

# SPONSOR

*For buyers of  
broadcast advertising*



*disc jockeys*




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

December 1946

50c • \$5 per year



# PROTECTING the INTERESTS OF OUR PEOPLE



## WLS helps find a stolen truck...quickly



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

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

Mrs. Kedas continues:

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

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

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

**WLS SERVES THE PEOPLE OF MIDWEST AMERICA**

*A Clear Channel Station*



CHICAGO 7

The  
PRAIRIE  
FARMER  
STATION

BURRIDGE D. BUTLER  
President  
GLENN SNYDER  
Manager

50,000 watts, 890 KC, American Affiliate. Represented by JOHN BLAIR & COMPANY. Affiliated in Management with  
**KOY** Phoenix, and the ARIZONA NETWORK — **KOY** Phoenix **KTUC** Tucson **KSUN** Bisbee-Lowell-Douglas





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

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

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

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

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

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

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

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

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

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



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

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

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

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

**NORMAN CORWIN'S ONE WORLD:** The round-the-world flight sponsored by the Wilkie Memorial and the Common Council for American Unity just didn't land attention on Norman Corwin's return. Maybe the fact that he didn't get near Marshal Stalin might have something to do with it or maybe the lack of unity at the U.N. was something that Corwin couldn't

top as news. However, his report to the people over the CBS chain is something that's worth waiting for. Corwin on the air will do a great deal to sell the one-world idea and give a little more public service feel (as he's always done) to CBS.

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

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

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

**HOTEL TV:** Hotel Pennsylvania in New York is the first hotel to install television receivers in guest rooms. Not all rooms have air picture sets yet but will in time. Television has been an added attraction in this Statler hotel cocktail lounge since October 4.

A special demonstration of coin-operated receivers planned for last month flopped since receivers wouldn't work--however, another firm expects to have a coin-operated set ready for distribution by the first of the year.



# BMI

## REPORTS

### TO THE INDUSTRY

#### FACTS AND FIGURES . . .

the dollar volume in the industry is represented by BMI licensees . . .

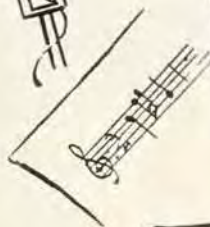
19\* commercial licensees in the United States and Canada . . . embracing all networks and the important FM and Short-wave broadcasters.

114\* music publishers in this country as well as performing rights societies in Argentina, Brazil, Chile, Cuba, Mexico and Uruguay, clear their music exclusively through BMI.

800,000 selections are listed as available for use in the latest BMI catalogue . . . music which ranges from the venerable classics to the newest in boogie-woogie.

33,000 phonograph records performable under the BMI license . . . and thousands more available in the libraries of the electrical transcription companies.

As of November 15, 1946



More and better service to the Broadcasting Industry  
is BMI's pledge for 1947

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

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

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

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

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

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

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

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

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

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

**BMI IS YOURS—**  
**For Radio**  
**and By Radio**



# BROADCAST MUSIC INC.

NEW YORK • CHICAGO • HOLLYWOOD



# SELL

No. 1  
MARKET

Winston-Salem  
Greensboro  
High Point

In the South's

No. 1  
STATE  
NORTH  
CAROLINA

via

# WSJS

Winston-Salem



for the  
TRI-CITIES

REPRESENTED BY  
HEADLEY-REED  
COMPANY

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

#### CHRISTMASTIME:

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

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

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

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

## Wag's

*The pulling-power of radio:* We once went along, for moral support, with a high-pressure radio-station salesman who had sold a retail store a series of programs to advertise a "sale of the century." When we entered the store it was filled—with clerks—not a customer in sight. Undaunted, the high-pressure salesman said, "Well, Mr. Sponsor, how's the program doing?" Dolefully the sponsor answered, "A fine program you sold me! ONE man came into the store!" Battered but still punching, the salesman countered with, "Well, that's breaking the ice, anyway." To which the sponsor replied, "Yeah, he was a man from the Better Business Bureau!"

But you must admit that radio is an ever-growing factor in education: "Be's you got Sponsor's Crackers in your house?" "Sure I are, everybody do."

*Radiodious comparison:* Kicked around like a sustaining show.

Radio slips that pass in the night: did you hear, oh, DID you hear the ad-lib answer of the winning contestant on that quick-shaving commercial? He was asked, "How do you feel?" And he quipped, "Bloody!"

The radio account-exec's prayer:  
*Now I lay me down to sleep,  
And may our Hooper rating keep,  
So in the morning when I wake,  
The sponsor's call won't make me shake.*

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

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

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

*Wife:* Dear, did you hear what they said?

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

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



# Now Available for Sponsorship



## "LIGHTS OUT"

Approx. 30 min., Sun. p.m.

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

—VARIETY

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

## NBC Television

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

*A Service of Radio Corporation of America*



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COVER PICTURES: With the switch of Martin Block (lower left) to KFVB on the Pacific Coast, the New York disk-spinning field has opened wide to names. Ted Husing is at WHN (lower right) and Bea Wain and hubby Andre Baruch (upper right) are jockeying at WMCA. Al Jarvis, the original Make Believe Ballroom man (upper left), is out to prove at KLAC that the West Coast belongs to him.

# APPLAUSE

## NO LISTENERS BUT . . .

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

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

## MAKING BMB RESEARCH MEAN SOMETHING

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

## FAX PROGRAM EXPERIMENTATION

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

## THEY'RE KEEPING IT CLEAN

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

## SPONSORS' TV CONTRIBUTION

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





Elsa Maxwell says, "Here's how to make your customers or your wife (or anyone else) love you all through 1947."

SEND THEM A SUBSCRIPTION TO

# CANDY-OF-THE-MONTH CLUB

a box of delicious  
candy each month  
(EXCEPT JUNE, JULY, AUGUST)  
from leading confectioners



LIMITED MEMBERSHIP! GUARANTEED DELIVERY! ORDER NOW!

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

**\$1975**



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

- Brown & Haley's Almond Roco.....Tacoma
- Liberty Orchards' Aplets.....Coshmere
- Country Store's Nut Clusters.....Beverly Hills
- Allie Adoms' Chocolate Caramels.....Dallas
- Jacobs' Pecan Pralines.....New Orleans
- Putman's Opera Creams.....Cincinnati
- McNolly-Doyle's Coconut Balls.....Cleveland
- Princesse de Conde's Chocolates.....New York
- D. Kopper's Swiss Chocolates.....New York

*We reserve the right to substitute candies.*

CANDY-OF-THE-MONTH CLUB, INC.  
932 Ambassador Bldg., St. Louis, Mo.

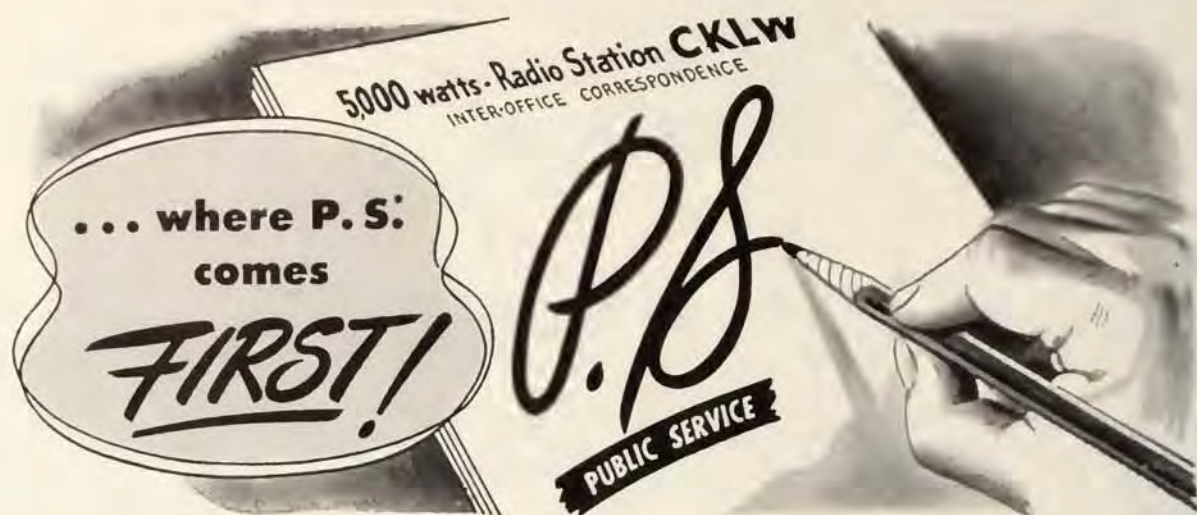
Please send a "Candy-of-the-Month" Club subscription to each name on the attached list.

Senders Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_

The enclosed check for \$ \_\_\_\_\_ covers the cost of \_\_\_\_\_ subscriptions (including postage and packing) indicated on the list attached herewith.

**Candy of the Month Club, inc.**  
AMBASSADOR BLDG • ST LOUIS 1, MO





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

In The Detroit Area, It's

5,000 WATTS  
AT 800 KC.  
DAY AND NIGHT

# CKLW


MUTUAL  
BROADCASTING  
SYSTEM

ADAM J. YOUNG, JR., N. Y. Rep.

H. M. STOVIN, Toronto Rep.

J. E. CAMPEAU, Vice Pres., and General Manager





# Right, with Eversharp

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

**E**VERSHARP, INC.—\$1.75 a share in 1940, \$58 a share during 1946.

*Take It Or Leave It* and Martin L. Strauss did it.

Four hundred Eversharp dealers in 1940, 30,000 in 1946.

*Take It Or Leave It* and the hard-hitting sales staff of Eversharp did it.

Eversharp net sales in 1940, \$2,001,674; net sales in 1945-46 (fiscal year ending February 28, 1946), \$29,471,493; more than \$40,000,000 in net sales expected for the current fiscal year.

*Take It Or Leave It*, *Maisie*, and Henry Morgan, added to the most aggressive selling of radio advertising in the history of broadcasting, did it.

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

Biow auditioned literally hundreds of announcers for the mc role and finally decided to use Bob Hawk, who was working for him in his own stable on a Philip Morris program called *Guess Three*. Hawk was gaga about the idea from the first time that Biow told him about it between the office and the



# Command Performance

FOURTEEN KARAT GOLD THROUGHOUT

A NEW  
EVERSHARP  
CREATION



\$125.00

plus Federal tax  
Randomly packaged  
in a distinctive  
presentation case.

EVERSHARP presents... for the one occasion that demands a truly beautiful and distinguished gift... a gift to be treasured throughout the years... the new Eversharp "Command Performance" pen and repeater pencil set... in fourteen karat gold. May be beautifully engraved with name, date or occasion. Compare!

Tune in "TAKE IT OR LEAVE IT" with Phil Baker, CBS, Sun. Nights and Ann Sothern in "MAISIE" - CBS, Friday Nights

Service Guaranteed Forever  
If Your Eversharp Ever Sharp Repeater, Ball Pen or Pencil is Ever Sharp for 30c, This Service is Guaranteed. Not for Years, Not for Life, Not Guaranteed Forever!

Give — and you give the finest!

Plush ad jobs join the air shows to sell the \$125 solid gold set

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

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

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

In some towns the ticket distribution problem was so hectic that station managers left town for the week. In one spot a department store claimed that it had been promised 1,000 tickets and had been gifted with only 20. It fumed and it fumed

and finally "solved" the problem in its own department store way. It printed 1,000 facsimiles. What that did to local studio facilities that week made history on the police blotters of the town.

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

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

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

A year after *Take It Or Leave It* had started selling Eversharp pens, there came the first rift. Neither Bob Hawk nor Biow had signed the two-year contract that had been drawn up between Hawk and the advertising agency. According to Hawk there were too many "if" clauses and no increase of stipend after a year. So he decided that he was worth more dough and asked for it. Biow tried to sell him on the idea that he wasn't worth

Typical capacity-house "in person" airing was this Bob Hawk







Martin L. Strauss II—he isn't happy unless promoting something

the Bellevue-Stratford in Philadelphia where they sat 'em in the aisles



the increase and failing at that temporized for a considerable length of time. Hawk played along with Biow until he sold himself to another sponsor, Reynolds Tobacco (Esty Agency), and then turned in his notice.

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

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

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

In 1944 *Take It Or Leave It* hit its all-time high with a 23.8, a rating that few programs attain, even those whose budgets run over \$20,000 a week for talent alone. That's many times what the \$64 Question program costs. By this time it was on the full CBS network. The \$64 Question was part and parcel of American language and Eversharp felt certain that the time had come to up the price range of their pen and pencil line. There had been only an \$8.75 topper when Eversharp became the Strauss baby. Now it was time for a \$64 gold pen and pencil set and Raymond Loewy was called in to design one worthy of the price tag. It went into production pronto and just as pronto sold off the jewelers' shelves. America was ready for class merchandise and had the money to gift its friends expensively. Once while Larry Robbins, sales vp, was resting up for another romp around the country, an executive for a big manufacturing organization asked him if it weren't possible to have Eversharp make up a "really expensive" solid gold pen and pencil set. When Robbins got back to Chicago he asked his midwest sales manager to check and see how many sets he thought he could sell at an estimated retail price of \$125. Together they figured they could place 1,000 and they called them Command Performance. Nothing very original in the title, since the G. I.'s overseas were hearing "Command Performance" broadcasts every week, the President of the U. S. has for years been seeing an annual drama presentation as a "Command Performance." But five times the estimated 1,000 \$125 sets were sold the first season they were marketed and they have since become an integral part of the Eversharp line.

Now the Eversharp business started really going places: it jumped from \$8,947,056 net sales in 1943 to \$20,860,838 for 1944 (the fiscal period ending February 28, 1945). It was second in dollar volume in the pen business, being only \$457,212 behind Parker which had taken the lead away from Sheaffer which,





"You'll be sorry" seldom applies to a G. I. on the Phil Baker ailer

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

Sheaffer	Parker	Eversharp
\$17,090,635	\$16,049,243	\$8,947,056

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

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

Every organization makes a few mistakes. Eversharp an-



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

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

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



Designer Loewy gave Eversharp its modern look





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

The reason why Eversharp stepped over into the razor blade business is fundamental. If Eversharp is a good name for a pencil, it's better for a razor. After *Take It Or Leave It* has sold listeners on pens and pencils and they've bought and used them, they're ready to be sold something else. The program hasn't been used to sell Schick razors—yet, but the consumer acceptance which it has built up for the name Eversharp makes it much easier for the programs selling Eversharp Schick razors and blades. Even though the first Schick program, *Tonight on Broadway*, flopped in so far as getting real listeners is concerned, it sold Schick razors. There were too many different ideas on

what this program was supposed to be, even before it hit the air. For the test it went only on an Eastern CBS network of 60 stations, and Eversharp dropped it like a hotcake when Henry Morgan became available on ABC with what seemed to be an acceptable program idea. *Tonight on Broadway*, nevertheless, wasn't a total loss. On this program Biow developed the Shavathon, the audience participation commercial, which is just screwy enough to "belong" on a Henry Morgan broadcast. This commercial device pits three Schick razor users, picked from the audience, against three non-Schick users, to prove that Schick is faster, better, etc. A Schick user wins practically every time. Not so long ago though a competitive razor user won, and Ted Husing, who describes the Shavathon just like any other "epoch-making" competition, announced that he had to admit that a competitive razor had won the Shavathon. A second later he was back with a correction, saying that the competitive razor hadn't won after all but had been disqualified. Everyone listening thought it was just another commercial fake. It wasn't. The so-called winner hadn't shaved at all. He had just lathered up his face and, without bothering to insert a blade in his razor, had taken off the soap with the holder alone. Everyone working on the show wondered how the Biow producer who watches over the contest had caught the faker. Fact was that he had been suspicious of the entrant from the very start and had twisted the latter's razor so tight it would

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



The Eversharp CA pen lands in a Marshall Field store window





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

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

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

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

Year	Compense	Number of Men
1942	\$ 391,339	75
1943	667,123	75
1944	597,728	75
1945	1,111,890	97

and up to a month ago they had been paid in

1946	\$1,405,265	107
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To keep that up, to make *Take It Or Leave It* continue to produce sales at a minimum cost per sale, more products that



Typical Eversharp thinking was their turtle stunt. To indicate a point that retracted they strapped a pen to a turtle and tickled him

can be sold the same dealers that are selling the pens, pencils and razors are in the works. And the Eversharp Schick, now at \$1.25, has a gold-plated initialed brother which is selling for \$10.

This is the era of \$125 pens and pencils and \$10 razors and it's the oyster for the Martin Strauss type of promotion.

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

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

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





# Contests and Offers

Sponsor	Product	Program	Day & Time	Offer	Terms	Net	Closing Date (if set)
ABC NETWORK GERRY FOODS	Peter Pan Peanut Butter Canned meats	Sky King	Mon thru Fri 5:15-5:30 pm (rebroadcast 7:15, 8:15 pm)				
GENERAL MILLS	Wheaties	Jack Armstrong	Mon thru Fri 5:30-5:45 pm (rebroadcast 6:30, 7:30 & 8:30 pm)	100 bicycles 100 wristwatches 100 table model radios 100 tennis racquets 100 candid cameras 100 pen & pencil sets	Write 50 words or less on "I prefer (name of program) because"; send entry-letter to sponsor	ABC	Dec 10, 1946
QUAKER OATS	Puffed Wheat & Rice; Sparkies	Terry & The Pirates	Mon thru Fri 5-5:15 pm (rebroadcast 6, 7 & 8 pm)				
WARO BAKING CO.	Bread & cake	Tennessee Jed	Mon thru Fri 5:45-6 pm (rebroadcast 6:45 pm)				
ABC NETWORK QUAKER OATS	Aunt Jemima Pancake Flour; Muffets	Ladies Be Seated	Mon thru Fri 3:45-4 pm (rebroadcast 4:45 pm)	All expense-paid trip to New York	Listener in each designated city who first identifies from description on program the "Magnificent Doll" on street of his city wins trip	ABC	Dec 12, 1946
UNIVERSAL PICTURES	Magnificent Doll (motion picture)						
AMERICAN HOME FOODS	G. Washington Coffee	Surprise Party	Tues & Thurs 3-3:30 pm	Steel all-purpose kitchen knife	Send 25c in coin & 1 G. Washington label to sponsor	CBS	—
AMERICAN MEAT INSTITUTE	Institutional	Fred Waring Show	Tues & Thurs 11-11:30 am	Recipe for Fred Waring Stew	Write sponsor	NBC	—
SEYER CO.	Aspirin	American Melody Hour	Tues 7:30-8 pm	Gold-plated horseshoe pin with rhinestones	Send 25c & top from Dr. Lyons Tooth Powder to Box 15, New York	CBS	—
CARNATION CO.	Carnation Milk	Carnation Contented Hour	Monday 10-10:30 pm	Baby book	Write sponsor or station	NBC	—
CARTER PRODUCTS	Arrid; Carter's Pills; Nair	John J. Anthony	Mon thru Fri 1:45-2 pm	"The Ten Commandments of Wedded Bliss"	Write John J. Anthony, Box 17, New York 7	MBS	—
CARY SALT CO.	Cary Salt	The Shadow	Sunday 5-5:30 pm	\$100 gold wrist watch each for man & woman	Write letter-entry of 100 words or less on new uses of Cary Salt. Address sponsor at stations	MBS	—
COLGATE-PALMOLIVE-PEET	Palmolive Shave Cream	Can You Top This?	Saturday 9:30-10 pm	\$11 cash	Jokes sent to program and used win \$11. Sender loses \$2 each time joke is topped (up to \$8)	NBC	—
G. N. COUGHLIN CO.	Chimney Sweep	Your Sports Question Box	Sunday 1:15-1:30 pm	\$5 or \$50	Send to Leo Durocher, ABC, New York, a question on any sport or game. Each question used wins \$5; sender of best question of week wins \$50	ABC	—
GENERAL ELECTRIC CO.	Household appliances	GE House Party	MWF 4-4:25 pm	Booklet, "Planning Your Home for Better Living Electrically"	Send 25c to dealer, or to Art Linkletter, Box 4, Hollywood	CBS	—
GENERAL FOODS	Grape Nuts Flakes, etc.	Portia Faces Life	Mon thru Fri 5:15-5:30 pm	2 silver-plated teaspoons by International	Send 25c & Grape Nuts Wheat Meal box top to sponsor	NBC	Dec 31, 1946
	Post Raisin Bran; Bran Flakes	Kate Smith Speaks	Mon thru Fri 12-12:15 pm	Gold-plated sword pin chained with heart	Send 25c with Post-Tens top to sponsor	CBS	—
GENERAL MILLS	Softasilk Cake Flour	Betty Crocker	Mon thru Fri 2:40-2:45 pm			NBC	—
	Gold Medal Flour, cereals, Betty Crocker soups	Betty Crocker	Mon thru Fri 10:25-10:29 am	Booklet, "Better Meal Planning for Happiness"	Send 10c to Betty Crocker at sponsor	ABC	—
HUNT FOODS, INC.	Tomato sauce	What's Doin', Ladies?	Mon thru Fri 2-2:25 pm	Gas range to "outstanding mother of week." Gift to winning letter writer	Write letter-entry about outstanding mother to mc	ABC	—
LEWIS-HOWE CO.	Tums	A Date With Judy	Tues 8:30-9 pm	Date book	Write sponsor	NBC	—
MARS, INC.	Candy	Dr. I. Q.	Monday 10:30-11 pm	Up to \$250 cash plus bonuses	Send program 6 statements to be answered yes or no; send 9 biographical identity clues to famous personality. Judge selects winners	NBC	—
MILES LABORATORIES	Alka-Seltzer; One-A-Day Vitamins	Quiz Kids	Sun 4-4:30 pm	Zenith portable radio; Zenith console radio-phonograph	Send questions to program. If used, listener gets portable; if Quiz Kids are stumped, listener gets radio-phonograph	NBC	—
PET MILK SALES CO.	Pet Milk	Mary Lee Taylor	Sat. 10:30-11 am	Booklets, "Meals Men Like"; "Your Baby"	Write sponsor or program, local station	CBS	—
PROCTER & GAMBLE	Crisco	Young Dr. Malore	Mon thru Fri 1:30-1:45 pm	Crisco cook book	Send 10c to sponsor	CBS	—
QUAKER OATS	Aunt Jemima Pancakes; Muffets; etc.	Ladies Be Seated	Mon thru Fri 3-3:15 pm (rebroadcast 6:30-6:45 pm)	Electrical household appliances	Send question to program. Judge selects winner daily	ABC	—
RALSTON PURINA CO.	Farm feed & cereal products	Checkerboard Jamboree	Sat 1-2 pm	4 teaspoons by International	Send 1 Instant or Regular Ralston box top & 50c to sponsor	MBS	—
REVERE COPPER & BRASS CO.	Institutional	Exploring the Unknown	Sunday 9-9:30 pm	Booklet on subject of each broadcast	10c each, 13 for \$1. Address sponsor	MBS	—
ROBINSON ART METAL WORKS	Robinson Lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used. Two table lighters if studio contestants are stumped. Grand prize, table lighter with matching silver plate cigarette chest	Send to program subject about which 20 questions may be asked. Wins premium if used	MBS	—
U. S. RUBBER CO.	Institutional	New York Philharmonic	Sun 3-4:30 pm	Copy of intermission talk on science	Write sponsor	CBS	—
TEEN-TIMERS, INC.	Dresses & cosmetics	Teentimers Show	Saturday 11-11:30 am	First twelve prizes Teentimer dresses (one for each month of year); nine prizes, one dress each	Look at week's Teentimer styles in local shop. Write entry-letter up to 75 words on style favored and why. Address sponsor	NBC	—
WANDER CO.	Ovaltine	Capt. Midnight	Mon thru Fri 5:30-5:45 pm	1946 Mirro-Flash Badge; Secret Squadron Handbook	Send Ovaltine label to program	MBS	—
WESTINGHOUSE ELECTRIC CORP.	Household appliances	Ted Malone	MWF 11:45-12 am	\$5 to \$50 cash	Prizes for original poems sent to program selected for Malone's Between the Bookends page in Radio Mirror	ABC	—
J. B. WILLIAMS	Shaving Cream; Letric Shave	William L. Shirer	Sun 5:45-6 pm	Free month's supply of Letric Shave	Write sponsor, local station	CBS	—
WILLIAMSON CANDY CO.	Oh! Henry	True Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from "True Detective Mysteries"	Notify FBI and True Detective Magazine of information leading to arrest of criminal named on broadcast	MBS	—



# Commercial Reviews

## FASHIONS IN MUSIC

Radio Station WHIP, Harrisburg, Pa., Monday through Friday, 5:30-5:45 p.m., est

**PROGRAM:** This easy-to-take half hour of organ and the instrumental trio called The Stylists has the quality that years ago made George Shackley's *Moonbeams* on WOR (N. Y.) such an audience-holding program. However, it's not a time-to-go-to-sleep show as was Shackley's but is sprightly and up-to-the-minute, which it has to be to sell style. Wordage is kept to a minimum and to the musical point and Bill Erdossy, who gives voice to the program's words, is smooth without being unctuous. There are few indeed such musical pauses in a day's hurried fretful programming.

## WAVE IS CANNY, ABOUT NANNIE (Ky.)!

We ain't sure whether Nannie (Ky.) was named after a lady goat, or maybe somebody's grandmother. All we know is that we don't try very hard to reach Nannie — or Cut Skin, or Paw Paw, or Loony (Ky.), either. WAVE is dedicated to covering the Louisville Trading Area. WAVE's area gives you 51.9% as much in retail sales as Kentucky's total. Why don't you use WAVE, and thereby separate the sheep from the Nannies?



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

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

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

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

## THE OLD SALT

Radio Station WCOP, Boston, Daily, 7:40-7:45 a.m., est

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

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

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

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

## SHOWTIME

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

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

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

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

(Please turn to page 19)



# new and renew

THE MONTHLY CHECK LIST (TEAR ALONG PERFORATION AND FILE)

## New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM (time, start, duration)
Derby Foods	Needham, Louis & Brorby	ABC	233	Sky King; Mon thru Fri 5:15-5:30 pm; Oct 28; 52 weeks
General Foods	Benton & Bowles	MBS	91	Juvenile Jury; Sun 1:30-2 pm; Dec 8; 52 weeks
Richard Hudnut	Kenyon & Eckhardt	CBS	64	Jean Sablon; Sat 7:15-7:30 pm (rebroadcast 12:45 am); Nov 9; 52 weeks
Manhattan Soap Co.	Duane Jones	CBS	155	Rose of My Dreams; Mon thru Fri 2:45-3 pm; Nov 25; 51 weeks
Ralston Purina Co.	Gardner	MBS		Folk music, ballads; Mon thru Fri 12-12:15 pm; Jan 6; 52 weeks
Raymond Laboratories & Hudnut Sales Co.	Roche, Williams & Cleary	ABC	233	Affairs of Ann Scotland; Wed 9-9:30 pm; Oct 30; 52 weeks
Union Pharmaceutical Co.	Abbott Kimball	ABC	9 (Pacific)	Dorothy Dix; MWF 3:45-4 pm; Nov. 4
Wine Growers Guild	Honig-Cooper	ABC	70 (approx)	10-10:30 pm; Jan 4; 52 weeks

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

## Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM (time, start, duration)
Campana Sales Co.	Clements	NBC	20	Solitaire Time; Sun 11:45-12 noon; Nov 3; 52 weeks
Chesebrough Mfg. Co.	McCann-Erickson	CBS	154	Dr. Christian; Wed 8:30-8:55 pm (rebroadcast 11:30 pm); Oct 23; 52 weeks
Colgate-Palmolive-Peet	Ted Bates	NBC	139	Can You Top This?; Sat 9:30-10 pm; Jan 4; 52 weeks
	Ted Bates	NBC	139	Judy Canova Show; Sat 10-10:30 pm; Jan 4; 52 weeks
Electric Auto-Lite Co.	Ruthrauff & Ryan	CBS	153	Dick Haynes Show; Thurs 9-9:30 pm (rebroadcast 1 am); Oct 10; 52 weeks
General Motors Corp.	Kudner	MBS	360	Henry J. Taylor; Mon & Fri 7:30-7:45 pm; Dec 20; 52 weeks
P. Lorillard Co.	Lennen & Mitchell	CBS	141	Frank Sinatra Show; Wed 9-9:30 pm; Oct 23; 52 weeks
National Economic Council	Jim Duffy	MBS	65	Upton Close; Tues 10:15-10:30 pm; Nov 19; 13 weeks
Southern Cotton Oil Co.	Fitzgerald	NBC	8 (Pacific)	Noah Webster Says; Thurs 9:30-10 pm; Oct 17; 52 weeks
Texas Co.	Buchanan	ABC	233	Metropolitan Opera; Sat 2-5 pm; Nov 16; 18 weeks
Westinghouse Electric Corp.	McCann-Erickson	NBC	194	Ted Malone; MWF 11:45-12 noon (13 weeks); Mon thru Fri 11:45-12 noon (13 weeks); Dec 30; 52 weeks
Whitehall Pharmacal Co.	Dancer-Fitzgerald-Sample	CBS	51	Mr. Keen, Tracer of Lost Persons; Thurs 7:30-8 pm; Oct 24; 52 weeks
	Dancer-Fitzgerald-Sample	MBS	85	Real Stories From Real Life; Mon thru Fri 9:15-9:30 pm; Oct 23; 52 weeks
	Ruthrauff & Ryan	CBS	52	Ellery Queen; Wed 7:30-8 pm (rebroadcast 12:30 am); Oct 23; 52 weeks
Young People's Church of the Air	Erwin, Wasey & Co.	MBS	200	Young People's Church of the Air; Sun 9-9:30 am; Dec 1; 52 weeks

(Where no exact renewal date is indicated, the show is a continuous operation and renewals a matter of form, printed for the record)



## New and Renewed On Television

SPONSOR	AGENCY	STATION	PROGRAM (time, start, duration)
Alexander Stores	William Warren	WABD New York (DuMont) ABC account	Play the Game, Tues 8-8:30 pm; Nov 12; 8 weeks (renewed)
Bristol-Myers (Ipana, Vitalls)	Young & Rubicam	WPTZ Philadelphia (Philco) NBC account	Geographically Speaking (educational film), Sun 8:15-8:30 pm; Dec 8-Jun 29, 1947 (new on network)
Brooklyn National League Baseball Club (Dodgers)	Direct	WCBS-TV New York (CBS)	All home games starting with 1947 schedule (new)
Chevrolet Motors Div., General Motors Corp.	Campbell-Ewald, Detroit	WABD New York (DuMont)	Chevrolet Presents (film), 1 hour Sun evg; Jan 12; 26 weeks (new)
Chicago Tribune	Direct	WNBC-TV New York (NBC)	Trees to Tribune, 30-min film show, Thurs Dec 15 only
Firestone Tire & Rubber Co.	Sweeney & James	WPTZ Philadelphia (Philco) NBC account	Voice of Firestone Televiews, Mon 8-8:15 pm; Nov 4 (new on network)
General Mills	Knox Reeves	WBKB Chicago (Balaban & Katz) ABC account	Hockey games, Wed 8:30-11 pm; Nov 20-Mar 12, 1947 (new)
Hirshon-Garfield (for Natura Yarn Fabrics and other clients)	Hirshon-Garfield	WABD New York (DuMont) ABC account	Badminton by Video, Thurs 8-8:30 pm; Nov 14; 7 weeks, with option for 7 addtl (new)
Frank H. Lee Co.	William H. Weintraub	WTTG Washington, D. C. (DuMont)	Drew Pearson, 30-min news & predictions; about Dec 15; 15 weeks
Lytton's (men's store)		WBKB Chicago (Balaban & Katz) ABC account	Hockey games, Sun 8:30-11 pm; Nov 24-Mar 9, 1947 (new)
Sears, Roebuck & Co.	Benjamin Eshleman	WNBC-TV New York (NBC) WRGB Schenectady (General Electric) NBC account	Sears Visi-Quiz, Thurs 9-9:30 pm; Nov 7; 4 weeks (originates on WPTZ Philadelphia (Philco) (new on network)
Standard Oil Co. of New Jersey (Esso Marketers)	Marschalk & Pratt	WPTZ Philadelphia (Philco) NBC account	Newsreel, Mon & Thurs 7:30-8 pm; Nov 4 (new on network)
Television Associates	Direct	WBKB Chicago (Balaban & Katz) ABC account	Stump the Authors, Fri 9-9:30 pm est; Nov 29; duration indefinite (new)

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Adler & Adler, New York	Dresses	Sweetser, Byrne & Harrington, New York
Ayerst, McKenna & Harrison (div. of American Home Products), New York	Pharmaceuticals	Breese, Enloe & Elliott-Smith, New York
H. L. Barker & Co. (cosmetic div.), New York	Cosmetics	S. Frederic Auerbach, New York
Bermuda Trade Development Board, Hamilton, Bermuda	Travel	J. M. Mathes, New York
Berry's Leather Goods, Pawtucket	Leather goods	Ben Kaplan, Providence, R. I.
Blade Master, Inc., New York	Razor-blade sharpener	Moss & Arnold, New York
Borman Sportswear Co., Johnstown, N. Y.	Men's wear	Theodore J. Funt, New York
Brock-Hall Co., New Haven (chain)	Dairy products	Albert Woodley, New York
Canada Dry Ginger Ale, New York	Port wine	Erwin, Wasey & Co., New York
Colonial House Candy Stores, Irvington, N. J.	Candy	Lewis Advertising, Newark, N. J.
Peter Eckrich & Sons, Ft. Wayne, Ind.	Luncheon meats	Westhelmer & Co., St. Louis
David G. Evans Coffee Co., St. Louis	Coffee	Glen R. Stocker & Associates, St. Louis
Fala Sportswear, New York	Women's sportswear	Seldel Advertising, New York
N. M. Gerber & Co., Baltimore	Children's play clothes	I. A. Goldman, Baltimore
Globe Bottling Co., Los Angeles	Beverages	Brisacher, Van Norden, Los Angeles
Crana Watch Corp. of America, New York	Watches	Klesewetter, Wetterau & Baker, New York
Eleanor Green, San Francisco	Women's dresses	Hugo Schelbner, Los Angeles
Herbert's Restaurants, Los Angeles (chain)	Food	Tullis, Los Angeles
House of Delicacies, New York	Onion soup	Emil Mogul, New York
Ivy Products, New York	Hair nets	S. Frederic Auerbach, New York
Jergens-Woodbury	Cosmetics	Orr Agency, New York
Kent Klotzies, West New York, N. J.	Women's, misses' suits and coats	William N. Scheer, Newark, N. J.
Korell Co., New York	Dresses	Adrian Bauer, Philadelphia
Carl B. Kraus Elevator Co., Chicago (Stitch-Master div.)	Sewing machine accessory	Lieber Advertising, Chicago
Lawrence Laboratories, Brooklyn	Shampoo	J. M. Korn & Co., Philadelphia
Lincoln Warehouse Corp., New York	Storage	Courtland D. Ferguson, Washington, D. C.
Lorston & Thomas Studios, Newark, N. J. (chain)	Photographs	William N. Scheer, Newark, N. J.
Magar Home Products, New York	Mothproofers	Roy S. Durstine, New York
Molly Malone, Inc., New York	Dresses	Theodore J. Funt, New York
Mennen Co., Newark, N. J.	Pharmaceuticals	Grey Advertising, New York
Myrna Knitwear, Inc., New York	Children's, men's knitted wear	Gravenson, New York
Nestle's Milk Products, New York	Milk products, baby food, soluble coffee	Compton Advertising, New York

(Please turn to page 32)



## COMMERCIAL REVIEWS

(Continued from page 16)

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

**PROMOTION:** All the motion picture promotion devices are used to sell *Showtime*, from trailers to lobby displays. Newspaper advertising and window cards are also part of the program build-up. Since stage and music names are always booked for the airing when they play the Interstate Circuit, there's an air of expectancy about each program which makes for good promotion.

**CREDITS:** Conrad Brady, motion picture publicist for Interstate, prepares the continuity on this show and while the commercials are (as noted before) too "trailerish" it's still productive. Agency is Segal Advertising Agency of Houston, Texas.

### VISI-QUIZ

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

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

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

**TIME:** There's nothing on the visual air in Philadelphia but WPTZ, so picture competition is nil. Sound broadcasting at 9 p.m. Thursdays while not having top rating shows has three that do hold their audiences, Dick Haymes, *Kraft Music Hall*, and the second half of *American Town Meeting of the Air*. As noted before, tele-

vision set owners are fans and unless it's Bob Hope or Fibber McGee or a like attraction they stay viewing good, bad, or indifferent picture fare.

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

**CREDITS:** Ernest Walling, new program manager of WPTZ, directs the program. The show is a package designed by Raymond Aarons of Benjamin Eshleman Co., Sears' Philadelphia ad-agency, with Raymond E. Nelson, acting as video consultant.

### T-DAY

WNBT, New York, NBC TV, Sunday 9 9:30 p.m., est.

**PROGRAM:** A consumer showing of any new line, whether it be television receivers, as this was, or fashions, has to be staged and well produced no matter how great the talent. This wasn't. NBC should know by this time that while Edward Sobol is television's number one dramatic producer, his handling of variety shows consistently touches bottom. *T-Day* was no exception.

Sobol did absolutely nothing with what the agency, J. Walter Thompson, handed him, and the interplay between Ben Grauer, as the NBC tour guide, Cathy O'Donnell, movie starlet, and Robert Merrill, Met opera star, was writing at its television worst. Also, in order not to steal any audience away from radio programs, they used a teaser approach from 8 to 9 p.m., which did not use the guest stars' names (Edgar Bergen, Bob Hope, Earl Wilson, and Peter Donald.) As several in the audience at NBC viewing of the evening's television fare said, "Put up or shut up."

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

(Please turn to page 35)





# SHARE OF AUDIENCE VIA BROADCAST MEASUREMENT BUREAU FIGURES

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

This was indicated in a survey by Hans Zeisel of the McCann-Erickson advertising agency. The Zeisel figure excursion, which was inspired by Marion Harper, Jr., research vp of the agency, was undertaken to develop a relation between BMB figures and a station's share of audience. In the two station areas in which the study was made, the BMB figures were compared with share-of-audience figures uncovered through the use of diary studies in the same area. When a station had a BMB of 10 in the daytime it had 1 per cent of the listening audience in the sunlight hours. When a station had a BMB of 10 at night it had 2 per cent of the evening listening audience. (See chart on next page.) A national rating index indicates that the daytime listening during the period checked by BMB was 17 and the nighttime was 30.5. It's simple mathematics to ascertain what these figures mean in terms of actual average listening to the stations in question in their EM3-10 counties (daytime, 1/17-100's which is 17 in each 10,000, and nighttime 2/30.5 100's or 61 in each 10,000 families).

What Zeisel has done is check the diary studies to develop the relationship between

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

## COMPARING TWO STATIONS IN SAME AREA 150,000 Radio Families

	Station X	Station Y
BMB Families	120,000	60,000
BMB percentage	80%	40%
Time Cost	\$400	\$150
Number of Families per #100	30,000	40,000
Station Share of Audience	24%	4%
Share of Audience per #100	6%	3%

than the same once-a-week figure in an area where station availability is low.

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

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

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

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

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

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

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

\* BMB figures mean the percentage of the homes with radio in any county who listen once a week or more to the station.

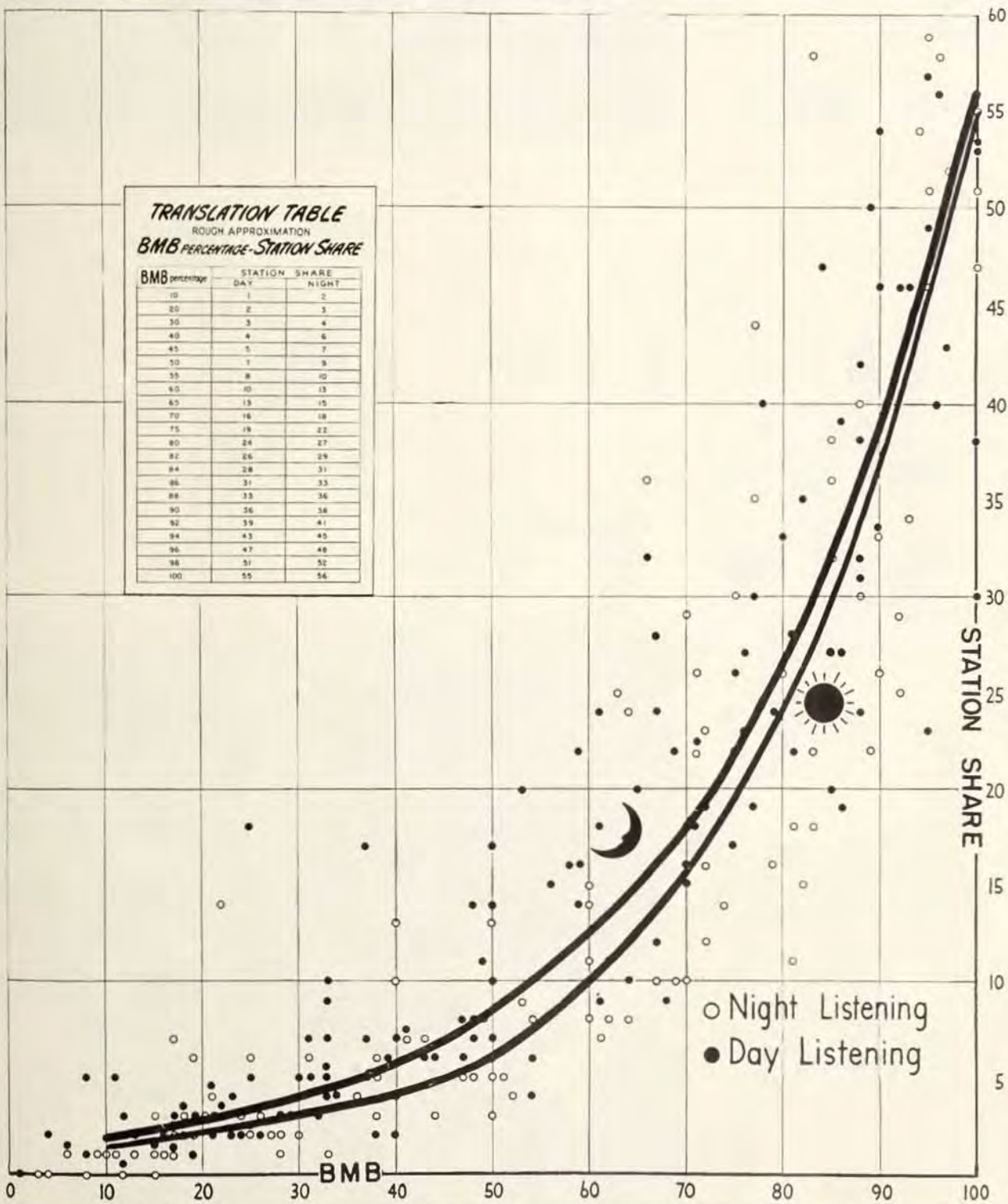


# BMB

## Approximate Relationship Between PERCENTAGE AND STATION SHARE

**TRANSLATION TABLE**  
ROUGH APPROXIMATION  
**BMB PERCENTAGE-STATION SHARE**

BMB percentage	STATION SHARE	
	DAY	NIGHT
10	1	2
20	2	3
30	3	4
40	4	6
45	5	7
50	7	9
55	8	10
60	10	13
65	13	15
70	16	18
75	19	22
80	24	27
82	26	29
84	28	31
86	31	33
88	33	36
90	36	38
92	39	41
94	43	45
96	47	48
98	51	52
100	55	56





# High Fashion comes to Wieboldt's



Yesterday's windows at Wieboldt's sold price; radio dressed them with a fashion appeal

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

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

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

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

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

guest artist, someone appearing in town at a theater or night club.

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

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

window, the style, the "Fashion Star."

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

(Please turn to page 44)

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





# all

**BIG**

**HITS**

## Quiz Kids



Sponsor:  
Miles Laboratories for Alka-  
Seltzer and One-A-Day Vita-  
mins.  
Agency:  
Wade Advertising  
NBC Network—  
Sunday Afternoons — 4:00-  
4:30 (e.s.t.)

## HOLLYWOOD JACKPOT



Sponsor:  
Whitehall Pharmacal Co. for  
Kolynos, Anacin  
Agency:  
Dancer-Fitzgerald-Sample  
Columbia Network—  
Monday, Wednesday, Friday—  
4:30-5:00 (e.s.t.)  
(Produced in cooperation with  
Show Productions, Inc.)

## FIGHTING SENATOR



Summer replacement  
Sponsored by:  
Lever Brothers for Swan Soap  
Agency:  
Young & Rubicam  
Columbia Network—  
Monday Eves. — 8:30-8:55  
(e.s.t.)  
Now Available

## MURDER AT MIDNIGHT



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

# all

**COWAN**

**PRODUCTIONS**

# more

big new shows now in production  
that promise big listener loyalty.

### R.F.D. AMERICA

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

### THE VIRGINIAN

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

### HIRED---OR FIRED?

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

**LOUIS G. COWAN, INC.**

250 W. 57th St., New York 19, N. Y.

Telephone: Circle 6-4864



# Monthly Tabulation of Advertising by Categories

## DECEMBER: DRUGS

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
Alkine Co.	Charles W. Hoyt, New York	Flem-O-lyn Cough Remedy		1-min. spots 3 weekly, 2 stations
American Home Products Co. (Whitehall Pharmacal Co. Div.), New York	Dancer-Fitzgerald-Sample, New York	Anacin	Our Gal Sunday (CBS), MTWTF 12:45-1 pm Hollywood Jackpot (CBS), MWF 4:30-5 pm Real Stories From Real Life (MBS), MTWTF 9:15-9:30 pm Romance of Helen Trent (CBS), MTWTF 12:30-12:45 pm	
	Sullivan, Stauffer, Colwell & Bayles	Heat Liniment	Ellery Queen (CBS), Wed 7:30-8 pm (rebroadcast 12:30-1 am)	
	Ruthrauff & Ryan, New York	Anacin	Bob Burns Show (NBC), Sun 6:30-7 pm, 11-11:30 pm	
	Dancer-Fitzgerald-Sample, New York	Anacin, Hill's Cold Tablets Bisodol	Just Plain Bill (NBC), MTWTF 5:30-5:45 pm Front Page Farrell (NBC), MTWTF 5:45-6 pm	
B. C. Remedy Co., Durham, N. C.	Harvey-Massengale, Atlanta, Ga.	B. C. Headache Remedy		Participations & spots on over 300 stations
C. A. Briggs Co., Cambridge, Mass.	Horton-Noyes, Providence, R. I.	H-B Cough Drops		Live spots, 28 stations
Bristol-Myers Co., New York	Doherty, Clifford & Shenfield, New York	Sal Hepatica	Mr. District Attorney (NBC), Wed 9:30-10 pm, 12:30-1 am	
	Young & Rubicam, New York	Minit-Rub	Alan Young Show (NBC), Fri 8:30-9 pm 11:30-12 midnight	
California Fruit Growers Exchange, Los Angeles, Calif.	Foote, Cone & Belding, Los Angeles	Sunkist lemon & water laxative		1-min. e.t. spots 3 weekly, 75 stations (KBS)
Carleton & Hovey Co., Lowell, Mass.	John W. Queen, Boston	Father John's Medicine		Spots on approximately 80 stations
Carter Products, Inc., New York	Ted Bates, New York	Liver Pills	John J. Anthony (MBS), MTWTF 1:45-2 pm (Eff. Dec 30, Gabriel Heatter, MWF, replaces Anthony)	Spots on limited number stations in key markets. May expand in 1947
	Sullivan, Stauffer, Colwell & Bayles, New York	Liver Pills	Jimmy Fidler (ABC), Sun 9:30-9:45 pm The Policewoman (ABC), Sun 9:45-10 pm	
Emerson Drug Co., Baltimore, Md.	BBD&O, New York	Bromo-Seltzer	Inner Sanctum (CBS), Mon 8-8:30 pm	Spots and participations on over 200 stations (incl. 1-min. e.t. spots 7 weekly, 188 stations, KBS)
Ex-Lax, Inc., Brooklyn, N. Y.	Joseph Katz, Baltimore	Ex-Lax		1-min. spots 3 weekly, 180 stations (KBS)
Foster-Milburn Co., Buffalo, N. Y.	Spot Broadcasting, New York	Doan's Pills		1-min. e.t. spots 3 weekly, 75 stations (KBS) Listen Here, Ladies (WOR), Thurs 1:30-1:45 pm
	Street & Finney, New York	Doan's Pills		1-min. e.t. spots on 200 stations
Grove Laboratories, St. Louis, Mo.	Duane Jones, New York	Cold Tablets, Vitamins	Reveille Roundup (NBC), MWF 7:45-8 am, 8:45-9 am, 9:45-10 am	Spots on approximately 140 stations
	J. D. Tarcher, New York	Cold Tablets		Spots on about 75 stations; local programs on about 75 stations
Knox Co., Los Angeles, Calif.	Robert B. Raisbeck, Hollywood	Cystex, Mendaco	Danger, Dr. Danfield (ABC), Sun 3-3:30 pm	
Dr. L. D. LeGear Medicine Co., St. Louis, Mo.	Simmonds & Simmonds, Chicago	Poultry, dog & stock medicine	Alabama Jubilee (KBS), 15-min. e.t. 1 weekly, 70 stations	
Lewis-Howe Co., St. Louis, Mo.	Olian, St. Louis	Nature's Remedy, Tums	Bulldog Drummond (MBS), Mon 8-8:30 pm	Spots in limited number of key markets
	Roche, Williams & Cleary, New York	Nature's Remedy, Tums	Pot O' Gold (ABC), Wed 9:30-10 pm	



SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
Luden's, Inc., Reading, Pa.	J. M. Mathes, New York	Cough Drops	Hoagy Carmichael Sings (CBS), Sun 5:30-5:45 pm	E.t. spots on 51, live on 4 stations
Maryland Pharma- ceutical Co., Baltimore, Md.	Joseph Katz, Baltimore	Rem		Live & e.t. spots on limited number stations in key markets
Miles Laboratories, Elkhart, Ind.	Wade, Chicago	Alka-Seltzer, One-A-Day Vitamins Alka-Seltzer, Nervine Alka-Seltzer Nervine, Anti-Pain Pills	News of the World (NBC), TTh 7:15-7:30 pm, MWF 7:15-7:30 pm Roy Rogers (NBC), Sat 9-9:30 pm Lum 'n Abner (ABC), MTWT 8- 8:15 pm; 8:30-8:45 pm; 11-11:15 pm Lum 'n Abner (KBS), 15-min. e.t. 4 weekly, 130 stations Queen for a Day (MBS), MTWTF 2:30-3 pm (alternates 15-min. seg- ments with another sponsor)	Spots on approximately 400 stations  Miles Historical Almanac, 1-min. e.t. daily, 130 stations (KBS)
Musterole Co., Cleveland, O.	Erwin, Wasey, New York	Musterole		E.t. spots & participations (8 a few live), & small number newscasts & musi- cal periods on 103 stations
Pharmaco, Inc., Newark, N. J.	Ruthrauff & Ryan, New York	Feen-A-Mint, Chooz	Double or Nothing (MBS), Sun 9:30-10 pm	
Pierce's Proprietaries, Buffalo, N. Y.	Duane Jones, New York	Golden Medical Discovery		Limited number of spots in key markets
Plough, Inc., Memphis, Tenn.	Lake-Spiro-Shurman, Memphis	St. Joseph Aspirin	Programs on limited number stations	Spots on about 232 sta- tions (95% e.t.)
Potter Drug & Chemical Corp., Malden, Mass.	Atherton & Currier, New York	Cuticura Liquid		E.t. spots & small number live participations on 35 stations
R. Schiffman Co., Los Angeles, Calif.	Philip J. Meany, Los Angeles	Asthmador		1-min. e.t. spots 5 weekly, 75 stations (KBS)
Scott & Bowne, Bloomfield, N. J.	Atherton & Currier, New York	Scott's Emulsion		1-min. e.t. spots 5 weekly, 68 stations (KBS)
Seeck & Kade, New York	Erwin, Wasey, New York	Pertussin	5-min. newscasts on 9 stations; 15- min. newscast on 1	Live & e.t. station breaks on 85 stations
Serutan Co., Jersey City, N. J.	Roy S. Durstine, New York	Serutan, Nutrex	Victor H. Lindlehr (MBS), MTWTF 11:45-12 noon; Gabriel Heatter (MBS), Fri 9-9:15 pm	Live spots, 2 stations
Smith Bros., Poughkeepsie, N. Y.	Sullivan, Stauffer, Colwell & Bayles, New York	Cough Drops		Participations & news on about 8 stations
E. R. Squibb & Sons, New York	Geyer, Cornell & Newell, New York	All products	Academy Award Theater (CBS), Wed 10-10:30 pm	
Sterling Drug, New York	Dancer-Fitzgerald- Sample, New York	Bayer Aspirin  Phillips Milk of Magnesia; Bayer Aspirin Cal-Aspirin Phillips Milk of Magnesia Haley's M.O.; Campho- Phenique; Bayer Aspirin Cal-Aspirin Phillips Milk of Magnesia; Phillips Milk of Magnesia Tablets Bayer Aspirin Haley's M.O.  Phillips Milk of Magnesia Tablets; Bayer Aspirin; Campho-Phenique; Fletch- er's Castoria (& others ac- ceptable to network) All acceptable drug products	American Album of Familiar Music (NBC), Sun 9:30-10 pm American Melody Hour (CBS), Tues 7:30-8 pm Waltz Time (NBC), Fri 9:30-10 pm Manhattan Merry-Go-Round (NBC), Sun 9-9:30 pm Backstage Wife (NBC), MTWTF 4- 4:15 pm Stella Dallas (NBC), MTWTF 4:15- 4:30 pm Lorenzo Jones (NBC), MTWTF 4:30-4:45 pm Young Widder Brown (NBC), MT- WTF 4:45-5 pm Bride & Groom (ABC), MTWTF 2:30-3 pm (rebroadcast 6-6:30 pm)  Zeke Manners Show (ABC, Pacific Coast), MTWTF 7:45-8 am pst	1-min. e.t. 5 weekly, 210 stations (KBS)
United-Rexall Drug Co., Los Angeles, Calif.	Sherman & Mar- quette, Chicago N. W. Ayer & Sons, Hollywood BBD&O, Los Angeles	Dr. Caldwell's Syrup  Rexall Drugs  Rexall Drugs	Durante-Moore Show (CBS), Fri 9:30-10 pm	Spots in limited number of key markets
Vick Chemical Co., New York	Morse International, New York	Vaporub; Va-tro-nol; Cough Drops	Bob Garred (CBS Pacific Coast), TTS 7:30-7:45 am pst 5, 10, & 15-min. local news & variety shows on approximately 125 stations	
Walgreen Co., Chicago, Ill.	Schwimmer & Scott, Chicago	Walgreen's Drugs		Spots in limited number of key markets





This is no fairy tale Nila Mack and her assistants looked like this . . . in 1934



"Let's Pretend" does the selling job for both

## CHILDREN DON'T LISTEN ALONE

**E**NTERTAIN the moppets and sell the parents. That briefly is Cream of Wheat's air-ad problem. And the past few (two plus) years have proven that *Let's Pretend*, the CBS 16-year-old fairy tale session, has done the job for the breakfast food organization.

The only reason why the Minneapolis manufacturers of the cereal that baby doesn't cry for bought the CBS-Nila Mack fairy tale session was that they were unceremoniously kicked off their twice-a-week sponsorship of ABC's *Breakfast Club* (May, 1943), when Kellogg bought the program across-the-board (five times a week). Broadcasting was an integral part of Cream of Wheat's advertising budget and had been for many years, so everyone at the company and at their agency (Batten, Barton, Durstine and Osborn) ran hither and yon to find a show that fitted the bankroll and would sell. *Let's Pretend* was suggested, but it had been running at CBS for about 14 years sustaining and who ever heard of buying an old horse that couldn't be sold in all that time? However there wasn't much choice. The sponsor wouldn't go for an untested program. They had spon-

**Mothers go for stories of never-never lands and quiet. "Let's Pretend" soothes wild injuns so Cream of Wheat sales continue up**

sored *Jolly Bill and Jane*, Alexander Woollcott, and *Buck Rogers*, besides the *Breakfast Club*, and were committed to a policy of buying an audience as well as an air show. They were given 24 hours to take *Let's Pretend* or leave it, for although no sponsors had been really interested until then in what critics called the best juvenile radio series (it had received award after award), the moment that Cream of Wheat started even thinking about underwriting it two other sponsors (Pepsi-Cola and Borden's) wanted it.

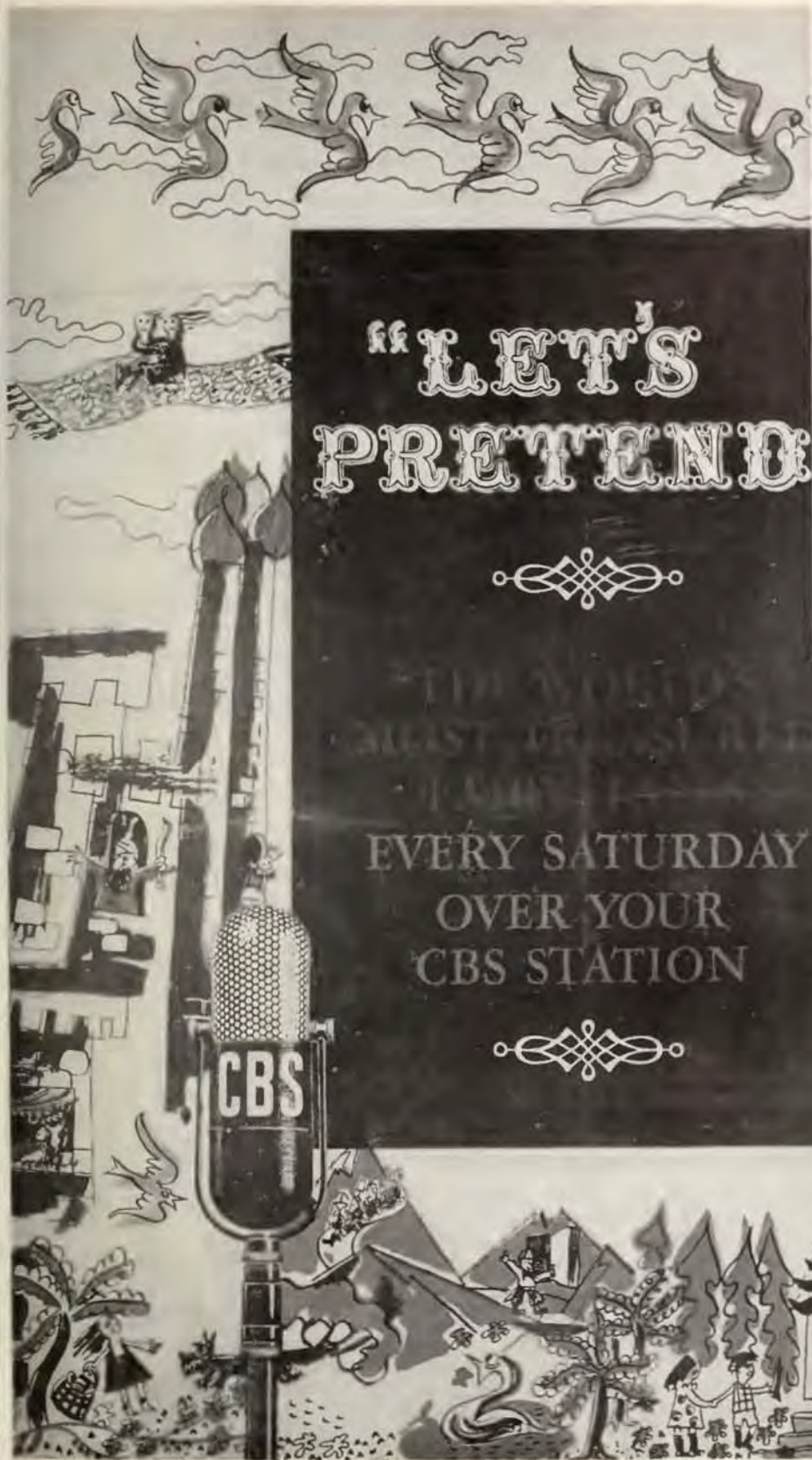
So Cream of Wheat bought it, with fear and trepidation. It started out in a manner that justified the "f. and t." Nila Mack would have nothing to do with a middle commercial as such. She would not have the mood of her fairy tales broken by any "Eat Cream of Wheat," "less than a penny a serving," "the great American Family

cereal," splicing . . . and without a middle commercial why buy a half hour (actually it's 25 minutes)? Into this situation stepped the BBD&O radio department and Ed Cashin (Minneapolis manager of BBD&O) with a solution. Why not have the live audience play a game—a commercial game with a Cream of Wheat tag line, a game that would have the pre-bobby soxers giving with the sales points of the product?

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

A typical session has Gwen Davies (she's been on the show since before 1934) leading into the audience participation, which is a "supply the last word of a nursery rhyme" formula. "Uncle Bill" Adams, who played everything else on the air before he became





# "LET'S PRETEND"

EVERY SATURDAY  
OVER YOUR  
CBS STATION



The "Let's Pretend" poster catches the mood of the ever-young, ever-old fairy tales. Without a Cream of Wheat credit, it brings mother, junior, and sister to the radio each Saturday at 11:05 a.m. est. The broadcast commercial, not the poster, sells the product. As program producer Nila Mack expresses it, in the upper right, this is just as it should be, "right on the nose" (studio slang for okay timing). Bonus to sponsor is the following which the program has developed in hospitals, one of which is being visited (lower right) by Miss Mack.







Scoffers may pooh-pooh youths' escape through fairy tales, but these kids at a "Let's Pretend" broadcast really are out of this world

a kiddie-hour uncle, delivers the rhyme, something like this:

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

and the audience shouts—

"CREAM OF WHEAT!"

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

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

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

Merchandising of the program by the sponsor ties in very little Cream of Wheat stuff with the program. The poster which Tom Connolly's department at CBS (pro-

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

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

Actually *Let's Pretend* has, practically unaided, increased Cream of Wheat's share of the cereal market, a market that started regrowing in 1930 when Wheaties and a number of "new" breakfast food products were introduced on the market with plenty of advertising. Up to that year the breakfast food market had been

idling for over a decade with practically no market growth. As more cereals began to buy advertising their aggregate share of the consumer dollar began to grow and Cream of Wheat not only held its relative position but actually increased it.

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

And just so the memory continues all through the year, Columbia Records have just pressed sets of records for albums of the top tales from *Let's Pretend*—*Puss in Boots*, *Cinderella*, and *Jack and the Beanstalk*. The albums have special credits on both the outside and inside covers to Nila Mack and the program. The sale of kid disks has gone up and up during the past few years and *Let's Pretend* has found another way of making the legends of childhood mean Cream of Wheat down through the years.



“...660  
on your dial”

Since the days of crystal sets, W, E, A and F have been call letters of the station which now is WNBC.

WNBC has had a distinguished career since it went on the air, August 16, 1922. Its power then was 500 watts—and a modest number of fans listened with earphones clamped on their heads. Now its power is a full 50,000 watts—and literally millions hear the greatest shows in radio.

*“This is NBC . . . The National Broadcasting Company”*

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

*“ . . . to provide the best programs”*

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

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

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

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

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

*“You are tuned to 660 . . .”*

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

## WEAF is now WNBC

*November 2, 1946, marked a new identification for a great station.*

*For more than 21 years, the name of that station was W E A F.*

*Now W E A F is W N B C . . . to help the radio audience identify*

*more easily, more quickly the source of great NBC programs.*

*It's W N B C for the greatest shows in radio . . .*

*and where they're heard—at 660 on the listener's dial.*



REPRESENTED BY NBC SPOT SALES | 50,000 W.



# BROADCAST MERCHANDISING

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

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

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

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

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

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

Ed (KMBC) Shurick's epic of broadcasting's 25 years is basis of "Magic in the Air" film being shot in Hollywood.

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

Auto prize pulls better than any other award which has been tried in Canada. CKAC offered it in a "Man Hunt" promotion. There were 860 entries day correct answer came in (29 days after hunt started).

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

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

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

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

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

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

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

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

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

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

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

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

## "House in the Country"

Biggest Transcription Promotion in NBC History

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

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





# signed and unsigned

THE MONTHLY CHECK LIST (TEAR ALONG PERFORATION AND FILE)

## Sponsor Personnel Changes

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

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
George H. Allen	Kudner Agency, New York, account executive	Fuller & Smith & Ross, New York, account executive
Bernard Barol	Abner J. Gelula & Associates, Philadelphia, account executive	Barol & Israel, Philadelphia, partner
Julian Boone	ABC Spot Sales Div., New York, sales promotion manager	Ferwerda-Boone, Inc., New York, vice president
Ronald C. Bradley	Emporium (department store), San Francisco	Doherty, Clifford & Shenfield, New York, assistant account executive
David D. Brown	Dancer-Fitzgerald-Sample, Chicago, account executive	Foote, Cone & Belding, Chicago, account executive
Lyle Bryson	Cosmopolitan Magazine, New York, advertising department	Gunn-Mears Advertising, New York, account executive
Richard W. Canning	Makelim Associates, Chicago, vice president in charge publicity & public relations	Makelim Associates, Hollywood, head new office
Howard Carraway	Free lance announcer-writer-producer, New York	Wilson-Carraway, Ft. Worth, partner
Miriam Doggett	—	I. L. Chamberlain & Associates (new agency), New York, account executive
Harold Doring	Schuyler Hopper, New York, art director	Doring & Schmitt (new agency)
Paul F. Ferwerda	Marschalk & Pratt, New York, account executive	Ferwerda-Boone, Inc., New York, president
Walton R. Gardner	Reuben H. Donnelley, New York	Decora, Inc., Chicago, account executive
Lawrence Giles	Safeway Stores, New York, vice president & director	Harrington & Buckley Advertising, San Francisco, board chairman
Austin T. Grant	WWJ, Detroit, news commentator	Powell Advertising, Detroit, vice president & account executive
Marjorie Greenbaum	R. H. Macy & Co., New York, copy chief	Foote, Cone & Belding, New York, account executive, women's division
Charles H. Heppenstall	Ralph C. Coxhead, New York, advertising manager	Seidel Advertising, New York, account executive
Walter W. Holt	Dancer-Fitzgerald-Sample, New York, account executive	Duane Jones, New York, account executive
Jack L. Israel	Abner J. Gelula & Associates, Philadelphia, account executive	Barol & Israel, Philadelphia, partner

DECEMBER, 1946

**SPONSOR**



NAME	FORMER AFFILIATION	NEW AFFILIATION
T. King-Hedinger	Albert Frank-Guenther Law, New York	McClure & Wilder, Warren, Ohio, account executive
George M. Kovacs	Bellco Plastics, New York, advertising manager	Ren. Fuller & Co., New York, account executive
Phil Lane	Manson-Gold Advertising, Hollywood	Hugo Scheibner, Los Angeles, account executive
Robert Leder	—	George Elliott Advertising, New York, account executive
Gilbert R. Lesser	Emil Mogul Co., New York, vice president	Arnold Cohan, New York, vice president & account executive
William P. Lester	West-Marquis, Los Angeles, account executive	Steller-Millar-Ebberts, Los Angeles, account executive
Rupert Lucas	Young & Rubicam, New York, program management staff	Young & Rubicam, Chicago, radio director
Malcolm MacPherson	Benjamin Eshleman, Philadelphia	Justin Funkhouser & Associates, Baltimore, account executive
Don Manchester	Foote, Cone & Belding, New York	Dancer-Fitzgerald-Sample, Chicago, account executive
Raymond F. Marcus	Blow Co., New York, on Eversharp account	Magazine Repeating Razor Co., New York (Eversharp subsidiary), advertising manager
Jeanne McEwen	Nachman & Co., New York, account executive	Seldel Advertising, New York, account executive
L. Howard Mosa Jr.	P. F. Collier & Son, New York, advertising manager	Green-Brodie, New York, account executive
John H. Murphy	—	Max Jacobs Advertising, Houston, Tex., account executive
Wilton C. Neil	Makelin Associates, Chicago, vice president & account executive	Makelin Associates, Hollywood (new office)
William L. Newton	Navy	Fuller & Smith & Ross, New York, account executive
Thomas E. O'Connell	Own agency	McDonough, Lewy & Wegeman, Cleveland, head radio department
Robert M. O'Donnell	III Advertising, New York	Fuller & Smith & Ross, New York, account executive
Robert W. Orr	Lennen & Mitchell, New York, vice president	Orr Agency (new), New York
L. A. Patrick	Army	G. M. Basford Co., New York, account executive
J. Porter Reilly	Army	Madison Advertising, New York, media director
Stuart J. Rice Jr.	Hutzler Advertising, Dayton	Hay Nash & Associates, Rochester, N. Y., account executive
John S. Rost	—	Max Jacobs Advertising, Houston, Tex., account executive
Art Ryan	KMPC, Hollywood, account executive	Steller-Millar-Ebberts, Los Angeles, radio director
Hal A. Salzman	Hal A. Salzman Associates, New York	Small & Selffer, New York, executive vice president
Frederick E. Schmitt	Schuyler Hopper, New York, account executive	Doring & Schmitt (new agency)
Marlon Schuckman	Rosemarie de Paris, New York, advertising manager	Henry L. Davis, New York
Bob Seal	Ruthrauff & Ryan, Hollywood, writer-producer	Foote, Cone & Belding, Los Angeles, radio director, motion picture division
Edmund J. Shea	Lever Bros., Cambridge, Mass., spot radio time-buyer	James Thomas Chirurg, Boston, radio director, media department
Albert Sparks	—	Victoria Advertising Co., St. Louis, account executive
Joseph Tankous	Patjens Advertising, New York, account executive	Lloyd, Chester & Dillingham, New York
Ken Watson	J. Walter Thompson, New York, account executive	Pat Patrick Co., Glendale, Calif., account executive
Jay C. Williams	Board of Trade Development Corp., Chicago	Goodkind, Joice & Morgan, Chicago, account executive
Louis H. Wrede	Scientific America (a pub), New York	Edward Hamburger, New York, account executive, copy writer
Kenneth Young	Campbell-Ewald, New York, radio department, before AAF	Campbell-Ewald, New York, director television department, associate director radio department

## New Agency Appointments (Continued from Page 18)

SPONSOR	PRODUCT (or service)	AGENCY
J. J. Newberry Co., Los Angeles (chain)	Variety goods	Allied Advertising, Los Angeles
O. D. Chemical Corp., New York	Synthetic detergent	Emil Mogul, New York
Penn-Crete Products Co., Philadelphia	Paints and finishes	Ecoff & James, Philadelphia
Plastic Treasures Inc., New York	Toys	Lester L. Wolf, New York
Prior Clothes, New York	Topcoats, suits, overcoats	Theodore J. Funt, New York
Quarrie Corp., Chicago	World Book Encyclopedia	Henri, Hurst & McDonald, Chicago
John Rissman & Son, Chicago	Windbreaker jackets	E. T. Howard, New York
Roberts Paint Corp. (and affiliates), New York	Paints	Gayton, New York
Sarnay Products, New York	Proprietary	Rodman Advertising, New York
Shedd-Bartush Foods, Detroit	Packaged foods	Zimmer-Keller, Detroit
Sherry-Dunn, Hollywood	Perfumes, colognes	Abbott Kimball, Los Angeles
Shotland Co., New York	Women's suits, coats	Robert Isaacson Associates, New York
Slatkin Furs, Brooklyn	Furs	Robert Isaacson Associates, New York
Snug-Fit Foundations, New York	Foundation garments	M. B. Pearlman Co., New York
Stork Laundry & Diaper Service, Buffalo, N. Y.	Laundry service	Ellis Advertising, Buffalo
Togs for Tiny Tots, New York	Children's sportswear	Robert Isaacson Associates, New York
War Assets Administration, New York office	War surplus materials	Kudner, New York
Del E. Webb Products, Los Angeles	Colored aluminum clothespins	Frank Oxarart, Los Angeles
Wilma Gowns, New York	Dresses	Lew Kashuk Advertising, New York
Wohl & Verst, New York	Girls' coats	Robert Isaacson Associates, New York
Zip Co., Chicago	Soft drink	Kalom, Chicago



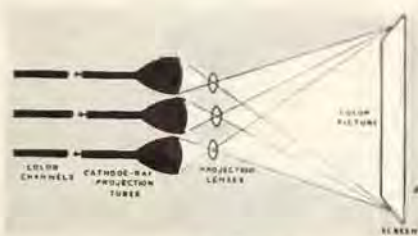
# "OBSCOLESCENCE" IS OBSOLETE

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

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

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

The introduction of electronic color does not mean that color television is here now. It is the General Sarnoff (RCA President) prediction, as it was last December, that it'll take at least four more years (it was five last year) before color is practical for the home. With this CBS doesn't agree. It will fight for what its competition calls mechanical or sequential color. In this method a color wheel revolves in front of the scanning and receiving tube. It permits each of television's primary colors, blue, green, and red, to be sent and received one after the other, sequentially. CBS however has stopped predicting when color will be available on a practical basis for the home. It has even gone so far during the past month (November) as to issue a rate card for its black-and-white television station WCBS-TV. The card does not establish any charge for airtime as such, but quotes fees for "use of facilities and services," which run from studio costs of \$60 for 15 minutes to \$150 for an hour and \$37.50 each additional quarter-hour.



**Color television, RCA way, is achieved by transmitting three primary colors and superimposing them as shown on the home screen**

CBS, NBC, and DuMont are operating commercially in New York, Philco in Philadelphia, DuMont in Washington, D. C., Balaban and Katz in Chicago, and Paramount and Don Lee in Hollywood. All of these stations and GE's WRGB in Schenectady, which airs commercial programs but is not actually operating on a "sell-time basis" (it has no commercial manager as do all the other stations), are doing twice the job of programming that they were a month ago. GE, which has been on the air continuously for six years with pictures in its home town and which felt that Schenectady had been conditioned 100 per cent to the medium, received the

shock of its life in November when a television set in a department store window caused a police call. The display tied up traffic completely. Television is still broadcasting's magic medium.

Network operations (NBC) are under way.

Even motion picture producers started relaxing their anti-television stance in November when Universal released four of its *Crime Club* films to DuMont's WABD at the same time they were being shown in RKO and Loew Circuit theaters.

As indicated in the report on *Television and the Sponsor Today* in the November issue of *SPONSOR*, there is nothing wrong with TV that 100,000 receivers in the home won't cure.

These 100,000 receivers are on their way. They won't be mass-market sets for the "installed" price will still be over \$400. With the obsolescence factor being eliminated, and that means obsolescence both of home receivers and station transmitters (RCA stated that adapters for transmitters would be just as simple, although naturally not so cheap, as adapters for home sets), the most effective advertising and public-service medium is rapidly being shifted from first to second gear.

Even doubting-Thomas advertising agencies no longer are pouring sand in the wheels of progress and during November three of the top 15 billing agencies added a television executive to their staffs.

Obsolescence as a hurdle word for television is obsolete. Everyone expects color to come but it no longer necessarily means the obsolescence of millions of dollars of equipment. The business of pictures that fly through the air is about out from under the barrel.



*"Are you one of those seven out of eight people who suffer from stomach distress? Then try Virgo pills. You simply swallow two of these pills with a glass of water. Now watch what happens . . ."*

—New Yorker





## MR. SPONSOR ASKS :

"Radio advertisers today may be called upon to pay an advertising agency commission of 15 per cent not only on the basic cost of talent, but also on a package commission, which in turn is on top of several assorted agents' commissions, many of them buried. Commissions on commissions are inflationary and unsound, and dangerous both to radio and to talent. What is the solution?"

Stuart Peabody  
vp in charge of advertising  
The Borden Company

### The Picked Panel answers:



First let us dispel the notion prevalent in some quarters that the radio department of an advertising agency is the fount of all knowledge, the panacea of all ills, and the incubator of all creative abil-

ity. All claims to the contrary, it just isn't so. No one has a monopoly on genius or talent. It should make no difference that a radio program is born in an advertising agency, a package producing organization, a talent agency, a network, or created by an individual. The deciding factor should be the program itself and the best is often found through competitive submissions.

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

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

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

It is true that there are often "hidden charges." I agree with Mr. Peabody that these should and can be eliminated. Indeed, that should be one of the aims of the advertising agency as the watchdog for the advertiser. Careful scrutiny of cost items should reveal to the experienced buyer any "hidden commissions" or duplication of charges. Experience will enable the purchase of a program within the prevailing standards of costs. Radio programming is no different from any other business. You get what you pay for. Payments to a writer or an actor (who pays an agent a commission) or to a producer of a package program (who adds a charge for his entrepreneurship) or to the various contributors that add up to a successful radio program do not mean "commissions on commissions"; they only mean payment for value received.

DAVID HALE HALPERN,  
Vice President,  
Owen & Chappell, Inc.



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

However, even though package producers have proved

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

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

Hi BROWN,  
Independent producer



What any sponsor buys is a program which he hopes will reach his audience. The price he pays for his broadcast show is important only in relation to the audience that he reaches with it. If each

member of his cast has an agent, who is paid five per cent, plus a press agent who is working on a percentage basis, and if the writers have agents and press agents too, then these "commissions" are being paid by the talent, not by the sponsor. This is true unless we are to assume that every part of the business of promoting a performer is commission paid by the advertiser, which is untenable.

The advertising agency is the sponsor's representative in every form of advertising. It is paid, by tradition, 15 per cent rather



than a fixed fee. Naturally the 15 per cent is upon everything that it buys for an advertiser. It can't be 15 per cent of an invoice less a network salesman's commission, less the artists' representatives' commissions, less the package producers' commission.

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

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

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

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

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

RALPH N. WEIL,  
General Manager,  
Station WOV

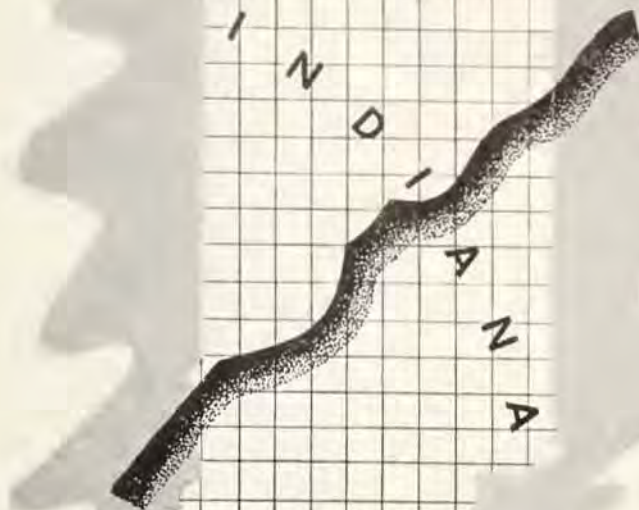
## COMMERCIAL REVIEWS

(Continued from page 19)

**TIME:** As yet sound broadcasting is not a competitive factor with television since 80 per cent of those who have picture receivers are fans and listen to a radio station only when there's nothing on the visual air. There was no TV program to be seen this Sunday evening at 9 but *T-Day*.

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

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



## RETAIL *Sales in Indiana* ARE CURVING SHARPLY UPWARD!

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

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



# WFBM

**BASIC AFFILIATE: Columbia Broadcasting System**

**Represented Nationally by The Katz Agency**



## The Monthly Publicity Yardstick

### ATLANTA, GEORGIA

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

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

WSB is credited with 60 inches of publicity on national programs in the rating week; of these, 40½ inches were on NBC programs sans local call letters and 19½ additional inches on net programs with local station credit. When figures for WAGA, the second station in this rating, are matched to these, it's more than apparent what a newspaper affiliation in the territory served by Atlanta stations means—WAGA and its network ABC together rated just 11¼ inches; the other two "major" outlets in the city ran like this: WGST-CBS, 8½; WATL-MBS, 1.

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

#### PUBLICITY INCHES

Station	Net	Local	National	Total
WSB	NBC	3	60	63
WAGA	ABC		11¼	11¼
WGST	CBS	3¾	4¾	8½
WATL	MBS	—	1	1

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

WMOC	MBS	35	34	69*
WBHF	MBS	13¾	15½	29¼
WGGG	MBS	6¼	—	6¼

\* Most of this is pre-opening publicity.

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

If Mutual space figures in these weeklies were combined with the in-town stations' tabulation it would put MBS in second place with 50½ inches. Again it's underlined that each area tabulation is basically a metropolitan center area study and small town stations within the trading area of the metropolitan center are included only in order to complete the picture. WMOC is in Covington; WBHF in Cartersville; WGGG in Gainesville. All are in Georgia.

Atlanta advertising shows a different picture, with the CBS station first during this random week, simply because of the fact that the Rich Department Store ran a full page ad for its in-school program over WGST. That's plenty of inches (160, to be exact). Only NBC programs

### CLEVELAND, OHIO

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

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

First during the random week selected for measuring is WGAR, the local Columbia outlet. Spotlight has been turned time and time again on the John Patt operation which publicity-wise is sparked by Mannie Eisner. Close behind it comes WTAM, the NBC owned and operated outlet in the area. Actually it was Fred Waring's appearance locally which hiked the NBC lineage for the test week considerably, as a personal appearance by a star always does. Sitting in third place is the Bill O'Neil station, WJW. The opening of the Henry Morgan show (WJW is an ABC outlet) tagged considerable lineage since Morgan's the radio editor's sweetheart. Right behind WJW came WHK, the station with the local newspaper affiliation, which had nothing special to snag space with during the week. If it had been the week that *Queen for a Day* had visited the city, the slide rule would have had plenty more to do and the relative standings would have been very different. The week checked was, as are all weeks which SPONSOR endeavors to

had advertising which did not carry the local station call letters, a total of five inches of such space. Paid space looked like this under the slide rule:

ADVERTISING INCHES				
Station	Net	Local	National	Total
WGST	CBS	160	56½	216½
WSB	NBC	20	52¼	72¼
WAGA	ABC	24	13	37
WATL	MBS	4½	—	4½

The out-of-town stations advertised thus:

WGGG	MBS	141	—	141
WMOC	MBS	—	—	—
WBHF	MBS	—	—	—

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

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

slide rule, just an average week. Actually if any network could have been said to have a real edge on this week it was CBS which rated considerable space for its TV color demonstration as well as for the fact that Frank Sinatra stepped in for Rags Ragland at the Copacabana (N. Y.) on the latter's death. If the NBC-Fred Waring space and the CBS-color television-and-Frank Sinatra space were eliminated from the tab, although there wouldn't be any justification for doing so since every week something or another happens, the NBC-CBS race in Cleveland might have resulted in a dead heat.

The Cleveland standings were:

#### PUBLICITY INCHES

Station	Net	Local	National	Total
WGAR	CBS	5¼	116¼	121¼
WTAM	NBC	8¼	105	113¼
WJW	ABC	8¾	78¾	87¾
WHK	MBS	34	44¼	78¼

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

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





**MR. SPONSOR:**

**J. Carlisle MacDonald**

*In the Grand Manner of  
U. S. Steel*

**N**O COMMON space-grubber is J. Carlisle MacDonald; his public relating has always been on a grand scale. So it is befitting that when U. S. Steel wanted to sell its story on the air MacDonald (he's Steel press-agent and assistant to the chairman of the board) turned to the number one cultural theatrical group in America, the Theatre Guild, for an hour show. Its prestige was in keeping with Steel.

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

He's not nearly the stuffed shirt he sometimes appears to those who meet him for the first time. He's given the agency, Batten, Barton, Durstine and Osborn, and the Theatre Guild, more freedom than an agency and a producing group usually receive on a big program. When newspaper radio editors in their last poll voted U. S. Steel's *Theatre Guild of the Air* second among their dramatic favorites, that was more important to him than the fact that the program hadn't as yet made the "First Fifteen" in rating. Editors mold opinion. If they listen they hear U. S. Steel's story and that's a special form of public relations.

Remember the  
story about...



**THE ELEPHANT**



**THE MOUSE**



Keep your eye on WWDC in Washington! It's the station with the big sales wallop. There's only one reason for its power... people LIKE the station and its programs. We have sales success stories galore... we'd like to show them to you.

Keep your eye on

**WWDC**

Coming Soon—WWDC-FM

Represented Nationally by

**FORJEO & COMPANY**



More & More  
 • Saturday  
 • Station  
 • 11:00  
 • Matrix Station  
 • Jack Brown  
 • Jack Welch  
 • Eddie Conner  
 • Tom & Judy  
 • Abbott and Costello  
 • Truth or Consequences  
 • The Bandwagon  
 • The Great Kidder Show  
 • Hilda Family  
 • Billy's Tavern

Location 24 (H 42) located

# WNBC

Hourly news for AM programs at 12:01

WNBC  
 660 on your dial... formerly WEA



These identical twins illustrate station text that nothing changes

Today at 660

ROBERT MERRILL  
 James McDonnell  
 Business Casualties  
 The Mac Family  
 THE QUIZ KIDS  
 ARTHUR TOSSCANI  
 BOB HIRSH  
 JACK BENNY  
 Alice Fay and Phil Harris  
 THE BERENSONS with M. CAULTY  
 FRED ALLEN  
 Merry Go Round  
 Meet Me at Parky's  
 DON AMEGGE  
 MEET ME AT PARKY'S

WNBC  
 660 on your dial... formerly WEA



James Gaines, WNBC Manager

# TRADE NAMES OVERBOARD

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

660  
 dial

Tomorrow evening WEA becomes WNBC

WNBC  
 660 on your dial... formerly WEA

Niles Trammell and Tom Dewey team up to make first WNBC break







Margaret Arlen, Commentator, is a top name behind call letters

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

Why the changes were decided upon is immaterial at this

*(Please turn to page 43)*

Ad-libbers like Art Godfrey can't call them wrong. He shines up



Maybe you don't know how to listen...

*A brief report on the availability of sponsored radio programs for the broadcasting business*

W...

**WCBS**  
Columbia Broadcasting System

Directs Philharmonic

"Stardust" Composer

Quizzes Experts

Troubled Parents

Fascinating Women

Private Eye

Raises Hairs as Hobby

Sings Tonight

ly" Tonight



Art Hayes, WCBS Manager



Beginning November 2nd  
WABC becomes  
**WCBS**  
Still 880  
on your dial.  
Still the key station for the Columbia Broadcasting System

**The Man Who...**  
The program that has been the key to the success of the CBS radio network...

**The Station Which...**  
The CBS radio network has been the key to the success of the CBS radio network...

**The Program That...**  
The program that has been the key to the success of the CBS radio network...





It took Slick Airways to get Texas' first FM station on the air



Assembling special airshipped antenna of KTHT-FM

## FM is what the FCC ordered

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

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

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

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

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

**Stromberg-Carlson's Ray H. Manson gives SPONSOR a factual report on FM status**



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

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

*(Please turn to page 46)*



*IT'S*  
**KOZY**  
FM

*IN KANSAS CITY*

THE NATION'S NUMBER ONE  
FM MARKET TODAY

*Tailor made*

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

O.R. WRIGHT  
SALES MANAGER

EVERETT L. DILLARD  
LICENSEE

BOB WOLFSKILL  
BUS. MGR.

603 PORTER BLDG., KANSAS CITY, MO.





Canadian border listeners can take their choice of United States or Dominion stations. Surveys show that they stick to their local outlets

# Canadian Stations Preferred

—say *Canadian listeners*

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

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

Second town to listen in any degree to U. S. stations is Vancouver, B. C., but in this Western Canada metropolis the pattern of in-town station listening begins to reveal itself. Where shows are heard from a Vancouver station as well as a U. S. station (located in Seattle) it was found that less than 10 per cent of the listening to the program in Canada came from sets tuned to Seattle transmitters. There was no "opinion research" double check made in this area to uncover why even that 10

per cent listened south of their border, but as far as the food manufacturer was concerned, 90 per cent of a program's audience coming from an in-town station was ample evidence of the fallacy of coverage from across the border.

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

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

A coincidental telephone survey made following the release by the Bureau of Broadcast Measurement (Canadian version of the Broadcast Measurement Bureau)

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

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

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

It seems simple but it cost \$25,000 for this food company to discover that "Canadian Stations Preferred" is more than a catch-phrase with Canadians.



## TRADE NAMES OVERBOARD

(Continued from page 39)

time. The claim in both cases is that the new names will more closely relate the stations to their networks and that a network's key station should be recognized as such by its call letters. So WABC has become WCBS and WEAJ has become WNBC.

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

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

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

Neither station lost listeners because of the trade name change. Each gained something for the actual cash outlay, around \$40,000 plus, because each took the opportunity of doing program promotion at the same time it was selling a trade name. WNBC did it with smash, full two-column and full-page ads, selling the programs the station brings its audience. The station paid for it all, but every star program on WNBC received paid space, as well as considerable publicity lineage. WNBC's on-the-air change-over promotion was straight, without the showmanship which marked its *Hail and Farewell*. In the latter Governor Dewey (N. Y.) turned station announcer, handling the actual station break, and Niles Trammell NBC president, handled the actual station identification the first time it was tagged WNBC. Dewey stuttered once and thus snagged newspaper attention which he wouldn't have received had he been a "perfect announcer."

(Please turn to next page)



**Sign up now!**  
with Canada's fastest growing  
**AIR-FORCE**

### SERVICE BENEFITS

Within our primary coverage area are 19.35% of the Total Population of Canada, 25.28% of the Total Retail Sales in Canada, 23.55% of the Total Food Sales in Canada, 32.57% of the Total Drug Sales in Canada based on the latest Dominion Bureau of Statistics figures. Coverage according to preliminary measurements of R.C.A.

### RECRUITING STATIONS

\*In the United States: Adam J. Young, Jr., Inc., New York, Los Angeles, Chicago. In Canada: Horace N. Stovin Co., Montreal and Winnipeg; Metropolitan Broadcasting Service, Toronto.

# CHML

HAMILTON, ONTARIO

900 K. C.  
5000 WATTS  
DAY AND NIGHT



## KNOW THE PRODUCER



*Himan Brown*

Once produced at \$100 a point

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

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

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

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

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

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

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

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

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

### HIGH FASHION WIEBOLDT'S

(Continued from page 22)

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

As a matter of record the entire fashion end of Wieboldt's has been upgraded three times during the period that *Melody Lane* has carried Wieboldt's story into the homes of Chicago over WBBM.

Even the ticket handling for the broadcasts is different. The tickets are in the form of invitations which are sent out each week not to new customers nor charge accounts but to those women who during the week have received attention in the society columns of the metropolitan and neighborhood newspapers.

The cast entertains, before each fashion season, at a series of "Fashion Previews," which use 20 models to present the styles of the coming season. Style-conscious customers whom style shows can't reach in person are sent two-color brochures of program notes, and pictures of stars and guests.

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

Style-conscious promotion?

Yes.

Sell-conscious promotion?

Yes—but don't let Wieboldt's know.



*The New Trend in Radio Advertising*

**Revolutionary**—

**Profitable**—

**Perfection**—

**AVAILABLE**

Top Radio Programs • Leading Stars

Musical • Comedy • Drama

Greatest Audience Coverage

**Bing Crosby Enterprises, Inc.**

*proudly presents*

The First in a Series of Transcribed Programs

**PHILCO RADIO TIME**

EVERY WEDNESDAY NIGHT



*starring*

**BING CROSBY**



Produced By Bill Morrow and Merle McKenzie

*For Further Information*

**Everett N. Crosby**

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



## FREQUENCY MODULATION

(Continued from page 40)

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

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

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

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

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

motivates programing. Each e.t. is auditioned to make certain that it meets the frequency response characteristics of FM (good full rounded music), which is more than three times that normally transmitted on standard (AM) channels. What WTHT-FM proved with amazing speed is that FM acceptance can be achieved quickly by a station even though limited receivers are available and transmitting equipment is at a premium.

Other stations may not have been able to move with the celerity of KTHT-FM but they also are proving that FM is here. Down in Beckley, West Virginia, WCFC's new \$100,000 studio-transmitter building is "rapidly nearing completion," and they expect to move in around the first of the year. They went on the air August 15, with a temporary authorization.

Unlike KTHT-FM, WCFC turned down requests for time. They wanted to prove an audience before they went commercial. WCFC took the selling of FM for its job and to quote them, "Sets without FM do

not sell well in Beckley and the adjacent area."

The technique which KTHT-FM and WCFC have established—"selling of FM to the audience"—is the one that Leonard Asch, owner of WBCA, found so successful in Schenectady, on the old waveband. Every new FM station promoted aggressively has sold the listeners in its area on this type of broadcasting. For instance, WRCM, first FM station in New Orleans, went on the air sustaining in May of this year. On November 1 it became a commercial operation and "has sold a substantial amount of advertising." New Orleans is noted for being a highly competitive market for broadcasting, but FM is news to listeners and it's selling despite the competition.

The broadcasting picture is changing rapidly, so rapidly that as one advertising manager observed, "the usual rule of thumb which has been applied to advertising generally just won't answer the FM questions."



## AMERICAN TOBACCO COMPANY

**1923** Tobacco comes to the air (WEAF) on July 14, 1923 with the American Tobacco Company's sponsorship of Nathan Glantz and his dance orchestra to sell the then frowned upon "coffin nails." On September 25, 1923 B. A. Rolfe and his Lucky Strike Dance Band take over to play music that only George Washington Hill can dance to. A tradition starts.

**1946** Jack Benny, now selling Lucky Strike, regains rating as No. 1 air comic for the first time since he "Jello-ed again." American Tobacco is now spending more than \$2,000,000 a year to sell LS/MFT on the air, with Benny on 151 NBC stations and *Your Hit Parade* on 155 CBS outlets. ATC sponsors Frank Morgan for Pall Mall on 140 NBC stations too.





# who reads...



*For buyers of  
broadcast advertising*

## Circulation breakdown: November 1946 Issue

National sponsors and prospective sponsors..	46.3%	} 72.7%
Advertising agency account executives, radio directors, timebuyers.....	26.4%	
Station and net work executives.....	20.9%	
Miscellaneous.....	6.4%	

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

## ADVERTISING RATES

Space	1 time	6 times	12 times
One page	\$250	\$235	\$220
Two-thirds	180	170	160
One-half	140	132	122
One-third	97	91	85
One-sixth	50	47	44



# SPONSOR



## SPEAKS

### Project S

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

The first issue brought a great number of congratulatory wires and letters. Since none

are being printed, we take this opportunity to thank SPONSOR's well-wishers. There were brickbats, too. With some we agree. Of others we can only say, "Wait and see."

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

*"The job, as we see it, boils down to this: to give the sponsor what he needs to understand and effectively use broadcast advertising in all its forms—*

*to sort out the four broadcast advertising mediums—AM, FM, TV, FAX—in their present-day perspective—*

*to make every line of editorial content vital and vivid to the sponsor—*

*to look at broadcast issues fairly, firmly, and constructively—*

*to promote good broadcast advertising—advertising that is good for the sponsor and good for the listener."*

### An NABA?

**T**HIRTY million dollars of broadcast advertising were represented last month at a meeting at one of New York's most noted clubs. The meeting had been called by telephone (no letters were written) and each of the eight men attending understood that the entire meeting was "off the record." The purpose of the confab was the possibility of forming a new association whose interests, like those of SPONSOR, would be the broadcast advertisers'.

There were no violent objections to the jobs that the AAAA (American Association of Advertising Agencies) and the ANA (Association of National Advertisers) were doing. A number of the men, those who

had called the meeting, had come to the conclusion that there were problems involved in the future of commercial broadcasting that could best be met by a national association of broadcast advertisers. The meeting was not inspired by any broadcaster and the men present were not officials in any other advertising association.

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

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

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

## 40 WEST 52nd

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

KENDALL FOSTER,  
*William Esty and Company*

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

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

JOSEPH W. FULGHUM,  
*The Coca-Cola Company*

We are staying clear of fluff and puff.

Nice job. SPONSOR was the missing link in the field of broadcasting.

JOSEPH KATZ,  
*President,*  
*The Joseph Katz Company*

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

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

A. A. McDERMOTT,  
*Horace N. Stovin & Company*

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

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

CARL WARD,  
*Radio Station WCCO*

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

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

WELLS RITCHIE,  
*Canadian Broadcasting Corporation*

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

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

RALPH WALLERSTEIN,  
*Director National Sales & Advertising,*  
*WMBG*

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





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

#### NATIONAL

ALLENRU  
ARRID  
BALPINE BATH OIL  
BENRUS WATCHES  
BROMO-SELTZER  
CHARCOAL GUM  
CHICLETS  
COLUMBIAN INSURANCE  
DIAMOND CRYSTAL SALT  
EX-LAX  
4-WAY COLD TABLETS  
GRIFFIN SHOE POLISH  
GROVES COLD TABLETS  
IPANA TOOTH PASTE  
LA BOHEME WINES  
LUMMIS PEANUTS  
NATURE'S REMEDY  
MEADOW GOLD ICE CREAM  
METROPOLITAN LIFE INSURANCE  
MISSION BELL WINES  
MOUNDS MY-T-FINE  
PABST BEER  
PEPSI-COLA  
POLIGRIP  
RAYVE SHAMPOO  
RAZ-MAH

REL  
REM  
RIT  
SIMONIZ  
STANBACK  
TUMS  
T. R. C.  
WILLARD TABLETS  
WOODBURY DRY SKIN CREAM

#### LOCAL

BALTIMORE GOSPEL TABERNACLE  
BELLEROSE CHURCH  
EMPIRE DIAMOND & GOLD BUYING SERVICE  
GOSPEL BROADCASTING COMPANY  
KEENSIGHT LENS  
LUTHERAN LAYMEN'S LEAGUE  
MADISON LOAN COMPANY  
NEW YORK DAILY MIRROR  
NEW YORK TECHNICAL INSTITUTE  
NEW YORK TELEPHONE COMPANY  
PEOPLE'S CHURCH  
PEIL'S BEER  
SHERMAN BOW TIES  
TUCKER FURS  
WILLIAMS USED CARS

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

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

**CROSLY BROADCASTING CORPORATION**



CLEVELAND'S

*Chief*

STATION



TAKES THE GAMBLE  
OUT OF TIME BUYING

WJW's daytime dialers give you an ace in the hole in the Cleveland billionarea—more daytime listeners per dollar than any other regional station. The facts are stacked in the time buyer's favor—for WJW gives you

this large audience built by bright local stars and better local programming—gives you the opportunity to hold the winning hand. Why gamble in the great Cleveland market when WJW offers you a sure thing.

BASIC  
**ABC Network**  
CLEVELAND, O.

**WJW**

850 KC  
**5000 Watts**  
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY



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