam</td>
<td>Transcribed series May 21; 20 wks</td>
</tr>
<tr>
<td>Oakite Products, Inc.</td>
<td>Household cleanser</td>
<td>Calkina &amp; Holden</td>
<td>15 Live announcements; about Mar 26; 10-13 wks</td>
</tr>
<tr>
<td>O'Sullivan Rubber Corp.</td>
<td>Rubber heels</td>
<td>Justin Funkhouser</td>
<td>104 1-min transcribed announcements; Mar 10</td>
</tr>
<tr>
<td>Park &amp; Tilford</td>
<td>Tintex</td>
<td>Charles Storm</td>
<td>230 Live and transcribed announcements; Feb 24; 13 wks</td>
</tr>
<tr>
<td>Sunshine Biscuit Co.</td>
<td>Krispy Crackers</td>
<td>Newell-Emmett</td>
<td>67 Transcribed announcements; May 1; 13 wks</td>
</tr>
<tr>
<td>United Fruit Co.</td>
<td>Bananas</td>
<td>BBD&amp;O</td>
<td>120 1-min transcribed announcements; Mar 17; 52 wks</td>
</tr>
</tbody>
</table>

### New On Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Tobacco Co.</td>
<td>Foote, Cone &amp; Belding</td>
<td>NBC</td>
<td>154</td>
<td>Your Hit Parade; Sat 9-9:30 pm; Apr 26</td>
</tr>
<tr>
<td>American Transit Association</td>
<td>Owen &amp; Chappell</td>
<td>MBS</td>
<td>47</td>
<td>Bulldog Drummond; Fri 9:00-10 pm; Feb 28; 52 wks (Replaces Spotlight on America)</td>
</tr>
<tr>
<td>General Mills, Inc.</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>AGB</td>
<td>67 (246 eff., Sep 1, 1947) Lone Ranger; MWF 7:30-8 pm; Jun 1; 52 wks</td>
<td></td>
</tr>
<tr>
<td>Manhattan Soap Co.</td>
<td>Duane Jones</td>
<td>NBC</td>
<td>36</td>
<td>Katie's Daughter; MTWTF 10:10-15 am; Mar 31; 52 wks</td>
</tr>
<tr>
<td>Mcloughlin &amp; Co.</td>
<td>Sherman &amp; Marquette</td>
<td>NBC</td>
<td>7</td>
<td>Manor House Party; MTWTF 7:30-7:45 pm; Mar 1; 13 wks</td>
</tr>
<tr>
<td>Metropolitan Life Insurance Co.</td>
<td>Young &amp; Rubicam</td>
<td>CBS</td>
<td>48</td>
<td>Erle Svedore &amp; The News; MTWTF 6:15-15 pm; Feb 17; 52 wks</td>
</tr>
<tr>
<td>Revere Camera Co.</td>
<td>Roche, Williams &amp; Cleary</td>
<td>MBS</td>
<td>18</td>
<td>Jan August &amp; Piano; Sat 5:45-6 pm; Feb 15; 52 wks</td>
</tr>
<tr>
<td>Taylor-Red Corp.</td>
<td>Ruthrauff &amp; Ryan</td>
<td>MBS</td>
<td>55</td>
<td>Hop Harrigan; MTWTF 5-9:15 pm; Feb 3; 52 wks</td>
</tr>
</tbody>
</table>

(Fifty-two weeks generally means a 12-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

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>NET</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equitable Life Assurance Society</td>
<td>Warwick &amp; Legler</td>
<td>ABC</td>
<td>197</td>
<td>This Is Your FBI; Fri 8:30-9 pm; Apr 4; 52 wks</td>
</tr>
<tr>
<td>General Foods Corp.</td>
<td>Benton &amp; Bowles</td>
<td>NBC</td>
<td>76</td>
<td>When a Girl Marries; MTWTF 5-5:15 pm</td>
</tr>
<tr>
<td>General Mills, Inc.</td>
<td>Young &amp; Rubicam</td>
<td>NBC</td>
<td>87</td>
<td>Porta Faces Life; MTWTF 5:15-5:30 pm</td>
</tr>
<tr>
<td>S. C. Johnson &amp; Son, Inc.</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>ABC</td>
<td>145</td>
<td>Lone Ranger; MWF 7:30-8 pm; Jun 1; 52 wks</td>
</tr>
<tr>
<td>Frank H. Lee Co.</td>
<td>Needham, Louis &amp; Broby</td>
<td>NBC</td>
<td>143</td>
<td>Fibber McGee and Molly; Tu 9:30-10 pm; 52 wks</td>
</tr>
<tr>
<td>Neutrex Chemical Co.</td>
<td>William H. Weitnraub</td>
<td>ABC</td>
<td>219</td>
<td>Drew Pearson; Sun 6-6:15 pm; Mar 2; 104 wks</td>
</tr>
<tr>
<td>Quaker Oats Co.</td>
<td>Ruthrauff &amp; Ryan</td>
<td>MBS</td>
<td>167</td>
<td>Mayor of the Town; Sat 8:30-9:55 pm; Mar 8; 52 wks</td>
</tr>
<tr>
<td>Seeman Brothers, Inc.</td>
<td>William H. Weitnraub</td>
<td>ABC</td>
<td>214</td>
<td>Those Websters; Sun 6-6:30 pm; Mar 2; 52 wks</td>
</tr>
<tr>
<td>Socony Vacuum Oil Co.</td>
<td>Compton</td>
<td>NBC</td>
<td>132</td>
<td>Twenty Questions; Sat 8-8:30 pm; Feb 28; 52 wks</td>
</tr>
<tr>
<td>Southern Cotton Oil Co.</td>
<td>Kenyon &amp; Eckhardt</td>
<td>ABC</td>
<td>85</td>
<td>Monday Morning Headlines; Sun 6:15-6:30 pm; Mar 2; 65 wks</td>
</tr>
<tr>
<td>Williamson Candy Co.</td>
<td>Aubrey, Moore &amp; Wallace</td>
<td>MBS</td>
<td>300</td>
<td>Viktor Borge Show; Mon 9:30-10 pm</td>
</tr>
</tbody>
</table>

### APRIL 1947

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**new and renew**
New and Renewed on Television

<table>
<thead>
<tr>
<th>SPONSOR</th>
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<tbody>
<tr>
<td>Bentrus Watch Co.</td>
<td>J. D. Tarcher</td>
<td>WNET New York</td>
<td>Time signal; Fri, Mar 14; 11 wks (new)</td>
</tr>
<tr>
<td>Hordon Co.</td>
<td>Kenyon &amp; Eckhardt</td>
<td>WNET New York</td>
<td>Special events, remote pickups, dramatic shows; Mar 1; indefinite (renewed)</td>
</tr>
<tr>
<td>Bulova Watch Co.</td>
<td>Blay</td>
<td>WNET New York</td>
<td>Time signal; M-Th, Sep 4 for Sat; 13 wks</td>
</tr>
<tr>
<td>Ford Motor Co.</td>
<td>J. Walter Thompson</td>
<td>WGBS-TV New York</td>
<td>Home games of Brooklyn Dodgers, sponsored alternate days; Apr 15</td>
</tr>
<tr>
<td>General Foods Corp.</td>
<td>Young &amp; Rubicam</td>
<td>WNET New York</td>
<td>Home games of Brooklyn Dodgers, sponsored alternate days; Apr 15</td>
</tr>
<tr>
<td></td>
<td>Borden &amp; Bowles</td>
<td>WADB New York</td>
<td>Juvenile Jury; Th 8-8:30 pm; Apr 3; 13 wks (new)</td>
</tr>
<tr>
<td></td>
<td>Young &amp; Rubicam</td>
<td>WNET New York</td>
<td>Varity; Th 8-6:30 pm; Apr 3; 13 wks (new)</td>
</tr>
<tr>
<td></td>
<td>Borden &amp; Bowles</td>
<td>WPTZ Philadelphia</td>
<td>Spot weather ann.; Campus Hoopt; Fri 8-8:20 pm; Mar 28; 13 wks (renewed)</td>
</tr>
</tbody>
</table>

U.S. Rubber Co.

New Agency Apointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>America Dry Corp., New York</td>
<td>Soft drinks</td>
<td>Cole and Chason, New York</td>
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<td>American Fruit Growers, Inc., Los Angeles</td>
<td>Fresh fruits, vegetables</td>
<td>Davis, Los Angeles</td>
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<td>Ann Marie Sportswear, Inc., New York</td>
<td>Sportswear</td>
<td>Harald, New York</td>
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<td>Associated Stations, Oakland, Calif.</td>
<td>Coffee equipment, supplies</td>
<td>Ad Fried, Oakland</td>
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<td>C. H. Rust &amp; Son, Thomasville, Me.</td>
<td>Chinese food products</td>
<td>James Thomas Chirurg, Boston</td>
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<td>Bean Sprout Growers Assn., Inc., Buluth, Minn.</td>
<td>Bakery products</td>
<td>Melamed-Hobbs, Minneapolis</td>
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<td>Berke Bakers, Inc.</td>
<td>Insecticide</td>
<td>New York, L. II. Hartman, New York</td>
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<td>Bissell, Broadcast, Los Angeles</td>
<td>Toilet paper</td>
<td>Fouie, George, New York</td>
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<td>Bowman Gum, Inc., Philadelphia</td>
<td>Birdseed</td>
<td>N. W. Ayer, Philadelphia</td>
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<td>Brian's Brass Can, Bridgeport, Conn.</td>
<td>Paper</td>
<td>Beaumont &amp; Holman, Los Angeles</td>
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<td>Bridgeton, N. J.</td>
<td>Paper</td>
<td>John F. Whitehead, Los Angeles</td>
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<td>Camelot Leather Co., Home, Glen, Calif.</td>
<td>Paper</td>
<td>Knudlin, San Francisco</td>
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<td>Candy Store, Hollywood</td>
<td>Paper</td>
<td>Barton A. Stetina, Los Angeles</td>
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<td>Cape Cod Blotters, New York</td>
<td>Paper</td>
<td>Schroeder &amp; McKim, Cincinnati</td>
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<td>Coast-Carri l Ice Cream Co., (retail chain), Los Angeles</td>
<td>Paper</td>
<td>Atkin-Kynett, Philadelphia</td>
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<td>Crocker's, Cincinnati</td>
<td>Paper</td>
<td>Doman &amp; Co., Hartford</td>
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<td>Everlast Pen Co., Inc.</td>
<td>Paper</td>
<td>Hartford, Conn.</td>
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<td>Fab &amp; Fab, Inc., N. J.</td>
<td>Paper</td>
<td>Walter Kaner, New York</td>
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<td>Florida Department of Commerce, Florida</td>
<td>Paper</td>
<td>Brincker, Van Norden, Los Angeles</td>
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<td>Frozen Cooked Foods, San Francisco</td>
<td>Paper</td>
<td>Hofer, Dietrich &amp; Brown, San Francisco</td>
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<td>Grant Laboratories, Oakland, Calif.</td>
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<td>Rockmore, New York</td>
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<td>Grove Laboratories, Inc., N. Y.</td>
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<td>Paper</td>
<td>George Taylor, San Francisco</td>
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<td>Paper</td>
<td>Roy S. Durantine, New York</td>
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<td>Paper</td>
<td>Ernie &amp; McQua, Los Angeles</td>
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<td>Lagonorosini &amp; Sons, Sacramento</td>
<td>Paper</td>
<td>Walter Thomson, Philadelphia</td>
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<td>Bayern's, New York</td>
<td>Paper</td>
<td>Elliott-Hornby, Boston</td>
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<td>Le Beau Set Co., Hollywood</td>
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<td>Hofer, Dietrich &amp; Brown, San Francisco</td>
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<td>Shubes, New York</td>
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<td>Frank Oskar, Los Angeles</td>
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<td>MacFarlane &amp; Company, Hollywood</td>
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<td>Markey &amp; Co., San Francisco</td>
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<td>Cooper &amp; Crowe, Salt Lake City</td>
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<td>McNeil, Philadelphia</td>
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<td>James Thomas Chirurg, Boston</td>
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<td>Men's Wear &amp; Fine Linens, New York</td>
<td>Paper</td>
<td>Street &amp; Flannery, Chicago</td>
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<td>North Carolina, N. C.</td>
<td>Paper</td>
<td>Empey, Pittsburgh</td>
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<td>Millignton's, Los Angeles</td>
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<td>Mastro's, New York</td>
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(Continued on page 41)
Mr. and Mrs. W. H. Snow live on their 80-acre farm in agriculture-rich McLean County, Illinois, with their daughter and two husky grandsons. Their chief business is dairying, with ten cows milked daily. They raise hay and oats for feed and had 40 acres in corn last season. Their seven brood sows produced 36 pigs for market. The 80-acre farm is valued at $12,000, and most years they rent an additional 80 for feed growing. Mrs. Snow markets about 100 chickens every year, too, for extra cash.

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

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

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

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

13.9

IN MINNEAPOLIS!

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

OTHER "BLACKIE" RATINGS:
- LOUISVILLE 13.8
- NEW YORK 9.8
- YOUNGSTOWN 21.3

FLASH...NOW 16.5

"BOSTON BLACKIE"

TRANSCRIBED HALF-HOUR - STARRING RICHARD KOLLMAR

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

FOR LOCAL AND REGIONAL SPONSORS

ZIV COMPANY
Radio Productions
1529 MADISON ROAD - CINCINNATI 6, OHIO
NEW YORK  CHICAGO  HOLLYWOOD
Drug stores play up inter-city spirit of competition by featuring the broadcast in their window displays of Listerine Tooth Paste special

**LISTERINE loves company**

Lambert Pharmacal airtime cast upon waters returns as toothpaste sales

**Lambert Pharmacal**

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

Week after week, month after month, the Lambert Pharmacal Company gives away more commercial time to local and national advertisers than it takes for itself on its 25-station spot program campaign via Quiz of Two Cities. There's nothing philanthropic about the $350,000 gift of time, for the operation sells more Listerine Tooth Paste than any previous advertising campaign planned by the company and its agency, Lambert and Feasley. The toothpaste has been higher up in teeth scrubbing sales than it is at present, but that was during the war when Colgate, Ipana, and Pepsodent,
When Hart, Schaffner & Marx salesmen meet Hart, Schaffner & Marx salesmen, "Quiz of Two Cities" naturally broadcasts from a clothing store.

which rank one, two, three in the order named, went overseas in great quantities. Listerine stayed at home and was out-of-stock far less than its top competition, and became number two in sales.

Listerine is doing better than it did pre-war and it expects to do better, via the Quiz and its spot operations.

"Quiz of Two Cities" wasn't new when Lambert moved in. Noxzema had been using it for years with a fair degree of success, but decided in early 1944 to shift to a network program (it has Mayor of the Town on CBS now). Frank Mace, vp and general manager of the agency, heard about Noxzema's relinquishing territory after territory and tied up each area as Noxzema (through Ruthrauff and Ryan, their agency) dropped it. The arrangements were made with Al Buffington of Baltimore, independent producer who owns the two-city quiz idea. The buying of each market was done very quietly but in spite of the hush-hush the Ted Bates advertising agency heard about it and was able for Colgate-Palm-olive-Peet Company to beat Lambert to a buy in a very, very choice two-city market, Minneapolis-St. Paul. It is only in the Twin Cities and in Baltimore-Washington, where the Gunther Brewing Company has been sponsoring it for nine years, that Lambert hasn't tied up the program. Now the Listerine organization has a contract which gives it the rest of the nation. There's no longer a scramble over territories.

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

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

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

And the Hooper, according to Lambert
and Feasley, is indicative of the business
being done locally by the toothpaste.
The higher the Hooper the better the
sales in the area covered, although it has
as yet been impossible to correlate rat-
ings and sales. One thing is clear both
Listerine Toothpaste and The Quiz of
Two Cities do better in smaller cities
than they do in great metropolitan
centers. However, the sales trend of List-
erine dentrifice has always been lower in
big cities than in smaller towns and
according to the agency the spotting of
the program has had nothing to do with
this factor.

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

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

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

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

Free tickets were a special appeal on a poster
by New York, New Haven & Hartford R. R.
Turn about is the order of the day when contestants
who get free air plugs buy advertising for the program.
or drop it) will be made some time this month (April). Lambert also has one musical program in Canada on a French-language station in Montreal.

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

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

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

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

- Lake Bryant vs. Lake Bryant
- Parent Teachers vs. Parent Teachers
- Barrion Models vs. Barrion Models
- Continental Can vs. Continental Can
- Hotel New Yorker vs. Stevens Hotel
- Valgren vs. Valgreen
- Northwest Airlines vs. Northwest Airlines
- Spool Cotton Company vs. Spool Cotton Company
- Sperry's vs. Sperry's
- Asbestos Industry vs. Asbestos Industry
- United Artists vs. United Artists
- Tootsie Roll vs. Tootsie Roll
- Railway Express vs. Railway Express
- Juke Box Manufacturer vs. Juke Box Manufacturer
- Community Chest vs. Community Chest
- Playing Card Association vs. Bridge Clubs
- "Billion Dollar Baby" vs. "Up in Central Park"
- Paramount Pictures vs. Paramount Pictures
- Song Hits Magazine vs. Song Hits Magazine
- American Legion vs. American Legion
- N.Y. Advertising Club vs. Chicago Ad Club
- Girl Scouts vs. Boy Scouts
- Pin-Up Girls vs. Pin-Up Girls
- N.Y. Savings Bank Ass'n vs. Chicago Association

P.T. Daily News vs. Chicago Daily Tribune
Illinois Central vs. New Haven & Hartford R.R.
True Magazine vs. True Magazine
N.Y. Police Dept vs. Chicago Police Dept
"Anna Lucasta" N.J.T vs. "Anna Lucasta" Chicago
United Hospital Fund vs. United Hospital Fund
Borden's vs. Borden's

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

The Quiz is doing its job—in all cities but New York and Chicago, where it competes with too many "name" stations.

( Please turn to page 38 )
Selling an Industry the Transit Way

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

The association job (selling an industry to the public) is tremendous and the temptation is to do it with a production that lends prestige to the industry represented by the group. So such a program is planned or bought—and radio has another package to which dialers refuse to listen in worth-while numbers.

The public-service type of program can and does do a specific job. Revere's Exploring the Unknown does almost as well as Hildegarde against Walter Winchell, top rater of all commentators.

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

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

American Transit Association members used "Spotlight" cards but riders didn't listen. Car cards now stress a mass audience show, "Bulldog Drummond," which has general appeal it (see page 41). But they're not seeking to influence mass thinking, which is what the average trade association must do if it's to justify spending an industry's money.

Executives usually favor "prestige" instead of mass audience. It was this trend that caused the American Transit Association to buy Spotlight on America, a March of Time type of program on the Mutual Broadcasting System. It sounded good. It had the right red-carpet-and-canopy feel. It was the kind of program which would seem, to the presidents of local transit organizations, to lend stature to their public utility. It had everything but an audience pull. The rating,
Two full-size trolley cars were given away in a resultless "Who Was Kilroy?" contest after it had been on the air a month, was .8—or less than one—and after six months, on February 21 (1947), midseason as far as broadcasting goes, the rating was 1.4.

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

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

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

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

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

Replacing it is a Hi Brown package, Bulldog Drummond—the American Transit Association has decided to go after the five-and-ten-cent audience. Drummond had an average rating of 5.8 in 1946 and part of that time the show was
Month after month, we've been telling you how the smart folks at this station keep dreaming up, building up, and producing local shows that make people in the Detroit Area listen... and buy!

Now look what we've done.

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

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

—in the Detroit Area it's...

5,000 Watts at 800 kc. Day and Night

CKLW

Union Guardian Bldg., Detroit 26

J. E. Campeau, Managing Director—Mutual System

Station representatives range from "supersalesmen" to "order takers" for the industry and their stations. Being middlemen they fall heir to all the abuse that stations, advertisers, and their agencies heap upon them despite the fact that the reason for the reps' insufficiency may be station and agency lack of cooperation. They have never received the respect that's due the segment of the broadcasting business that has set standards for the fastest-growing commercial end of radio, national spot broadcasting.

Back 15 years ago when station representation as a business was an idea in the minds of a few men like Scott Howe Bowen and Ed Petry, buying time on local outlets was beset with trials and tribulations. Handling a regional campaign for a product that had spotty distribution was well-nigh impossible.

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

What is thought of the field and the firms that make it up by the organizations that station representatives serve is the basis of a survey being conducted currently throughout the nation by sponsor for the broadcast advertising business.

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

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

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

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

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

---

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

What Agencies Want
(in order of rated importance)

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

April 1947

Here since... 

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

Comments made in this section of the survey included:

“Some are alert while some have telephoneitis.”

“Some have the nerve to question why we buy their competition.”

“Some service us, some are just too lazy.”

“Some are back quickly with the information requested.”

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

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

“Give complete information.”

“Educate stations on merchandising.”

“Stop handling too many stations.”

“Give more specific information.”

“Do a comprehensive selling job in person.”

“Improve methods of presenting data.”

“Become a student of the business.”

“Publish a book showing vital station data.”

“Give new agency men a lift with client and station information.”

Several timebuyers admitted that part of the station representative job is educating account executives at agencies since “many of our account men do not take ‘education’ gracefully from us.” Here again the timebuyers stressed the fact that the station representatives who do this part of their job “satisfactorily, keep us advised about what they tell our account men. If they don’t we find ourselves at cross purposes in serving clients.”

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

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

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

Advertising Agency Station Representative Gripes

(in order of advertising agency rating)

Questioning of agency’s judgment in station selection

Non-delivery of promised availabilities

Incomplete information

Passing the buck to stations

Lack of information about client problems

Telephonic

Time wasting

Lack of information once account is placed

Holes in presentations

“I have the client in my pocket” selling

( Please turn to page 46)
Dear Colonel:

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

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

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

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

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

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

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

Sincerely,

SPONSOR PUBLICATIONS Inc.

Norman R. Glenn/ac
Publisher

* Besides SPONSOR, two other 100 per cent broadcast publications appeared in the first 10. SPONSOR (then two issues old) garnered 34 per cent as many points as A, 63 per cent as many as B.
Educational programs usually have enough trouble trying to sell an expanding mental horizon without carrying a commercial advertising burden as well. Public service programs often wind up with no listeners and so very little public service in the true sense of the word. Revere Copper and Brass, in buying what had been rated as the outstanding educational program of its time, The Human Adventure, stepped into the never-never land of radio, sponsorship of an out-and-out educational program, created by a university (University of Chicago).

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

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

Revere Explores the Unknown

Booklets carry the story of programs into thousands of homes that pay 10c each or $1 for 13
resistance by the university staff. Sherman Dryer is said to have sided with the sponsor and his agency in making the programs more and more entertaining for the mass audience. Finally the diverse pulls came to a breaking point. Officially the reason for the break was that the agency desired that the program be produced in New York where they could have closer supervision of the show. The University executives felt that they couldn't properly supervise the program if it were produced in New York. And so Revere ceased to sponsor The Human Adventure. In its place the agency and Sherman Dryer built a program with the basic appeal of Adventure and called it Exploring the Unknown. Dryer parted from the University of Chicago and came to New York to become an independent program producer—what is called within the profession a package producer. He explains his going with the new program to New York as being motivated not entirely by the agency's wish to have the program produced in the East but also by a desire to go into the producing business on his own. It was his feeling that if a package producer was to be successful, New York was a market he should cultivate. He now functions as Sherman H. Dryer Productions.

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

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

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

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

( Please turn to page 40)
When a listener makes a grand slam and wins the works she usually permits exhibition of all her awards at her local grocer's—and poses too

Bread and Cake Story

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

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

That doesn't mean that Continental feels that its 20 years of broadcasting have been wasted. Far from it, what started as an offshoot of the Ward Baking Company in 1925 with a gross of $62,500,000 is now the greatest independent baking corporation in the nation with a gross of well over $100,000,000, and is completely divorced of Ward. (M. Lee Marshall, now chairman of the board of Continental, headed a group that bought out Ward's interest in 1927.) Radio has delivered dollar for dollar along with newspapers and the air's percentage of the advertising dollar has con-
Theatrical melodramas were revived for a WOR (New York) - WGN (Chicag) Wonder Bread series. Orson Welles appeared as show's impresario, The Great McCoy.

Little Jack Little sold bread for only 12 weeks.

Sylvia Sidney, then a stage star, was an added attraction on "Pretty Kitty Kelly." Roscoe Turner starred in "Sky Blazers" until he crashed.
with a quartet, Happy Wonder Bakers. Back in 1928 every sponsor wanted a quartet and an orchestra. Happy Wonder Bakers sold bread. The boys (Phil Dewey, Frank Luther, Jack Parker, Will Donaldson) quarteted from April 27, 1928, until May 5, 1934, the first three years on NBC, the rest on CBS. With their white hats and aprons they were as much a part of the Continental Baking Company as Wonder Bread itself.

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

the air was continuing all during this period (from 1926 on). After some hit-or-miss testing, B.B.D. & O. finally came up with the idea of using a quartet and an orchestra. The boys (Phil Dewey, Frank Luther, Jack Parker, Will Donaldson) quarteted from April 27, 1928, until May 5, 1934, the first three years on NBC, the rest on CBS. With their white hats and aprons they were as much a part of the Continental Baking Company as Wonder Bread itself.

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Robert Walker and Mary Mason plus displays couldn't save "Maudie's Diary" from failure.
window cards aplenty were used to introduce continental's audience-participation program

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

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

They tried nighttime radio once more with Marriage Club (September 7, 1940—August 31, 1941) following Kitty Kelly and then exited from and stayed out of the after-6 p.m. field. It was during this latter period (after 1941) that Continental began to discover spot radio. They had previously used some spots to bolster their network shows but it was around this time that spot began to be an important part of their merchandising. Spot usage had been difficult to control in the past, proof of broadcast and other related information being tough to obtain, but station representation was becoming general and men like Ed Petry (who last month celebrated his 15th year in business) were setting standards which made spot an integral part of a broadcasting campaign.

Continental's first real taste of spot however was in 1936. It had a special sales problem in New York and Chicago and wanted to "bowl them over" in these two great markets. Arthur Pryor (now B.B.D. & O. vp) came up with an idea of doing a series of old-fashioned melodramas in full costume at Carnegie Hall. They did 14 of them (a few from Chicago also) and piped the program to WOR, New York, and WGN, Chicago.

The gamut ran from East Lynne to Uncle Tom's Cabin and the entire series was titled The Great McCoy and His Wonder Show. For most of the run McCoy was none other than Orson Welles in his first (despite all other claims) starring broadcast series. The program cost a lot of money for a two-station operation. Besides Welles it had Rita Johnson (now MGM star), Jack Smart (now The Fat Man), Clayton Collyer (now Superman), Frank Readick (The Shadow), and a...
Continental executives have never forgotten what the availability of a Carnegie Hall load of tickets did in good will for Wonder Bread and one of their requirements for an "ideal" show is that it must be able to travel so that plenty of territories can see it and plenty of tickets be given away. The Great McCoy also proved what spot broadcasts could do for Continental and one of their pet shows today is Janice Grey, the daytime serial that has won so much notice and so many awards over WTOP, Washington, D. C.

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

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

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

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

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

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

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

The Picked Panel answers:

Network billing has not approached the saturation point for a very good reason. There's no national advertising medium that can approach the low cost of the effectiveness of a network program, if it is done properly with the problems involved carefully analyzed and worked out in advance.

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

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

There is another reason why network appropriations should increase. Every day that goes by without a major strike of any importance means that we are that much nearer to competitive selling of all kinds of products. This situation must be met with advertising that will do a selling job, and the national advertiser right now is thinking in these terms and is making his plans accordingly.

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

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

Your question implies a corollary between the increase in national and spot business and the increase in network business which might well tend to be misleading. For instance, there are several reasons behind the seemingly-large spot business figures. Today, many more national and local advertisers are becoming increasingly conscious of the use of radio. Where some of them once sent out material only for the presses, they now send out transcriptions as well.

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

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

Harry Trenner
Vp in charge of radio
William H. Weintraub & Company

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

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

All four networks have been adding new stations in order to give advertisers more intensive coverage of important markets. Until most advertisers are using full networks and present available time periods are occupied, the saturation
point in network billing will not have been reached.

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

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

Harry C. Kopf
Vp
National Broadcasting Company

When a medium is confined by such arbitrary boundaries as the hours in the day there must eventually, of course, be a limit to the amount of business it can carry. However, the fact that network billing in 1946 increased only $3,000,000, when local and national spot revenues spiralled, does not mean that network radio has yet approached its ceiling.

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

Network radio stands practically alone among all media as the one which has not appreciably increased rates during the past year. The weekly magazines, for example, although they suffered a decline in number of advertising pages during 1946, broke through at the finish with a 23 per cent increase in revenue. Had the networks raised rates in the same proportion, revenue in 1946 would have increased not $3,000,000 but $44,000,000! How soon network radio billing even approaches the saturation point depends on many factors, not the least of which are the continued full production of consumer goods and the emergence of a full-fledged buyer's market.

Fred Thrower
Vp in charge of sales
American Broadcasting Company

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

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

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

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

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

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

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

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

For 10 years (till April 20, 1935) Bagley and his get-up-with-a-smile-and-exercise routine were part of radio. During this period a number of other insurance companies took a fling at broadcasting, but the Metropolitan was the most consistent user of time. Program ideas for insurance companies changed during the years. Early morning exercises were found by doctors not to be healthful for everyone and spot announcements and entertainment programs took the place of exercises.

During the war, insurance advertising in all forms was reduced to a minimum due to the government insurance campaign for the boys in service. At the conclusion of the war insurance companies began to take stock and nearly all the great organizations in the field either came to the air or have plans for broadcast advertising. Prudential, which carried its Family Hour (CBS) right through the war, added a second show, Jack Berch (NBC), to its schedule. Equitable Life Assurance continued sponsoring This is Your FBI, although it was carrying its maximum number of policies in a number of states. John Hancock bought a prestige program, Boston Symphony, although it also was not seeking new policy holders to any great extent. Hospital plans began to consider radio as the ideal way of making people conscious of the need for group hospital insurance, and accident and fire insurance companies began to filter into the field. With the growth of savings bank insurance plans in many states, the regular insurance organizations are finding it more and more important to tell their story to the people. As many as five mutual life insurance companies are considering the medium as this report goes to press.

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<tr>
<td>John Hancock Mutual Life Insurance Co., Boston</td>
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<td>Illinois Commercial Men’s Assn., Chicago</td>
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<td>-</td>
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<td>National Board of Fire Underwriters, New York</td>
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<td>Prudential Insurance Co. of America, Newark</td>
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<td>-</td>
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<td>Superior Agencies, New York</td>
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<td>Live spots, WMCA (N.Y.)</td>
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and Continental's belief in daylight hours almost wavered. But right when they were feeling lowest, Stewart, Dougall and Associates delivered a survey for the baking industry which indicated that 86 per cent of all bread was bought by women. Continental then realized that it wasn't the daytime broadcasting that was wrong but Maudie's Diary. Maudie just wasn't geared to housewives so they bought a show with a proved record, Bachelor's Children. The program delivered the audience that Continental wanted and, with copy properly slanted to women, it sold. The show hadn't been on for Wonder Bread and Hostess Cakes very long before the Ted Bates agency made a survey (1943) which showed 19 per cent more users of Wonder Bread among frequent listeners to the program than among non-listeners.

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

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

(Please turn to page 39)
JON
HACKETT

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

KRNT has the
personalities in
Des Moines!

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

YANDT'S SPORT SLANTS
Radio Station KGUO, Missoula, Montana,
Monday through Saturday, 6:30-6:35
p.m. mst

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

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

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

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

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

THE BARRY WOOD SHOW
(a Ziv transcribed production)
Radio Station WNBC, New York, Mon-
day-Wednesday-Friday, 7:45-8 p.m. est

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

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

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

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

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

JOANNE TAYLOR
Radio Station KMB, Kansas City, Mis-
souri, Monday through Saturday, 9-9:15
a.m. cst

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

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

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

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

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

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

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

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

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

TIME: The segment of the audience to whom this show is addressed is at home when the show is broadcast. There's another teen-age show right before it, Soda-Sat Time, which is good block programming. It also comes right before the NBC Teensters' Club (11 a.m. est) on another station which is also good timing.

PROMOTION: Wingsters, a Junior Achievement Company, sponsored by station WING, run the show and make certain that everyone at school and in Dayton knows about the operation. They sold 200 shares of stock (out of 400) in 24 hours when they (55 of them) got together for the enterprise. Stock cost 50c a share. School papers run regular stories and WING has used billboards, newspapers, and window displays to sell the program. Actual sale of time to Baynham Shoe was made by a Wingster and the commission on the time sale is paid to the organization. It's a big job for all concerned and Wingsters have won scholarships and plenty of attention for themselves and the show through their air jobs.

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

NOW... for the first time

1 single station

WHWL

gives all 890,000 people in the rich Wilkes-Barre—Scranton Anthracite area primary clear-channel reception.

and HOW they listen!

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

(Continued from page 8)

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

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

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

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

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

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

Paul Lavalle establishes music award

While normally it's the network or sponsor who donates the cash for a scholarship, this time the conductor of the show, Highways in Melody, has put his own money on the line. The scholarship carries with it a cash payment of $1,500 (in three equal annual payments) and the opportunity of appearing as soloist in a program under the Lavalle baton. The National Federation of Music Clubs will administer the scholarship.

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

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

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

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

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

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

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

The birds, bees and flowers are embossed on the cover of WEEI's latest promotion piece. There's not a word on the pure white cover of the folder but the trade catches on quickly that the bbf trio refers to sex and the Boston station's iconoclastic broadcast series of youth sex education. Program won a CCNY award and a Variety plaque. Sex on the air in Boston is news.
new enterprise (television, radio, and motion picture consultants). Your new magazine looks terrific to me, and in my travels about the countryside I see it in every radio station and agency, or at least it seems that way.

RICHARD W. HUBBELL
Richard W. Hubbell and Associates

In your March issue, on page 12, under your monthly tabulation of advertising by categories, Cosmetic and Beauty Products, you have made an error in your reference to the Campana Sales Company's radio program entitled Solitaire Time on the NBC Network. In your reference to this program you state that the agency is Hanley, Hicks & Montgomery of Chicago.

The Campana Sales Company of Batavia, Illinois, has several advertising agencies, and it just happens that we are the advertising agency for the Solitaire Time program on NBC which is mentioned in your listing.

I. W. CLEMENTS
President
The Clements Company, Inc.

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

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

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

VAL COLE
Val Cole Advertising Agency

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

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

H. M. BEVILLE, JR.
Director of Research
National Broadcasting Company
They're Storming the Door for "The Dixie Four"

Four palefaces from the land of corn pone are taking Hoosierland by storm. They're "The Dixie Four" and their close harmony is keeping Hoosiers close to "1070 on the dial" twice daily, Monday through Friday, 6:45 to 7 A.M. and 12:30 to 12:15 P.M. In addition, their "solid sending" has them booked solid for personal appearances every night of the week. Check your John Blair Man on "The Dixie Four." Ask him, too, about the wealth of sure-selling, live talent shows offered by WIBC. HE knows.

JOHN BLAIR & COMPANY • NATIONAL REPRESENTATIVES

WIBC 1070 KC 5000 WATTS BASIC MUTUAL

The INDIANAPOLIS NEWS Station

LISTERINE LOVES COMPANY

(Continued from page 16)

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

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

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

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

While most other sponsors, networks, and agencies are worrying about even giving credits in return for give-aways on their programs, Listerine gives away the program. Yet it sells Listerine Tooth Paste, which is what the air is supposed to be doing for Lambert Pharmacal Company. The more air time they give away the more toothpaste they sell.
the awards are on exhibit at the store. The listener-winner usually has her picture taken at the store (page 25) and business for the storekeeper goes up for a week (longer if the prizes are on exhibit for any length of time). Bread sales go up for about three days and some of the increase is held for a considerable length of time. The retailer good-will continues almost indefinitely, for the merchant naturally feels that after that he's something more than a stop on a baker's route.

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

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

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

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

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

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

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

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

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

That's why the Continental advertising campaign is always in a state of flux—and why they'll always be looking for the "perfect" program. There's a $100,000-000 business to protect.
REVEREexplores
(Continued from page 24)

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

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

Revere has obtained, dollar for dollar,
value from its sponsorship. It has gath-
ered an audience ready and actually anxi-
ous to hear advertising tales of advances
in the field of metallurgy. There have
been schools that have given credits to
students who followed the broadcasts and
passed examinations on the subjects
covered. Disks of the show are often
played by industrial and financial organi-
izations for sales conferences and execu-
tive meetings. Science clubs frequently
hold meetings based upon a single broad-
cast of Exploring the Unknown. Indi-
vidual broadcasts have had favorable
reactions for Revere sometimes as long
as six months after they were aired, be-
cause major expenditures for housing,
either new or remodeling, aren't made at
the spur of the listening moment.

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

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

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

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

WNAX is available with
KRNTand WMT as the Mid-
States Group. Ask the
Katz Agency for rates.
The rating touches bottom

"The Doctors Talk It Over" delivers

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

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

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

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

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

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

There is generally also an offer of a free copy of the talk to professional listeners "by writing to Lederle Laboratories, 30 Rockefeller Plaza, New York 20, New York."

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

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

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

LeDerLE LISTENING SURVEY

<table>
<thead>
<tr>
<th>Doctors Answering Survey</th>
<th>June 1946</th>
<th>Aug. 1945</th>
<th>March 1945</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knew Program</td>
<td>76%</td>
<td>69%</td>
<td>62%</td>
</tr>
<tr>
<td>Knew Sponsor</td>
<td>65%</td>
<td>62%</td>
<td>60%</td>
</tr>
<tr>
<td>Heard Program</td>
<td>57%</td>
<td>54%</td>
<td>50%</td>
</tr>
<tr>
<td>Liked Program</td>
<td>54%</td>
<td>50%</td>
<td>49%</td>
</tr>
<tr>
<td>Regular Listeners</td>
<td>12%</td>
<td>14%</td>
<td>9%</td>
</tr>
</tbody>
</table>

The apparently small percentage of those who have heard the program who listen regularly is not unusual in the medical segment of the listening audience, since medical men are for obvious reasons in no position to listen regularly to a radio at any time of any day, although 10:15 p.m. is a period when the greatest percentage of medics is likely to be available to listen. It is also impossible to choose medical subjects that are of interest to all doctors, since of necessity some of the programs are addressed to specialists and others to general practitioners. Finally, the program has to fight for medical ears against purely entertainment programs. For the latter reason the program has switched from Friday to Tuesday to Monday seeking a period when it wouldn't have to fight Bob Hope, Fibber McGee, or Bing Crosby. That it does reach and influence as large a segment of the medical profession as it does is a tribute to the thinking behind the program.

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

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

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

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

Worcester's Gretchen Thomas makes each day a little brighter and housewives work a little lighter with the

WTAG MODERN KITCHEN

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

WTAG PAUL H. RAYMER CO. National Sales Representatives

500 KC 5000 WATTS

AFFILIATED WITH THE WORCESTER TELEGRAM-GAZETTE

(Sponsor)
### Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael J. Butenbog</td>
<td>Elizabeth Arden, New York, advertising director</td>
<td>Pittsburgh Plate Glass Co., Pittsburgh, paint advertising manager</td>
</tr>
<tr>
<td>Albert M. Behrens</td>
<td>Grove Laboratories, Inc., St. Louis, general sales manager</td>
<td>Lenterbic, Inc., New York, advertising manager</td>
</tr>
<tr>
<td>V. R. Berth</td>
<td>R. J. Strasenburgh Co., Rochester, N. Y.</td>
<td>Vess Beverage Co., St. Louis, general sales, advertising manager in charge advertising, sales of Vess Cola</td>
</tr>
<tr>
<td>Louis E. Eton</td>
<td>Call-Wear, Los Angeles, vp</td>
<td>Hoosier Pharmaceuticals Co., Indianapolis, sales, advertising manager</td>
</tr>
<tr>
<td>Jerry G. Godsell</td>
<td>Allen, Heaton &amp; McDonald, Cincinnati, partner</td>
<td>L. A. Sporots, Los Angeles, merchandising, sales, advertising director</td>
</tr>
<tr>
<td>Leonard J. Kraft</td>
<td>Phoenix Mutual Life Insurance Co., Hartford, Conn., assistant advertising manager</td>
<td>Borden Co. (Special Products Div. of Sales Div.), New York, advertising, sales promotion manager</td>
</tr>
<tr>
<td>C. Russell Noyes</td>
<td>John Neck Industries, Plymouth, Ind., personnel director</td>
<td>Same, advertising manager</td>
</tr>
<tr>
<td>Richard H. Schellschmidt</td>
<td>National Retail Furniture Assn., Chicago, public relations director</td>
<td>Same, advertising manager</td>
</tr>
<tr>
<td>Warren Smith</td>
<td>Iceberg Refrigerated Locker Systems, Inc., New York, advertising manager</td>
<td>Georgia Hardware Lumber Co., Augusta, advertising, public relations director</td>
</tr>
<tr>
<td>Jacques A. Wiese</td>
<td></td>
<td>Allied Home Products Corp., New York-Baltimore, Wisc., advertising, merchandising director</td>
</tr>
<tr>
<td>Leonard M. Zimmerman</td>
<td></td>
<td>Marilyn Belts, Dallas, vp in charge advertising, promotion</td>
</tr>
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### Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berlino Arnold</td>
<td>Talon, Inc., Meadville, Pa., advertising manager</td>
<td>Manning, New York, account executive</td>
</tr>
<tr>
<td>Glenn A. Babcock</td>
<td>Fairbanks, Morse &amp; Co., Chicago, advertising manager</td>
<td>Owen &amp; Chapell, New York, account executive</td>
</tr>
<tr>
<td>Harry Neal Baum</td>
<td></td>
<td>Gebhardt &amp; Brockman, Chicago, account executive</td>
</tr>
<tr>
<td>Herb R. Beaven</td>
<td>West Coast advertising consultant</td>
<td>C. B. Juneau, Los Angeles</td>
</tr>
<tr>
<td>Saul Betens</td>
<td>Davis &amp; Beaven, Los Angeles, partner</td>
<td>The Betens Co., New York (new), head</td>
</tr>
<tr>
<td>Roberta Black</td>
<td>KIEV, Glendale, Calif., Davis &amp; Co. (formerly Davis &amp; Beaven), Los Angeles, account executive</td>
<td>Lyman Peters Inc., Los Angeles (new), account executive</td>
</tr>
<tr>
<td>Elliott V. Bogert</td>
<td>Culp &amp; Booker, Los Angeles, co-owner, radio director</td>
<td>Same, partner</td>
</tr>
<tr>
<td>Howard Booker</td>
<td>Gulf Publishing Co., Houston</td>
<td>Own agency, Los Angeles</td>
</tr>
<tr>
<td>Randell E. Brooks</td>
<td>Vanderblit-Fordham</td>
<td>Rogers &amp; Smith, Dallas, account executive</td>
</tr>
<tr>
<td>J. G. Bumfing</td>
<td>Koenig &amp; Eckhardt (Kenyon Research Corp. div.), New York, vp</td>
<td>Jules Lippt, New York, account executive</td>
</tr>
<tr>
<td>Taylor S. Cantell</td>
<td>Household Finance Corp., Chicago, advertising manager</td>
<td>Retailers' Advertising Service, Inc., New York (new), president</td>
</tr>
<tr>
<td>Leroy W. Carlson</td>
<td>Ralph Carstoss, Los Angeles, head</td>
<td>W. B. Geissinger &amp; Co., Los Angeles (new), account executive</td>
</tr>
<tr>
<td>Ralph Carstoss</td>
<td>RCA, Camden, N. J.</td>
<td>Murray-Dymanck Inc., Los Angeles (new), vp, general manager</td>
</tr>
<tr>
<td>George I. Clark</td>
<td>Grant, Chicago, vp, account executive</td>
<td>In merger of Car森 and Murray-Dymanck</td>
</tr>
<tr>
<td>Eugene W. Cooper</td>
<td>KIEV, Glendale, Calif., account executive</td>
<td>Robert E. Clarke, Charlotte, N. C. (new branch), head</td>
</tr>
<tr>
<td>Harry Cooper</td>
<td></td>
<td>Foote, Cone &amp; Belding, Chicago, similar capacity</td>
</tr>
<tr>
<td>Shapio Dalley</td>
<td>Reno Chamber of Commerce, Reno, assistant manager</td>
<td>Lyman Peters Inc., Los Angeles (new), account executive</td>
</tr>
<tr>
<td>Jacob E. Early</td>
<td>Navy</td>
<td>Ryan, New York, account executive</td>
</tr>
<tr>
<td>Nathan W. Edson</td>
<td>Gallkins &amp; Holdin, Chicago, account executive</td>
<td>Beaumont &amp; Hohman, San Francisco, account executive</td>
</tr>
<tr>
<td>Alexander Ering</td>
<td>Kieswetter, Wetters &amp; Baker, New York</td>
<td>Doremus, Boston, account executive, research director</td>
</tr>
<tr>
<td>John Farrell</td>
<td>Trade papers space representative, New York</td>
<td>Manning, New York, account executive</td>
</tr>
<tr>
<td>Sidney Finger Jr.</td>
<td>Ward &amp; Futterman, Chicago, partner</td>
<td>Wade, Los Angeles, account executive</td>
</tr>
<tr>
<td>Russell L. Franklin</td>
<td>Riddick &amp; Dano, Los Angeles, vp in charge Pacific Coast operations</td>
<td>Federal, New York, account executive</td>
</tr>
<tr>
<td>William Futterman</td>
<td></td>
<td>Seidel, New York, account executive</td>
</tr>
<tr>
<td>W. B. Geissinger</td>
<td>George Innes &amp; Co., Wichita, fashion coordinator</td>
<td>Maher &amp; Futterman Advertising, New York (new), partner</td>
</tr>
<tr>
<td>Joyce Gaiser</td>
<td>Glasser-Galley, Los Angeles, manager production, traffic</td>
<td>W. B. Geissinger &amp; Co., Los Angeles (new), head</td>
</tr>
<tr>
<td>William G. Gray</td>
<td>H. W. Kastor, Chicago, radio director</td>
<td>Jere Bayard, Los Angeles, account executive</td>
</tr>
<tr>
<td>Ben J. Green</td>
<td>Army</td>
<td>Same, account executive</td>
</tr>
<tr>
<td>John F. Grien</td>
<td>Psychologist</td>
<td>Arthur Meyerhoff, Chicago, radio director</td>
</tr>
<tr>
<td>J. J. Hapalmen</td>
<td>Smale &amp; Soller, New York, assistant general manager</td>
<td>Richard A. Foley, Philadelphia, account executive</td>
</tr>
<tr>
<td>George L. Harpel</td>
<td>Plains State</td>
<td>Short &amp; Baum, Portland, Ore., account executive</td>
</tr>
<tr>
<td>Milton M. Heymann</td>
<td></td>
<td>Oliver, St. Louis, account executive, consumer psychology research</td>
</tr>
<tr>
<td>Robert W. High</td>
<td>Fuller Brush Co., Hartford, Conn., advertising manager</td>
<td>Same, partner, vp, secretary</td>
</tr>
<tr>
<td>Robert W. Homer</td>
<td>Robert J. Enders, Washington, D. C., radio director</td>
<td>Wheeler-Kight &amp; Gallney, Columbus, account executive?</td>
</tr>
<tr>
<td>William F. Homer</td>
<td></td>
<td>Honer Advertising Agency, West Hartford, Conn. (new), partner</td>
</tr>
<tr>
<td>Gordon Horney</td>
<td></td>
<td>Honer Advertising Agency, West Hartford, Conn. (new), partner</td>
</tr>
<tr>
<td>Robert L. Howard</td>
<td></td>
<td>Advertising Associates, Los Angeles (new), partner</td>
</tr>
</tbody>
</table>

**APRIL 1947**
<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Wanda Jarrott</td>
<td>J. Walter Thompson, research staff</td>
<td>Rogers &amp; Smith, Dallas, account executive</td>
</tr>
<tr>
<td>Kirby Katz</td>
<td>Marinette</td>
<td>Hurricanes, Philadelphia, account executive, creative staff</td>
</tr>
<tr>
<td>James Kelley</td>
<td>Farle Loudin, Chicaeo, account executive</td>
<td>Wendel G. Muench, Chicago, account executive</td>
</tr>
<tr>
<td>E. Kellogg</td>
<td>Walter-Marquis, Los Angeles, account executive</td>
<td>Edward S. Kellogg Co., Los Angeles (new), head</td>
</tr>
<tr>
<td>Andy Kelly</td>
<td>Al Jarvis (Make Believe, illinois mc), manager</td>
<td>Advertising Associates, Los Angeles (new), partner</td>
</tr>
<tr>
<td>Gill Krilis</td>
<td>KIEV, Indianapolis</td>
<td>Own agency, Hallmark</td>
</tr>
<tr>
<td>Ed Kerze</td>
<td>Wolf Clothing Co., St. Louis, advertising, promotion manager</td>
<td>Lyman Peters Inc., Los Angeles (new), account executive</td>
</tr>
<tr>
<td>Harold Kirsch</td>
<td>Sports Magazine, New York, space salesman</td>
<td>Weatherfield, St. Louis, account executive</td>
</tr>
<tr>
<td>Clayton Norval LaVene</td>
<td>Philadelphia</td>
<td>West-Marquis, Los Angeles, account executive</td>
</tr>
<tr>
<td>John Lederer</td>
<td>Gutenberg, Newport</td>
<td>Sullivan Advertising Agency (new), head</td>
</tr>
<tr>
<td>William H. Lewis Jr.</td>
<td>Thruity Drug Co. (Southern California chain), advertising dept.</td>
<td>Robert P. Dennis, Los Angeles, account executive</td>
</tr>
<tr>
<td>O. G. Lilliekers</td>
<td>Armv</td>
<td>Maher &amp; Futtermann Advertising, New York (new), partner</td>
</tr>
<tr>
<td>George Malton</td>
<td>BillDeu, Los Angeles, marketing research director, account executive</td>
<td>Deglin, Wood &amp; McCready, Los Angeles</td>
</tr>
<tr>
<td>Robert McNamarty</td>
<td>Sherman &amp; Marquette, New York</td>
<td>W. B. Gelsinger &amp; Co., Los Angeles (new), partner</td>
</tr>
<tr>
<td>James C. McDonough</td>
<td>West, Philadelphia, new business dept, manager in charge radio programs, direct mail, credit promotion</td>
<td>John O'Rourke &amp; Associates, San Francisco (new)</td>
</tr>
<tr>
<td>Paul E. McKerr</td>
<td>Kuttner &amp; Kuttner, Chicago, copy chief</td>
<td>Lyman Peters Inc., Los Angeles (new), head</td>
</tr>
<tr>
<td>Robert Metzendorf</td>
<td>Eugene, New York, advertising director</td>
<td>Painters-Tutt, Los Angeles, account executive</td>
</tr>
<tr>
<td>Norton W. Moggee</td>
<td>Newell-Emmett, New York, advertising manager</td>
<td>Lew Kasbuk, New York, account executive</td>
</tr>
<tr>
<td>Laurence W. Morgan</td>
<td>Pacific Coast Advertising, San Francisco, account executive</td>
<td>Jane Richter, Philadelphia (new)</td>
</tr>
<tr>
<td>Gary Johnson</td>
<td>J. Walter Thompson, Los Angeles, vp in charge</td>
<td>Foltz-Wessinger, Lancaster, Pa., account executive, head new business dept.</td>
</tr>
<tr>
<td>Anton M. Oliver</td>
<td>Philadelphia Retail, record advertising manager</td>
<td>Stuart Bart, New York, account executive</td>
</tr>
<tr>
<td>John J. O'Rourke</td>
<td>Grant, Miami, account executive</td>
<td>Hujo Schelninger, Los Angeles, account executive</td>
</tr>
<tr>
<td>Lyman Peters</td>
<td>Campbell-Ewald, Detroit, account executive</td>
<td>Picard, New York, account executive</td>
</tr>
<tr>
<td>William E. Riegel</td>
<td>J. W. Chain Stores Corp., New York, advertising sales director</td>
<td>Same, Meico, los Angeles, account executive</td>
</tr>
<tr>
<td>Laurence R. Rosenbaum</td>
<td>Lit Brothers, Philadelphia, new business dept, manager in charge radio programs, direct mail, credit promotion</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Erwin Rosner</td>
<td>Blow, New York</td>
<td>Swaney, Drake and Bement, Chicago, media director</td>
</tr>
<tr>
<td>Stankey Rowen</td>
<td>Douglas Oil Co., Clearwater, Calif., sports announcer</td>
<td>Same, partner</td>
</tr>
<tr>
<td>Irwin Saltman</td>
<td>Frank Wellman, Philadelphia</td>
<td>Jeanette Cain, Los Angeles, office manager, account executive</td>
</tr>
<tr>
<td>Charles B. Schumacher</td>
<td>Slidner &amp; Van Riper, Indianapolis, assistant to president</td>
<td>Ernest N. George, Los Angeles, account executive</td>
</tr>
<tr>
<td>William L. Shinnick</td>
<td>Mutual Life Insurance Co. of New York, advertising assistant</td>
<td>Ecco &amp; James, Philadelphia, account executive</td>
</tr>
<tr>
<td>Tom Smith</td>
<td>John A. Pinner, New York, account executive</td>
<td>Same, vp, general manager</td>
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<tr>
<td>Martin M. G. Spitz</td>
<td>Fritzen &amp; Company, Los Angeles, account executive</td>
<td>Same, advertising director</td>
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<tr>
<td>W. Paul Stewart</td>
<td>Campbell-Ewald, Los Angeles, account executive</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Herbert D. Straus</td>
<td>Grey, New York, account executive</td>
<td>Harrington &amp; Buckley, Los Angeles (new office), vp, resident partner</td>
</tr>
<tr>
<td>Felix Sutton</td>
<td>Kastor, Farrell, Chesley &amp; Clifford, New York, copy supervisor:</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Leonard Thornton</td>
<td>KFI, Los Angeles, sales, business manager</td>
<td>J. W. Eccleston, Jr., Los Angeles, media director, production manager</td>
</tr>
<tr>
<td>Ray Tibbitts</td>
<td>David G. Evans Coffee Co., St. Louis, general sales, advertising manager</td>
<td>Kay Kamen, New York</td>
</tr>
<tr>
<td>Louis K. Tischler</td>
<td>Western, Los Angeles, account executive</td>
<td>Neals, Los Angeles, account executive</td>
</tr>
<tr>
<td>Jerry Toland</td>
<td>John A. Cairns, New York, account executive</td>
<td>Swaney, Drake and Bement, Chicago, account executive</td>
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<tr>
<td>Lawrence S, Tone Jr.</td>
<td>Campbell-Ewald, Los Angeles, account executive</td>
<td>Lyman Peters Inc., Los Angeles (new), time buyer</td>
</tr>
<tr>
<td>Edward L. Van Riper</td>
<td>Marialle Colitti Co., Chicago, advertising manager</td>
<td>Ray Austrian, New York, treasurer</td>
</tr>
</tbody>
</table>
If you want to know about Frequency Modulation, there's no sense getting part of the picture one place, another part somewhere else.

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

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☐ 2 years $6.
☐ 1 year $3.
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Position
Bill Firm
Bill Me
Check enclosed
Like most writers of the air's commercial copy, Montgomery is often without honor in his own advertising back yard—Kenyon and Eckhardt. The lack of respect accorded these writers is in spite of the fact that advertising men admit, in all other facets of the business, that it's the well-turned phrase that moves the product off retailers' shelves.

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

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

He's now working on visual advertising—writing the copy for Borden's new WNBT television programs. For the video commercial he also has a three-way formula: Keep it brief. Keep it clean-cut. Keep it simple.
RATING TOUCHES BOTTOM
(Continued from page 42)

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

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

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

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

REVERE EXPLORES
(Continued from page 40)

usually considered successful if they bring in 2.3 per cent in new readers.

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

North Carolina's Favorite Farmer!

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

Harvey Dinkins' hayfield flavored comments in his "News and Views" on the Piedmont Farm Program, broadcast daily over WSJS, exerts a powerful influence on thousands of farm families throughout the rich Piedmont area of North Carolina and Southwest Virginia—another reason why WSJS sells the Piedmont!
There will be over 60,000 receivers in Windy City homes by the end of 1947. Chicago thus joining New York as an actual market for TV advertising. Figure is based upon commitment of set manufacturers to deliver 20 per cent of production to that market. RMA (Radio Manufacturers' Association) sees at least 300,000 television receivers coming off the lines in 1947.

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

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

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

For the first time since broadcasting began, downtown Washington will have an opportunity of hearing the broadcasts of the Senators' baseball games. In the past static has made listening nearly impossible in much of this area but WWDC, which broadcasts the games, will air them all on its FM affiliate as well and that will mean the games sans interference.

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

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

While both major factors in the facsimile field, John V. L. Hogan and W. G. H. Finch, are continuing program experimentation, commercial use of the equipment is expanding rapidly. The idea is that business firms will use the equipment, which is adaptable for commercial use without modification, and this acceptance will ease the introduction of FAX into the home. Unlike TV and FM, the transmission of printed material via wire or airwaves has many practical business applications, which already have saved thousands for organizations which profit by printed instructions transmitted instantaneously to a number of offices without manual sending.

Multiplexing (transmitting FAX on a waveband being used at the same time for transmitting sound) is also reaching the stage where application will soon be made to the Federal Communications Commission for permission to transmit both FAX and sound on the same FM channel, thus making FAX operation possible wherever an FM station is in operation. Multiplexing has actually been possible for some time but the Commission has frowned upon its use because every station in the service area of the station multiplexing would have had to install special equipment in order to guard its own signal from distortion. FCC felt that this was putting an unfair burden on the stations which were not making dual use of their facilities. The new developments should eliminate this handicap.

Sneak tests in one city where 20 receivers have been installed in homes indicate that department stores will find FAX's impact even greater than TV's. FAX guinea pigs have brought FAX printed department store ads right into the stores to buy things pictured in the ads, which for the tests are simply taken from current newspaper advertising. Lack of promotion has resulted in FAX's being the slowest-growing air medium, but every test reveals that it can be the most effective for sight selling.

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

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

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

(Continued from page 18)

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

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

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

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

1947 LISTENING

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

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

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

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

- Prosperous families: 30%
- Average families: 40%
- Poor families: 30%

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

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

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

SPEAKS

No Czar, Thank You

Newspaper talk of a "czar" and a super-control board for the industry which grew out of the plans for a Broadcast Advisory Committee didn't panic any segment of radio into regulatory agreements. Usual reaction to a first-page New York Times story that hasn't yet happened is to make the story come true. This time sponsors, agencies, and the networks went about their business and ignored the scare-heading. Cooperative action, not super-regulation, is what broadcasting needs. Broadcasting, operating as it does under direct license from the Federal Communications Commission, cannot delegate its responsibility to a czar even if it wanted to. The Broadcasting Advisory Committee, with Edgar Kobak as chairman, is making progress toward radio as an industry with a responsibility to business and the public...not to a czar.

The Flair Is Missing

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

Sales Are the True Index

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

Your issue of March 1947 in the column called Applause offered quite a compliment to the Katz stations in the use of BMB figures and maps. The Lee Stations, KGLO, Mason City, Iowa; and WTAD, Quincy, Illinois, believe the Katz people have done a fine job but do not go far enough in making valuable use of the data which BMB has supplied.

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

F. C. Eighmey
General Manager
WTAD, Quincy

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

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

On page 10 in the March issue of sponsor we find Charles W. Hoyt listed as the appointed agent for The Chattanooga Medicine Company. As a consequence of this we have received some letters and several telephone calls inquiring if there has been a change in the agency for The Chattanooga Medicine Company.

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

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

Like you, I am getting launched in a

(please turn to page 37)
The proverbially busy one-armed paper hanger is a gentleman of leisure compared to Roy Battles. This lanky, 6-foot-2-inch Midwesterner is WLW's Farm Program Director... and one of the hardest-working, most conscientious men in radio circles.

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

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

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

How does he do it? When does he get to see his family? We asked him and his answer, as he pulled away in the mobile unit, sounded like, "I don't know, but I love it!"

Which is probably why WLW's farm programming won VARIETY'S award for "contributing to the world's breadbasket"... was cited as "outstanding" in BILLBOARD'S poll of radio editors. It's also the reason why Battles is the favorite farm broadcaster (and WLW the overwhelmingly dominant station) among rural listeners of Ohio, Indiana, Kentucky, and West Virginia.
You know that WJW has topped the morning Hooper in Cleveland for many months — and by a big margin! But have you noticed the afternoon performance? Here again WJW gives you more dialers per dollar than any other Cleveland station ... here again skillfully balanced programming keeps WJW on the beam as CLEVELAND'S CHIEF STATION.