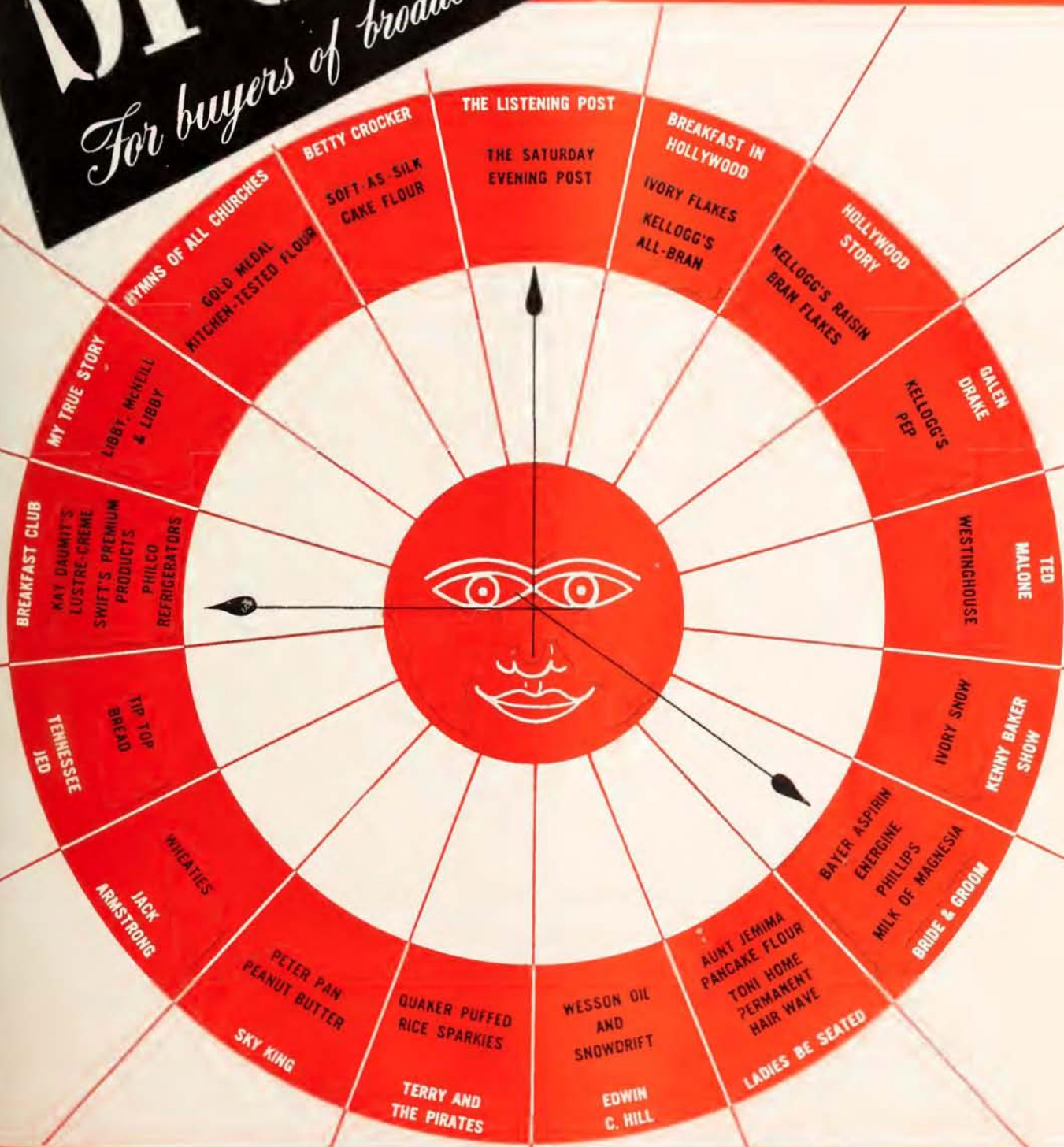


SPONSOR

For buyers of broadcast advertising

MAY 1947

50c • \$5.00 per year



SPONSORED BY DAY (third of a series, see page 4)

Station representative study (part two) • Should my show travel?
 After-midnight audience • Why Gillette buys sport broadcasts



as sure as time itself . . .

The unceasing sweep of the second hand around the face of the studio clock represents, in its way, one of radio's surest virtues. For the split-second timing by which radio lives is the essence of dependability—a characteristic that millions of American listeners have come to accept and expect in the way radio serves them, day and night.

Dependability is no less a central feature in the make-up of the seven Fort Industry

stations. Reaching 20,000,000 people in seven important markets, they have grown steadily and strongly because they *know* the importance of dependability in the service they render.

And, sure as time itself, the Fort Industry stations will continue to employ the finest broadcasting skill, maintaining the dependability that listeners and advertisers alike have come to expect of them.



"You can bank on a Fort Industry Station"

THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W.Va. • WCBS, Miami, Fla.
WAGA, Atlanta, Ga. • WMMN, Fairmont, W.Va. • WLOK, Lima, O. • WHIZ, Zanesville, O.



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

MAY 1947

COCA-COLA COMING
BACK STRONG TO
RADIO

Coca-Cola will have at least three programs on air this fall. There's better than 50-50 chance that there'll be a fourth. Sunday amateur show mc'ed by Billy Rose, and a Monday variety half hour with Morton Downey will be on CBS. Daytime serial, "Claudia and David" by Rose Franken, to be placed and paid for by coke bottlers, will be third. Fourth is a sleeper. Cola may also co-sponsor World Series which it has been offered.

-SR-

NET WORK PROGRAM
HOOPERATING
FEES TO NETS
WILL DOUBLE

C. E. Hooper will equalize charges to networks and key agencies within next 60 days. Some agencies are paying more than networks for Program Hooperatings and Hooper braintrust feels this can't be continued. This will hit networks with 100 per cent increase for part of Hooper's service to webs. CBS paid the rating organization \$84,961.40 in 1946, of which \$9,000.00 was for the Net Work Program Hooperatings.

-SR-

MORE AIRTIME
FOR
PHILIP MORRIS

Philip Morris' radio expansion (to daytime advertising) with "Queen for a Day" and "Heart's Desire" (MBS) via Cecil & Presbrey is only beginning of more radio advertising for cigarette firm. In works is five-a-week 15-minute evening show along lines of "Chesterfield Supper Club" through Milton Biow, agency for most of firm's advertising.

-SR-

4,231,415 SETS
PRODUCED IN
FIRST QUARTER

AM table models continued their production decline in first quarter of 1947, accounting for only half of the 4,231,415 receivers made during period. FM-AM combination sets climbed to 67,264 turned out in March; TV sets produced during that month were 6,635. Entire quarter saw 172,176 FM-AM and 18,329 TV sets come off production line.

-SR-

DO GIRLS
NEED SPECIAL
PROGRAMS?

Six out of seven boys from 8 to 12 listen to kid serials but only four out of 10 girls in the same age group tune "children's hour" (5 to 6 p.m.). Figures are based upon data compiled by A. C. Nielsen, ABC, and U. S. Census Bureau. Conclusions were presented to ABC staff and sponsor meeting in Chicago last week in April with query, "Where do we go from here?"

-SR-

ALL AUTO
COMPANIES
ON AIR IN
FALL

If strikes do not intervene, all major automobile companies will be back on air this fall. Most of them will not go network until next spring despite pressure. General Motors will have four transcribed spot campaigns, Chrysler three, and all other major competitors at least one. Decision in re network programs will not be made before this summer.

MAY 1947

1

S... SPONSOR REPORTS... SPONSOR REP

BARBASOL
PROBLEMS
INTERNAL

Barbasol's pulling out of radio (except station WNEW) was not caused by business conditions. Trade understands that President F. B. Shields' death last year created inheritance tax problems that made corporation cut all sales promotion and advertising for three to six months.

-SR-

RADIO IS
BOON TO
"EAR-MINDED"
STUDENTS

WCHS-sponsored project throughout West Virginia reaffirmed that some individuals are remarkably more "ear-minded" than "eye-minded." Six hundred school teachers and 3,600 students participated in the test. Students who had been "in the seventh and eighth grades for four years" showed remarkable educational advances when they "listened regularly." Listening assignment was School of the Air (CBS).

-SR-

710 FM
TRANSMITTERS
IN 1947

Seven hundred and ten FM transmitters will be delivered before end of 1947, which indicates that FCC Commissioner Denny's expectation last fall that 700 FM stations will be on air by that time was not over-optimistic.

-SR-

SPONSORS
RETURNING
TO AIR

Return of General Electric's Lamp division to air with Willie Piper (AEC), and National Biscuit Company's forthcoming sponsorship of quarter hour of Paul Whiteman's disk jockey session (also ABC) indicate that number of advertisers who have been off air for some time will be back this fall. They'll take up slack of other sponsors who are dropping well-known shows--Bristol-Myers' Alan Young, Old Gold's "Meet Me at Parky's", and Drene's Don Ameche, to pick three at random.

-SR-

E. T. 'S
STANDARD
PROMOTIONAL
ITEM THIS
FALL

Open-end transcriptions made and paid for by national advertisers will be standard promotional item with most big manufacturers this fall. Recordings will be placed by local retailers with at least half national advertisers paying up to half time cost on cooperative advertising basis (percentage of merchandise bought). Most transcriptions thus far contracted are minute and 25-second spots. However, 15-minute and half-hour programs are in about-to-be-signed contract stage.

-SR-

DAYTIME
COMMERCIAL
PUBLIC SERVICE

"Second Mrs. Burton," daytime serial sponsored by General Foods daily over CBS, has added family counselor to its Wednesday broadcasts starting April 30. Dr. Valeria Hopkins Parker, lecturer, physician, author, will give practical help (not as part of serial) to housewife and mother. Attempted marriage of soap opera and public service being watched carefully.

-SR-

NEW APPROACH
TO BROADCAST
SELLING
EDUCATION

Retail clinic idea was tested by WKWH with station taking key merchants by air from Shreveport to San Antonio where Joske Department Store (store that tested department store selling with NAB) served as guinea-pig for merchants. Joske executives spent two days with group. Test is one of radio's first attempts at mass education in advertising-use of medium.

THE "WINNER" and

"NEW CHAMP"



Chiquita Banana
Sponsored by
United Fruit Co.
Last year's winner



Tip-top production
A programmed spot that
will create good-will
for the sponsor.

The Weather Man

WEATHER FORECAST JINGLES
BROADCAST IN 190 CITIES
Your Markets may still be available.

The hottest idea in Spots ever! (Transcribed weather reports set to music with the cleverest lyrics you've ever heard. Listeners will actually tune in to hear this unique method of Weather Forecast presentation.)

The only Producer of Transcribed Radio Programs to receive an Award at this Conference.

Harry S. Goodman

19 EAST 53rd STREET at Madison Avenue...NEW YORK CITY

Two sets of Weather Forecast Jingles are supplied. One, twenty-five to thirty seconds, allowing thirty seconds for live commercial. The other, twelve to fifteen seconds, to be used as station breaks. Each set contains 66 spots. Color index cards make selection of the appropriate forecast simple.

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FOR BUYERS

OF BROADCAST ADVERTISING

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President and Publisher: Norman R. Glenn. Secretary-Treasurer: Elaine C. Glenn. Editor: Joseph M. Koehler. Associate Editors: Frank Bannister, Charles Sinclair. Art Director: Robert Lathrop. Advertising: Edwin D. Cooper (Pacific Coast—157 N. Hamel Drive, Beverly Hills, Calif.). Circulation: Milton Kaye.

COVER PICTURE: Sponsors in the daytime; third of a series. These are advertisers heard over ABC.

APPLAUSE

MEANINGFUL MONTHLY MARKET STATISTICS

Station KPO in San Francisco has accepted as part of its responsibility the telling of the North California story (with business facts and figures). With so much gloom around it's a lift to hear that in the San Francisco trading area retail trade is up 15 per cent, bank deposits 15.7, employment in manufacturing industries up 44.5, and manufacturing payrolls up 60.1 per cent in January 1947 as against January 1946. This is the type of promotion that in the past has been done by newspapers and it's more than gratifying to find it being done by KPO.

THRIFTY DRUG'S GOOD DEED

Thrifty Drug is a consistent user of time in Los Angeles and other California areas. Recently it decided to do a good deed and promote Scouting. The story of the Boy Scouts of America was told time and time again on Thrifty Drug news, sport commentating, and variety programs. Plenty of black and white space was used to implement the "sell Scouting" promotion, which was carried through for Thrifty by the Milton Weinberg Advertising Company. It did more building up of this effort in its territory than any station could have by itself. And it sold drugs in doing it, although that was not the intent of the public service gesture.

COMMERCIAL PUBLIC SERVICE

Outstanding among long-term commercial public service programs on the air is DuPont's *Cavalcade of America* broadcast on NBC Monday nights. Its commercials are always in good taste, its dramas frequently as thrillingly written and produced as any heard in purely entertainment presentations. It's topical (in the midst of a threatened smallpox epidemic there was a play about the discovery of what caused the disease) and it's painless education. There have been times when DuPont considered taking it off the air, but always the long-term view prevailed. Today it rates a Hooper 10 audience generally and is a prime commercial property. It has not only done an outstanding public service job but removed the gunpowder odor from DuPont and made them known instead as purveyors of "better things for better living through chemistry."

130,000,000,000 LISTENER-IMPRESSIONS

On May 1st, the Advertising Council was five years old. During its existence it has handled 175 different major information campaigns via broadcasting, 30 of them since the war ended. Radio and its sponsors have given well over \$400,000,000 in time and delivered, conservatively, 130,000,000,000 listener-impressions. At present 181 national and regional sponsors are participating, and it's estimated that 300,000,000 listener-impressions are delivered each week for public service projects. The temptation is to forget the problems ahead and turn to the advertising business at hand, but that's not what the Council is doing. It realizes that the war job hasn't ended until peacetime stability is attained. Broadcasting continues ready to do its job and no doubt will deliver 15,000,000,000 listener-impressions during 1947.

SPONSOR

BROADCASTING . . . the winner *but look who came in SECOND!*

to: SPONSOR
from: FOSTER & DAVIES, INC.
for: Immediate release

Nearly nine thousand timebuyers, sponsors and agency men were questioned recently in a survey conducted by Foster & Davies, Inc., Cleveland advertising agency. The purpose . . . to determine the effectiveness of a new trade character.

Adopted last year as a symbol for WJW, "Cleveland's Chief Station", the character appeared on varying schedules in nine trade publications during the ten-month period since its inception. Last month, to check recognition value and publication readership, client and agency sent out a return post card that asked:

"Have you ever seen this character before?
Where?
What does he symbolize?"

Cards piled in from everywhere in the United States. A few answers were deliberately humorous. Some agents and sponsors said they had seen the WJW character in front of cigar stores . . . others wrote that the "chief" looked as if he had a hangover. The writer of one card swore that he'd seen the character "in a pay toilet in Yucatan."

Yet . . . tabulation of the amazing 20 per cent return of the cards showed that 23 per cent of the advertisers and as much as 38 per cent of the time buyers and agency people had seen the advertising. Of these, 57 per cent recognized the character as the symbol of Cleveland's Chief Station--WJW.

Most of those who replied in both groups answered the "Where?" question with . . . "various trade publications." Broadcasting, Sponsor and Advertising Age, in that order, were most prominently named by those representing the sponsor group of respondents. Broadcasting magazine was mentioned most frequently by the agency men who named a specific publication. Sponsor, Advertising Age, Radio Daily and Standard Rate & Data also received major recognition from this group.

Convinced of the character's effectiveness, client and agency will retain the "Chief", with minor changes suggested by the survey, as the basic element in WJW's continuing trade campaign.

★ SPONSOR . . . only 5 issues old when this
WJW survey was made. We're 7 issues old now.

Remember the
story about...



MISS MUFFET



THE SPIDER?



The spider scared Miss Muffet right off her tuffet! Such a little spider too. But it happens all the time. Size isn't always the payoff in anything... specially in radio. WWDC in Washington has been proving it right along. The big boys were all settled down to a feast of commercials. Then along came WWDC with its hard-working sales-producing programming. The boys may not be scared off their tuffets... but you can be sure that WWDC is on smart radio lists these days.

Keep your eye on
WWDC

IN WASHINGTON, D. C.

Coming Soon—WWDC-FM

Represented Nationally by

FORJOE & COMPANY



MR. SPONSOR:

Vincent Riggio

President, America Tobacco Co.

His job as head of the country's biggest cigarette and tobacco empire, and bankroller of *The Big Story*, *Your Hit Parade*, and *Jack Benny* (all on NBC now) is even tougher than might be expected. That's because Riggio stepped last September into the shoes of the late George Washington Hill, advertising Superman.

Riggio is publicity-shy, and unobtrusive by comparison with Hill, but he becomes enthusiastic when talking about his products. Airwise, there's been no slack-up in the Lucky irri-tant commercials as predicted by some after Hill's death. Rather, an increase, with American now spending more than \$2,800,000 (14 per cent of its yearly ad budget) to plug the same pounding, redundant, yammering ad-copy that made the public wince... and then buy 119,000,000,000 Lucky Strike and Pall Mall cigarettes, with annual sales in excess of \$500,000,000.

Now in his mid-sixties, Riggio can look back on a career that's pure Horatio Alger. Born on New York's lower East Side, he left school at fourteen, got a job making pants, later worked in his brother's barber shop. George Washington Hill, so the story goes, walked in one day for a shave-and-a-haircut, and walked out with Riggio in his employ as a salesman. That was back in the early 20's. Since then, Riggio's rise has been steady through the ranks to the presidency.

Lucky Strike, is currently cashing in on the heavily-publicized Jack Benny quartet with a six-week, million-dollar chain break campaign on 900 stations, the widest use of spot broadcasting by any radio advertiser.

Setting Sales to Music!

The New **BURT FARBER SHOW**



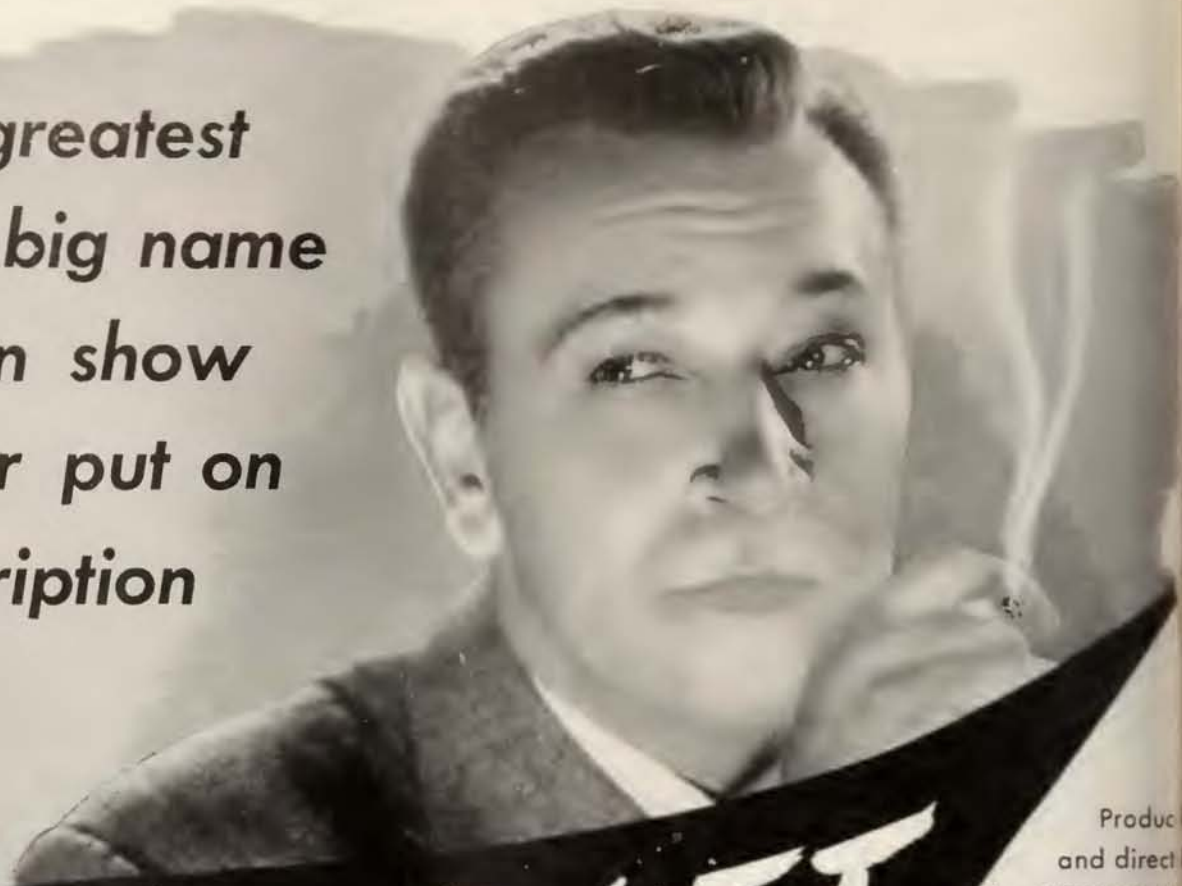
CINCINNATI'S leading musical personality for more than a decade, Burt Farber blends his brilliant piano with recorded music and his comments in a distinctive new afternoon program, with assured audience appeal. An unusual opportunity for your sales message to Cincinnatians. Participations available.

WSAI

A *Marshall Field* STATION
115 E. 4th St., Cincinnati 2, Ohio

Represented by AVERY-KNODEL, Inc.
AMERICAN BROADCASTING COMPANY

The greatest
big name
action show
ever put on
transcription



George RAFT
IN THE
CASES OF MR. ACE!

Produced
and directed
by JASON JAMES,
winner of 1947 Edgar
Allan Poe award for
best mystery radio
program.

A big name show all the way! George Raft stars as "Mr. Ace," surrounded by a cast of top Hollywood radio names. Script by Jason James, of "Sam Spade" fame. Music (and what music!) by full orchestra, batonned by Sandy Courage.

Here's a show that really rates! Wire or write today for audition disc. Available locally or regionally in several areas.

**DARAGON
RADIO
PRODUCTIONS**



Creators of the FRANK PARKER Show
131 West 52nd St., New York 19 N.Y.
8820 Sunset Blv'd., Hollywood 46, Cal.

*P.S. If You can
Phone us in N.Y. - Circle 6-658*

new and renew

New National Spot Business

SPONSOR	PRODUCT	AGENCY		PROGRAM, start, duration
General Foods Corp. John Morrell & Co.	Post's Cereals Red Heart dog food	Benton & Bowles Henry, Hurst & McDonald	65 90 (approx) 25-30	Transcribed announcements; Apr 1-Sept 30 Transcribed station breaks
San-Nap-Pak Mfg. Co.	Lydia Grey facial tissues	Blow		Live, transcribed announcements, station breaks; Apr 1; 52 wks
Alexander Smith & Sons Carpet Co.	Carpets	Anderson, Davis & Platte	10	Transcribed announcements; Mar 3; 13 wks

New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Tobacco Co.† Emerson Drug Co. Phillip Morris & Co., Ltd., Inc.*	Foote, Cone & Belding BBD&O Cecil & Presbrey	NBC NBC MBS	156 155 300	Your Hit Parade; Sat 9-9:30 pm; Apr 26; 52 wks Preakness Stakes; Sat May 10 (only) 5-5:30 pm Queen For A Day; MTWTF 2-2:30 pm (alternate quarter hours); Apr 21; 52 wks
Tonl, Inc.	Foote, Cone & Belding	MBS ABC	200 (approx) 201	Heart's Desire; MTWTF 11:30-12 am (first quarter); Apr 28; 52 wks Ladies Be Seated; MTWTF 3-3:30 pm (second quarter hour MWF); Mar 31; 52 wks

†Network change.

(*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
Bell Telephone System Brown & Williamson Tobacco Corp. Campbell Soup Co. General Foods Corp. Lever Brothers Co.	N. W. Ayer Russel M. Seeds Ward Wheelock Young & Rubicam Ruthrauff & Ryan	NBC NBC NBC CBS CBS CBS	155 156 156 133 65 45	Telephone Hour; Mon 9-9:30 pm; Apr 21; 52 wks Red Skelton; Tu 10:30-11 pm; Apr 21; 52 wks People Are Funny; Fri 9-9:30 pm; Apr 26; 52 wks Robert Trout; MTWTF 6:45-7 pm; Mar 31; 52 wks Second Mrs. Burton; MTWTF 2-2:15 pm; Mar 31; 52 wks Aunt Jenny's Real Life Stories; MTWTF 12:15-12:30 pm; Mar 24; 52 wks
(Thomas J. Lipton, Inc. div.) Libby, McNeill & Libby Phillip Morris & Co., Ltd., Inc. Procter & Gamble Co.	Young & Rubicam J. Walter Thompson Blow Dancer-Fitzgerald-Sample Compton	CBS ABC CBS CBS CBS	148 202 143 81 63	Arthur Godfrey's Talent Scouts; Tu 9-9:30 pm; July 22; 52 wks My True Story; MTWTF 10-10:25 am; Apr 14; 52 wks Crime Doctor; Sun 8:30-8:55 pm; Apr 28; 52 wks Perry Mason; MTWTF 2:15-2:30 pm; Mar 24; 52 wks Mystery of the Week; MTWTF 7-7:15 pm; Mar 31; 52 wks Lowell Thomas; MTWTF 11-11:15 pm; Mar 31; 52 wks
Quaker Oats Co. United-Rexall Drug Co.	Ruthrauff & Ryan N. W. Ayer	MBS CBS	379 157	Those Websters; Sun 6-6:30 pm; Mar 2; 52 wks Durante-Moore Show; Fri 9:30-10 pm; Apr 4; 52 wks

New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM (time, start, if set)
American Shops J. S. Bache Botany Worsted Mills Co.	William N. Scheer Direct Alfred J. Silberstein- Bert Goldsmith Alfred J. Silberstein- Bert Goldsmith	WABD New York WABD New York WNBT New York WABD New York	Boxing at Jamaica; Wed 8:45-11 pm; Mar 26 (new) News; MWF 1:05-1:10 pm (new) Weather report; Fri (night); Apr 18; 13 wks (renewed) Weather Reports; 2 weekly (renewed)
Elgin National Watch Co. General Motors Corp. (Chevrolet Motor Div.) Longines-Wittnauer Nash-Kelvinator Corp. (Kelvinator Div.) Ben Pulltzer Creations Alexander Smith & Sons Carpet Co. U. S. Rubber Co. John Wanamaker	J. Walter Thompson Campbell-Ewald Arthur Rosenberg Geyer, Newell & Ganger Direct Anderson, Davis & Platte Campbell-Ewald Direct	WNBT New York WABD New York WABD New York WABD New York WABD New York WABD New York WABD New York WABD New York WABD New York	Time signals; Sun (night); Apr 6; 13 wks (renewed) Western film; Tu 8-9 pm; Apr 8 (new) Time Signals before MWF Jamaica sports (renewed) Alma Kitchell; Wed 8:30-8:45 pm; May 7 (new) It Happened in Manhattan (new) Magic Carpet; alternate Fri 8:30-9 pm (renewed) Serving with Science; Tu 9-9:30 pm; Apr 8 (renewed) John Wanamaker Presents; Wed 8-8:30 pm (renewed)

New Agency Appointments

SPONSOR	PRODUCT or service	AGENCY
Air Transport Assn., Washington, D. C.	Institutional	Erwin, Wasey, New York
American Bowling Congress, Milwaukee	1947 tournament	Bishop, Los Angeles
American Merchandising Co., Montgomery, Ala.	Wrist watches, electric household appliances	Lieber, Chicago
American Moto-Scout Co., Chicago	Motor Scooters	Lieber, Chicago
American Products Co., Reidsville, N. C.	Shoe polishes, plastic cleaner	Justin Funkhouser, Baltimore
Archer Mills, Inc., Columbus, Ga.	Hosiery	Owen & Chappell, New York
Arno Street, Inc., New York	Marzab's, other food products	Louis M. Cottin, New York
Associated Products, Inc., Chicago	Chen Yu cosmetics	Arthur Meyerhoff, Chicago
Atwater Bulldog Supply Corp. of Long Island	Retail chain	Armstrong, Schleifer & Ripin, New York
Balkan Ice Cream Co.	Packaged ice cream	Tullis, Los Angeles
H. C. Baxter & Bro., Brunswick, Me.	Canned goods	James Thomas Chirurg, Boston
Beutliger Co., Cleveland	Electric manvuring, home beauty treatment machine	McDonough & Lewy, Cleveland
Bennett Brush Corp., Chicago	Whirl-Brush	Goodkind, Joice & Morgan, Chicago
Blackton Fifth Ave., Ltd., New York	Women's retail clothing chain	Lew Kashuk, New York
Norman Blum Co., New York	Kidney gloves	Lester Harrison, New York
A. Brandwell & Co., Chicago	Box springs, mattresses	W. B. Diner, Chicago
Broodwell Studios, Los Angeles	Piano correspondence courses	John F. Whitehead, Los Angeles
California Cooperative Packaging Assn., Los Angeles	Packaged fresh vegetables	Beaumont & Hohman, Los Angeles
California Foundations, Los Angeles	Dresses, foundations	Smith, Bull & McCreery, Hollywood
Carter Hardware Co., Los Angeles	Hardware	Allied, Los Angeles
Central California Berrygrowers Assn., San Francisco	Institutional	Botsford, Constantine & Gardner, San Francisco
Chicagoland Home Show	Building supplies, home furnishings show	Bozell & Jacobs, Chicago
Coast Van Lines, Los Angeles	Hauling	Smith, Bull & McCreery
Cole Milling Co., Chester, Ill.	Omega flour	Gardner, St. Louis
College Inn Food Products Co., Chicago	Chili products	Shaw-LeVally, Chicago
Conlon-Moore Corp. (Moore Div.), Joliet, Ill.	Heating, cooking appliances	Kane, Bloomington, Ill.
Continental Records Co., New York	Foreign language phonograph records	Knickerbocker, New York
Corn Products Refining Co., New York	Argo starch, Mazola oils, Koro syrup, Kre-Mel desserts, Matzema Duryca	McCann-Erickson, New York, for Latin America, Hawaii, Philippine advertising
County Perfumery Co., Bloomfield, N. J.	Bylereem hair tonic	Atherton & Gurrier, New York, for radio
Creameries of America, Los Angeles	Dairy chain	Smith, Bull & McCreery, Hollywood
Crosley Clothes, Buffalo	Men's clothing	Ellis, Buffalo
Cupid Foundations, Inc., New York	Foundation garments	Chernow, New York
Damerel-Alison Co., Covina, Calif.	D&A orange juice; Foothill grape punch	John F. Whitehead, Los Angeles
Daves Black Horse Brewery, Montreal	Beer, ale	Vickers & Benson, Montreal
Daystrom Co., Olean, N. Y.	Chrome, plastic furniture	N. W. Ayer, New York
Dermetics Co., New York	Cosmetics	Wortman, Barton & Gould, New York
Eilan Co., Los Angeles	Mattresses	Hillman-Shane, Los Angeles
Edward E. Eagle Distributors, Los Angeles	Liquid invisible masque-facial preparation	Allied, Los Angeles
Electromaster, Inc., Detroit	Electric ranges, water heaters	Grant, Detroit
Encyclopaedia Britannica, Inc., Chicago	Encyclopaedia Britannica	Earle Ludgin, Chicago
Famous Fleurs, Inc., Omaha	Flour	J. Walter Thompson, Chicago
Fidelity Laboratories, Inc., Chicago	Pharmaceuticals	Bozell & Jacobs, Chicago
Firman Leather Goods Corp., New York	Luggage	Stuart Bart, New York
Harry Friedman, Inc., New York	Fashion accessories	Chernow, New York
Fumol Corp., New York	Insecticides, soaps, dry cleaners	Louis M. Cottin, New York
Gooderham & Worts, Ltd., Detroit and Walkerville, Canada	Liquors	F. H. Hayhurst, Toronto, for Canadian advertising
Gravenstein Apple Industry, Sebastopol, Calif.	Institutional	Mogge-Privett, Los Angeles
Greyvan Lines, Inc., Chicago	Long-distance moving	Beaumont and Hohman, Chicago
Griffith Distributing Co., Cincinnati	Radios, heaters, linoleum, etc.	Dinerman, Cincinnati
Hampden Watch Co., Chicago	Watches	W. B. Diner, Chicago
Hawings Hatchery, Parsensburg, Md.	Baby chicks	Yankee Writing Service, Gullford, Conn.
The Herald Journal-American, Syracuse, N. Y.	Institutional	Fellows-Bogardus, Syracuse, N. Y.
Imperial Pearl Syndicate, Chicago, Los Angeles, New York	Pearls	Lawrence Boles Hleks, New York
International Appliance Corp., New York	Broilking electric broilers	Gravenson, New York
Investment Companies of America, Los Angeles	Financial	Smith, Bull & McCreery, Hollywood
J. W. Kean Laboratories, Pasadena	Household cleansers	A. Garman Smith, Los Angeles
John of California, Inc., Los Angeles	Slide fasteners	Atherton, Hollywood
Kathryn, Inc., Chicago	Cosmetics	Hill Blackett, Chicago
Knight Leather Products Co., Boston	Thin Man wallets, Overknigher luggage	Reingold, Boston
Korn Sportswear Corp., New York	Women's sportswear	Chernow, New York
La Reine Chocolates, New York	Chocolates	Jasper, Lynch & Fishel, New York
L. B. Laboratories, Inc., Los Angeles	Hair oil, shampoo	Mayers, Los Angeles
John W. Leavitt Co., Boston	Teddie peanut butter	Harry M. Frost, Boston
Little America Frozen Foods, Inc., Pittsburgh	Frozen foods	Sykes, Pittsburgh
Lewisburg Chair & Furniture Co., Lewisburg, Pa.	Furniture	Rupert, Graybill & Breeden, Sunbury, Pa.
Lorle, Ltd., Toronto	Watches	Ellis, Toronto
P. Lorillard Co., New York	New cigarette to be introduced	Geyer, Newell & Ganger, New York
Mayfair Plastics Corp., New York	Raincoats, toys	Cayton, New York
Medanfel's Sales Agency, Oakland, Calif.	Home freezers, walk-in freezer coolers	Ad Fried, Oakland
Samuel B. McKee Studio of Modern Piano Playing, Hollywood	Piano lessons	Atherton, Hollywood
Mercer Pie Co., Chattanooga	Pies	Nelson Chesman, Chattanooga
The Miller Corp., Chicago	Steel brushless paint	Abner J. Gefula, Philadelphia
Mode O'Day Corp., Los Angeles	Women's clothing chain	Glasser-Galley, Los Angeles
Norman M. Morris, Inc.	Mathey-Tissot watches	Lewis, Newark, N. J.
John Munro, Inc., Chicago	Daw-Sonata cream hair remover	Bozell & Jacobs, Chicago
Nastrix Watch Co., New York	Watches	Gale & Chason, New York
New England Confectionery Co., Cambridge, Mass.	Confectionery products	LaRoche & Ellis, New York
New Process Baking Co., Chicago	Green Mill bread, cake products	Olan, Chicago
Ney Products Corp., New York	Liquid, cream deodorant	Artwil, New York
Omega Watch Co., New York	Watches	Abbutt Kimball, New York
Outdoor Oven Fireplace Co., Hartford	Outdoor ovens	F. W. Prella, Hartford
Pal, Inc., Washington, D. C.	Palade orange beverage	Justin Funkhouser, Baltimore
William Peter Brewing Corp., Union City, N. J.	Ale	Lee-Stockman, New York
Pfeifers of Arkansas, Little Rock	Department store	Robert T. Scott, Little Rock
Pilsner Brewing Co., New York	Beer, ale	Deutsch & Shea, New York
Pine-trine Corp., New York	Pine-septic skin cream, Pine-trine liniment	Deutsch & Shea, New York
Plus-Tex Corporation of America, Los Angeles	Plastic specialties	Smith, Bull & McCreery
Ready Foods Co., Chicago	Hi-Life canned dog food	Presha, Fellers & Presha, Chicago
Reimer Mfg. Co., Berkeley, Calif.	Miniature hotboxes	Ad Fried, Oakland
Rheem Manufacturing Co., San Francisco (and subsidiaries)	Household appliances, heaters, steel shipping containers	Fonte, Cone & Belding, New York
Rockwood & Co., New York	Chocolate	Campbell-Ewald, New York

(Please turn to page 44)

broadcast merchandising

KGO (Oakland, Calif.) Promotion card does everything but wash the kitchen dishes. The card is a ticket of admission to a show, has a stub for a door-prize drawing, features the 10 products participating in *Laay-Go-Lucky*, and is a postcard that can be mailed to a friend with a "wish you were here" thought. Postcard also asks recipient to save labels for the mailer so latter can win some of the \$300.00 offered in cash prizes.

Champagne (Waltz) free. San Benito Wine and Champagne Company is giving away, on the Fitzgerald's program (WJZ, New York), 3,500 disks of the waltz especially recorded and pressed for the sponsor. Commercial tie-in is limited to the label of the disk. The tune is on both sides of the record.

NBC's "Delighted States of America" map, newest network promotion in 14 colors, is going to clients and agencies all over the delighted states. Every program on the network, as of the day the map was completed, is represented in caricature.

Chesterfield scarfs are featured in hundreds of window displays. Although the tobacco company has no financial interest in the scarf nor the young ladies' clothing made from a special print which includes the well known Chesterfield hand holding a smoking cigarette with the trade name written in smoke, the agency did a top notch promotion for the line and department stores all over the nation did special windows. Program of *Chesterfield's Super Club* plugged the print and the tie-up is paying-off both for cigarette and fabric.

Philadelphia students tagged with a two and one-half inch circle of cardboard when they visit the station's educational programs. The tags read "Visiting KYW Program Today," and the youngsters love the "visiting dignitary" importance it gives them.

Birthday post cards from KLZ (Denver, Colo.) get around the problem of a deadly list of happy birthday air mentions at the end of the *KLZ-Denver Post Funny Paper Hour*. Cards have pictures of cast and cartoon strip characters.

Ziv's "Favorite Story" has promotional approach as well as star, Ronald Colman. Success of Fred Ziv with his musical open-

end transcriptions have motivated him to guarantee Ronald Colman \$150,000 and a percentage to do a half hour series of "favorite stories" on the air. Promotion angle is selection of stories by noteworthy names such as Orson Welles, Eddie Rickenbacker, Bob Feller, Alfred Hitchcock, Irving Berlin, Eleanor Roosevelt and Arthur Hays Sulzberger. Colman's supporting cast are all radio names.

"Campus Quiz" spreads. Supplee Sealtest quiz session which is doing a selling job for that milk organization (see *SPONSOR Reports*, April, 1947) is being sold to other stations. Wally Butterworth (ex-Vox Pop) expects to have it going, with its promotional hoop-la, all over the nation soon. Winning school in each quiz session in The Yankee Network version receives a Wurlitzer Juke Box, loser a Philco 1201 radio-phonograph.

WJW Amateur Disk Jockey promotion is sending thousands of teen-agers into Cleveland record shops to "audition" three disks they like best. They write a 400-word script for a suggested jockey routine and each week's winner has the opportunity of doing his stuff over station WJW.

Hairdryers with built-in radios were a promotional feature at the Twenty-Second International Convention of Beauty Shop Owners in New York. Milady won't have to miss her daytime series while being beautified.

Two Peabody Awards to CBS and one to NBC this year. For the second year in a row a CBS award went to a personality who was on his way out at the network—last year Paul White, this time William L. Shirer. Individual stations receiving bows were WOW, WSB, WELL, WHCU, WMCA. Once again the Awards ignored commercial public service.

Mass. Board of Education issues WCOP booklet on "Good Listening" over that station. Folder features the cultural programs of the Boston outlet.

CBS program availability news letter went out for the first time in April. It's the first physical listing by a network in many years of shows available for sponsorship. Networks are back in the program business with both feet.



MONROE, LOUISIANA HAS

More

**LISTENERS
IN MONROE AND
NORTHEASTERN LOUISIANA
THAN ALL OTHER
STATIONS COMBINED
AND REACHES A**

**\$103,629,000.00
BUYING POWER!**

For the third straight year, authenticated listening surveys conclusively prove that KMLB has more listeners in Monroe and Northeastern Louisiana THAN ALL OTHER STATIONS COMBINED!

Reach this \$103,629,000 annual buying power with KMLB—the only radio facility clearly heard in this area.

AFFILIATED WITH

AMERICAN BROADCASTING CO.

REPRESENTED BY

TAYLOR-HOWE-SNOWDEN



Radio Sales

C. LINER, JR., Gen. Mgr.



but . . . size isn't everything . . .

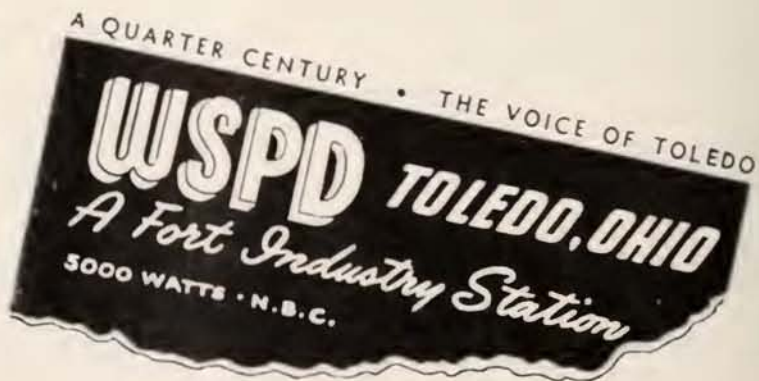
In Radio, size will give you the coverage, but the coverage doesn't mean a thing without AUDIENCE. And when it comes to audience, that's where WSPD makes its COVERAGE COUNT! How? By the simple formula of giving the listener the type of programs he wants to hear. As an example, in addition to our many popular local shows, *WSPD carries 11 of the top audience shows in America!

That's why time-buyers know that when they use WSPD they get both . . . COVERAGE and AUDIENCE!



JUST ASK KATZ

*(Hooper—March 1 to 7, 1947)





Listener's impression of a midnight disk jockey, giving an idea of WEEL's Sherman Feller as he keeps Boston awake with gags, stunts, and music

After-midnight Audience

Barbasol took a chance and opened up a new time of the broadcast day for advertisers

There's a sizable audience after midnight. That has been proven by A. C. Nielsen's organization, the only research group that can deliver incontrovertible rating figures for this segment of the broadcast day. NRI (Nielsen Radio Index) reports that, for the month of January 1947, 15.1 per cent of all radio homes in the nation (as represented by the NRI cross-section) used their radio

receivers at some time between 12 and 1 a.m. Listening dropped to 0.7 of the radio homes between 4 and 5 a.m., low hour in dialing during the month. The average audience—that is, sets-in-use at any one specific minute—during the wee hours is a little more than half the total audience that listens sometime during any hour after midnight. What Nielsen calls "average audience per minute during the

hour" for the 12-to-1 a.m. period was 9.9.

Just as Nielsen has reported for the first time (exclusively for SPONSOR) the size of the nation's after-midnight audience, just so did a sponsor, Barbasol, put that audience to the sales test, by purchasing the midnight hour on 14 stations throughout the nation.

Advertisers have used spots on all-night disk jockey programs, but no one company, prior to Barbasol, based an entire radio broadcast campaign on using the 12-to-1 hour six days a week. The brushless shave cream used time virtually from coast to coast on ten 50,000-watt

A. C. NIELSEN REPORT ON THE AFTER-MIDNIGHT AUDIENCE

January 1947

Eastern Standard Time	Using Radio At Some Time During Hour*	Average Audience Per Minute During Hour*	Average Duration Of Listening (Minutes)
12-1 AM	15.1%	9.9%	39
1-2 AM	7.5%	4.1%	33
2-3 AM	2.8%	1.5%	32
3-4 AM	1.1%	0.7%	38
4-5 AM	0.7%	0.4%	34
5-6 AM	2.0%	0.9%	27
6-7 AM	6.5%	3.0%	28
7-8 AM	14.9%	7.8%	31

* (Per cent of Total NRI Homes)

stations, one 10,000-watt, one 5,000-watt, one 1,000-watt, and one 250-watt outlet. The line-up (station, city, and jockey) was:

Station	City	Jockey
KDKA	Pittsburgh	Bill Brandt
KFI	Los Angeles	Al Povic
KMOX	St. Louis	Al Bland
KPO	San Francisco	Eddy King
WBBM	Chicago	John McCormick
WBT	Charlotte	Kurt Webster
WCCO	Minneapolis	Bill Wigginton
WEEL	Boston	Sherman Feller
WHOT	South Bend	Ray Webster
WISH	Indianapolis	John Morrow
WJW	Cleveland	Larry Krupp
WNEW	New York	Art Ford
WTOP	Washington	Eddy Gallaher
WWL	New Orleans	Bob Poole

The idea of using the midnight hour to sell Barbasol Shave Cream, blades, deodorant, and Primrose House cosmetics didn't originate with Erwin, Wasey and

Company, the Barbasol advertising agency, or the sponsor itself. Station WISH in Barbasol's home town, Indianapolis, made the original pitch to the manufacturer and sold the idea of a test run. Barbasol is a difficult product with which to make a quick test. It reaches the retailer through a wholesaler, jobber, chain, or distributor, and it takes nine months to prove anything saleswise.

Indianapolis, being the home town of the product, is a tough testing area because it has been the focal point of most of the Barbasol test campaigns, and because it naturally has greater Barbasol loyalty than any other town. It is, nevertheless, a normal medium-size American town with no more than usual residents who burn the midnight oil. And in order to make the test most conclusive, no other promotion of any kind was attempted in the hoosier city during the trial campaign.

Midnight brings "Poole's Paradise" to Orleans, when Bob Poole, a cross between Morgan and Godfrey, mixes Hit Parade and gag disks. Busting rules, he reads jokes direct from the book



Early in 1946, WISH's John Morrow began to spin disks for what they called the *Barbasol Midnight Matinee*. It was a straight platter show with news and some kidding. Morrow is no screwball, and his hour depended mostly upon music and local color. The program was given all the Barbasol products to sell. Six times a week for a full hour Morrow delivered Barbasol messages—10 seconds in length and as many as 32 in one 60-minute period. The sales spiels being so short, listeners didn't realize they were being sold anything and frequently commented on the non-commercial nature of the program. The WISH test ran along until September of last year, when the first nine months were up. Then a one-month sales check was made. Barbasol sales were up 38 per cent over the same period in 1945.

That was enough for Erwin, Wasey. If a midnight disk jockey show could up sales in Indianapolis 38 per cent, that type of program and that hour of night were ready for a national test of Barbasol's advertising. George Wasey, account executive for the agency, started the radio staff shopping for choice availabilities. An hour six days a week at any other time of day but after midnight was beyond anyone's test budget. But at this time of night it didn't cost much, if any, more than a station break between Charlie McCarthy and Fred Allen, or between Jack Benny and Phil Harris. Barbasol only had hopes of an audience rating of two but expected that it would be the audience turnover that would count. (They had no way of knowing what the number of sets-in-use were since Nielsen had not yet run off his report for SPONSOR.) Even without this information the agency felt it was making a good buy since WISH had proved that early a.m. listeners were buyers. Also, research uncovered that masculine listeners were predominant during the hours when most of the world is asleep.

Barbasol is a radio success baby. *Singing Sam, the Barbasol Man* (Harry Frankel) sold the product to the nation back in 1931 and through 1937 with "No Brush, No Lather, No Rub-in" sung to the tune of *Tammany, Tammany*. Through the years the manufacturer had followed the broadcast advertising thinking of Lou Wasey, president of their agency. Wasey tied Barbasol to personality broadcasters—not programs—from Singing Sam through Edwin C. Hill, Jacob Tarshish, Gabriel Heatter, and Arthur Godfrey, and then through the nation's after-midnight disk jockeys. Wasey also has stressed the need for mul-

SPONSOR

multiple broadcasts per week, an idea that reached its ultimate in six hours a week per station. Most Barbasol successes prior to the test had been net shows and national coverage was important to it. The disk jockey midnight formula delivers a thin national coverage. One disk jockey alone, Kurt Webster of station WBT, claims that his mail comes from 48 states and averages 1,000 pieces a week. He gets phone calls sometimes running up into the hundreds while he's on the air and has had 35 long distance calls in one night, including one from Manchester, England. Webster is the boy who brought the song *Heartaches* back from the graveyard to number one on the *Hit Parade*. He makes a specialty of digging up old tunes. But each platter-spinner tested has his own specialty—features that make him number one to his followers. There's still the enthusiasm of the early days of radio to listening after midnight.

Barbasol shot the works on the after-midnight audience national test. It spent, while they used this period of the broadcast day, sixty cents out of every advertising dollar for these shows.

Disk jockeys, who took their characterizations as "Barbasol's Number One Salesmen" seriously, didn't have the patience to wait to see the sponsor's figures; they went out and checked personally at the point-of-sale. One, for instance, checked 125 Barbasol outlets in his area, from drug stores to restaurants (surprisingly nine of the latter). He found that they were selling three times as much as they had been before he started his Barbasol commercials . . . and he had been doing a Barbasol job for only six months when he visited the dealers.

They're all personality boys, these disk-spinners, from Art Ford, WNEW's con-



WCCO's Bill Wiggington, knowing his Twin Cities, depends on disks he spins—not talk



WBT's Kurt Webster is casual on his Charlotte (N. C.) Dancing Party but he builds tunes



Eddy Gallaher gives the District of Columbia suave, sophisticated, restful, and calm music



Al Bland and his "Mose" voice. He plays folk music on St. Louis "Midnight Patrol"

ductor of the *Milkman's Matinee*, whose show is still Barbasol sponsored to Al Bland of station KMOX, who uses his "other voice," Mose the night janitor, to give his program a lift every now and then. They had a tougher than normal job to do in boosting the number one brushless shave cream, Barbasol, even

higher in the sales picture. The relative standing of the leading contenders for home brushless shaving dollar shows the first four as follows:

- Barbasol
- Molle
- Burma Shave
- Palmolive

Barbasol has 23.9 per cent of the mar-

Bill Brandt gives Pittsburgh audience a white-tie-and-tails feeling. Even if he doesn't dress up every night his is "stepping-out" music

Ray Webster relies on the mood of music he plays for his "Variety Hour" to hold audiences. That's how they like it in South Bend





WJW's Larry Krupp depends on request tunes to build fans. Nothing fancy in his Cleveland midnight session but music holds dialers



Al Povic's "Midnight Flyer" disk session is built around train sound-effects with light music, talk about music, and Hollywood gossip

ket. Molle, which is doing well radio-wise with *Molle Mystery Theatre* has 14.5.

Fifty per cent of the commercials during any one hour went to the Barbasol Shave Cream, 25 per cent to the blades and lotion and 25 per cent for women's products. With Barbasol selling both men and women on the same program, different products, the agency instructed the disk mc's to play light romantic numbers before selling the Primrose House line of cosmetics. The midnight audience, according to fan mail and phone check-up ranges between two and three to one in favor of the men. Naturally the commercials were handled in a straight fashion (try to do anything else in 10 seconds) so the men didn't tune out when they heard Primrose House cosmetics receiving the play.

Everything happens after midnight from the insult-everybody routine of Barry Gray (WOR) to the Kent-Johnson developed no-talk-permitted sing-everything-after-midnight formula tried on

WJZ. It's radio's gag period. Kurt Webster has his shaving brush museum, Bob Poole (WWL) collects old jazz records and plays them on his show and each midnight record man has his own musical formula. Each program is a world unto itself, except that those commercials must be scheduled on time.

The audience, is really a cross-section of the nation's dialers—there being very few radio homes that don't listen at some time or another to programs that are transmitted after the witching hour. Like the fable of Times Square and 42nd Street, which claims that if anyone stands at that corner long enough he'll meet everyone he ever knew, the boys who spin disks and palaver while most of the world sleeps claim that even sponsors stay up all night sometimes, especially, the one night when the mc lets himself go and messes up just one itsy-bitsy commercial. Yes, they claim everybody listens some time or another after midnight.

Barbasol proved, through its after-

midnight program scheduling, that this coverage is effective—and productive. Because Barbasol has cancelled all its radio there's no conclusive data but the advertising profession now knows at least that there is an all-night audience to be sold, a fact about which no one could be certain until NRI made its study and Barbasol tried its sales effectiveness.

Eddie King mixes straight music, news, requests, guests, and a pleasant personality for Frisco



Chicago's John McCormick is breezy, spins hit tunes, runs WBBM's "Matinee at Midnight"



Art Ford, WNEW's Milkman, handles one of the air's most successful all-night platter spinning sessions. His music is for Manhattan; musical comedy pop tunes at midnight, sweet music later





Giant store-displays result when a "name" radio show comes visiting. "Vox Pop" visit made this St. Louis retailer go to town for program

ROAD TO RESULTS

Most shows would hit the rails if sponsors knew travel's effect

No matter how many ears listen avidly to a program, local or network, a show should travel to ring its sweetest tune on the cash register. That's as true for the New York Philharmonic Symphony (CBS) as it is for Ted Malone (ABC), *Queen For A Day* (MBS), *Dr. I. Q.* (NBC), *Food Store Quiz* (KXOK), or *Korn's-A-Krackin'* (KWTO).

An ivory tower is not the best broadcasting studio and there are very, very few programs that don't profit from shaking the dust of their own radio cities from their micro-

phones and meeting their outside audiences face to face. The only reason why more local programs don't travel is the simple matter of line charges, which are a major factor with a one-station airing. The same factor is a drop in the bucket with a network show. How vital travel is to a show's commercial success may be seen in the fact that travel even for the big units like symphonies with over 100 musicians makes it worthwhile for their sponsors to foot both the deficits of these culture-laden road appearances (U. S. Rubber pays all the losses of the Philharmonic up to \$25,000) and the cost of receptions following each broadcast.

With very few exceptions, even the programs that for reasons of their own sit it out in their home bailiwicks make treks to the three great markets (New York, Chicago, Holly-



Successful roadshowing must be planned in complete detail. Jack Banner, Frank Small and Eddie Greif chart a Professor Quiz tour



Phil Spitalny, with Evelyn and her violin, starts a road tour smiling

Evelyn (Mrs. Spitalny) gets the program plans out of the bag



wood) once a year (this excludes of course the low cost daytime serials). The entertainment may be the greatest in the world but as long as the stars are remote personalities the program's sales appeal is less than maximum. There are exceptions like *Fibber McGee and Molly*, *Screen Guild*, *Lux Theater*, and a number of other film-starred presentations, but the stars frequently meet their air fans across the screens of the nation, which, to dialers, is the next best thing to a handclasp and an autograph. But a show's hitting the road means a lot more than saying hello to fans. Consumer personal appearances are just part of the travel picture. A commercial program's visit to the average town more often than not puts that town in the bag, both as a listener and as a buyer. It's both a wholesale and a retail operation, for while it's the consumer who buys, more often than not it's distribution that makes or breaks a product. The program's personality boys—and girls—not only cement the public's loyalty for the product, but they also bind the retailer and the distributor to that extra sales effort that puts any product a lap ahead of competition. While *Professor Quiz* (ABC, sponsored by American Oil Company) visited one town Craig Earle (P. Q. himself) during a dealer social meeting enjoyed the company of an important truck fleet operator. Within 24 hours after this social get-together the fleet owner had shifted his business to an Amoco dealer. In this case it meant 10,000 gallons of gas per month sold for the sponsor. This little-publicized detail of road showing sells millions of dollars worth of products. Of course the star must be a good mixer for this to work but most performers are. Big accounts are often shifted because a star has dropped in on

(Please turn to page 33)

Station report of on-the-air program promotion for "Hour of Charm"

KSUS - CBS
SOUTHERN UTAH BROADCASTING COMPANY
Cedar City, Utah

DATE March 6, 1947

TO: Radio Publicity & Promotion Dept.
H. W. Ayer & Son, Inc.
30 Rockefeller Plaza
New York, N. Y.

KSUS BROADCAST PROMOTION
SPOT ANNOUNCEMENTS, FOR PROGRAM.
"Hour of Charm" AS FOLLOWS:

DAY	MONTH	DATE	TIME
Saturday	Feb.	8	9:54.30 pm
Sunday	"	9	9:04.30 am
Sunday	"	9	9:29.30 pm
Friday	"	14	7:49.30 am
Saturday	"	15	11:59.30 am
Thursday	"	20	3:14.30 pm
Friday	"	21	12:59.30 pm
Friday	"	21	8:29.30 am
Wednesday	"	26	2:59.30 pm
Thursday	"	27	9:59.30 am
Friday	"	28	2:24.30 pm

OTHER PROMOTIONAL ACTIVITIES:

SIGNED: P. W. Ashard
Assistant Manager



Evelyn en route knits and plans with her musical department heads



Professor Quiz visits a local manufacturing plant for a news picture



Ted Malone cuts ribbon to open a new Westinghouse department



What doesn't show up in a promotion report—those dealer gatherings

The big moment—actual broadcast over network with a local setting somewhere between Maine and California. Town is sponsor-conscious





Typical feed outlet (inside and outside views) to which radio brings farmers conditioned to idea that "supplementary feeds" are a modern accessory to profitable year-round stock raising



Radio Builds

Nature can be rushed. Just as radio has changed hundreds of so-called hard and fast rules of business, it is also responsible in part for the modern hen laying four times more eggs than the hens of 50 years ago. It formerly took farmers two years to fatten a hog to marketable weight. Nature notwithstanding, today hogs have to be ready for butchering in six months, or the farmer loses money.

The sweet music that comes forth from radio receivers doesn't do the job, but the

educational talks that are made palatable by entertainment are responsible for changing the thinking of the thousands of blue jean wearers throughout America's great farm areas. Modern farm programs are vital parts of the public service of most stations. They implement what the farm agent has been trying to do for generations. Clean plowing contests like those sponsored by station WMT help curtail the corn borer problem, and projects like WOW's *Operation Big Muddy* help bring the tale of irrigation to the men who need water for stock and fodder.

These are part of what radio has done to make farming profitable. All the good public service in the world, to do the ultimate job for the stock farmer, has to

be backed by feed merchants who aren't hidebound, who don't expect their customers to lose a sizable portion of their cattle herds, hogs and chickens. The feed merchant is the key to farm economy throughout the world, and in the middle-west it is the merchant who handles Murphy supplementary feeds who represents constructive thinking to the man who makes his living from stock.

This is no accident. In 1921 Murphy Products was organized because Jim Murphy had lost heavily when his herds and flocks suffered serious illnesses and costly losses due to lack of feeds with protein supplements. Jim waited to establish Murphy Products Company until brother Lawrence graduated in 1921. At first the brothers mixed enriched feed by hand on



WLS's "National Barn Dance" proved for Murphy Products Company that entertainment draws farmers to their radios during months when educational programs would make them turn off sets

midwest feed business

the farm. It wasn't long before the neighbors, seeing what the Murphy feeds were doing for Murphy stock, started buying it. It was at this time that the term "mineral feeds" was introduced. (It was approved by most farm authorities of the period.) Their introduction precipitated experiments which led to stock farm use of proteins and vitamins. The acceptance of name of Murphy and "mineral feeds" was nothing spectacular. Word-of-mouth and even extensive use of farm journals agitated the market but didn't do anything to change husbandry.

In 1928 Walter A. Wade, head of the Wade Advertising Agency in Chicago, took over the account. At that time Murphy Minerals were sold farm-to-farm by local agents operating on a commis-

sion basis. Back covers of farm papers were pulling inquiries for 2-lb bags of enriched feed materials fairly successfully. (The offer is still in effect.)

It was two years after Wade took over the account that he sold Murphy on pioneering in educational feeding broadcasts (1930). He selected WLS, *The Prairie Farmer* station, Chicago for the first test. *Murphy's Minstrels* in September of that year took over Tuesday nights 8:00 to 8:30. Talent included Cliff Soubler and the Maple City Four, the last a male quartet that is still singing (minus one of its original members) for Murphy. Two months later, with the sales curve on the upgrade, one-minute announcements were added to the schedule. In 1931 *Murphy's Mammoth*

Minstrels moved to three morning periods weekly. Sales continued to climb. This continued during the height of the business recession but early in 1933 Murphy's air advertising became a depression casualty also.

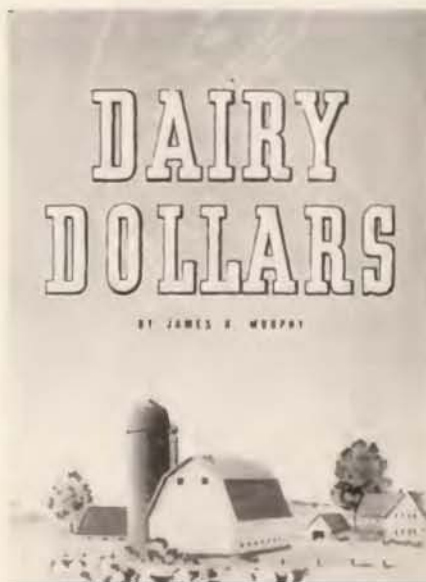
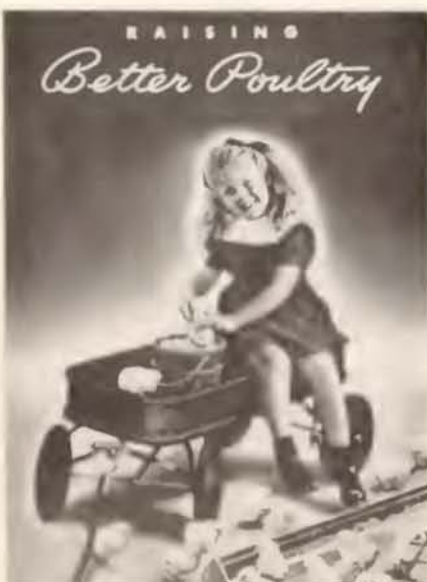
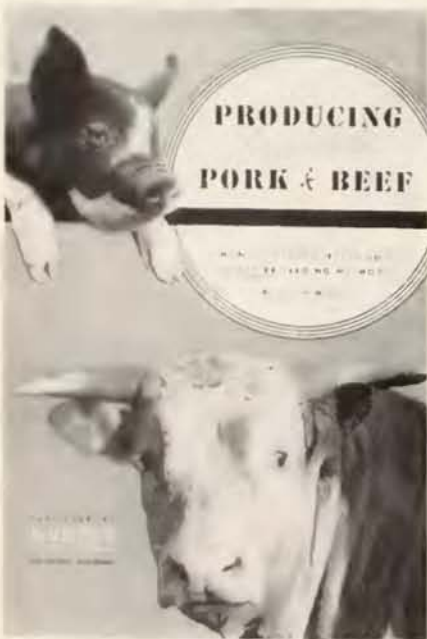
For two years radio and Murphy were strangers. During these two years Jim started building a dealer organization by personal solicitation. Then Jim Murphy himself came to the air in five-minute talks on feeding problems.

It wasn't long before the Murphy talks were increased from one to three a week and WHO's Saturday night *Barn Dance Frolic* was also telling the Murphy story. Wade, who had placed Alka-Seltzer on the WLS *National Barn Dance* and seen its phenomenal growth, waited for a



Prairie Farmer station WLS entertains a National Barn Dance sponsor. (l. to r.) General manager Glenn Snyder, program manager Harold Safford, sponsors Mrs. and Mr. Murphy, and agency head Walter Wade, in the lobby of Eighth Street Theater from which Barn Dance is broadcast

Jim Murphy-authored booklets cover all phases of stock raising. They are distributed widely, featured on Murphy broadcasts, credited with helping change feed thinking in midwest areas



Barn Dance opening for Murphy and that chance came in January 1936 (13th year of the WLS shindig). Radio at once showed its strength. Murphy's sales in April of 1936 quadrupled their previous month's total and in May reached an all-time high. Murphy's distribution expanded and dealerships in Wisconsin, Illinois, Iowa, Indiana, Minnesota, Nebraska, North Dakota, South Dakota, Ohio, Michigan and Missouri were franchised. During the period when new territories were opened stations like WJR (Detroit) and WLW (Cincinnati), as well as many locals, were used to support the introduction of the Murphy products.

Murphy was doing okay. However, the summer slump (farmers are too busy in the field from May to September) disturbed Murphy and Wade. They decided that even if the farmer was too tired to read all the ads in farm papers during his heavy burden months, he wouldn't be too tired to listen to the radio.

Murphy's Barnyard Jamboree was continued throughout the summer of 1936 and the sales curve did not have its usual summer dive. Supplementary feeds continued to sell and Murphy is now a 52-week radio advertiser.

Feed was scarce in 1937. All through the winter farmers had to buy most of their needs. When the summer came the farmers sighed with relief. Feed bills had ended. The stock could be turned out to pasture. However, the stock did need enriched foods and Murphy had to sell the idea and his products.

Came the Murphy Big Radio Contest. From May 14 until August 1 WHO and WLS carried the news of prizes like a tractor, house trailer, Shetland pony, wrist watches, baseball gloves and a number of other gifts for users of Murphy feeds. All listeners had to do was to describe why they liked Murphy products best. Entry blanks were placed in all bags of Murphy feeds. Thousands of entries were received and more than 1,500,000 pounds of feed sales were directly traced to the summer contest. The competition became a regular part of Murphy's advertising until 1942 when the war made it difficult to obtain merchandise for prizes.

Murphy's educational pamphlets, which serve as helpful guides to increased livestock production, are now given away on programs of farm news and market reports on WKZO, Kalamazoo; WOWO, Fort Wayne; WDAY, Fargo; WMT, Cedar Rapids and WDAF, Kansas City. Each of the pamphlets tell a story that leads to more profit for farmers—to in-

(Please turn to page 42)

SPONSOR

Another Network *FIRST* for CKLW!

ACTUAL MAIL
RESPONSE PROVES

... MORE were Told ...
... MORE were Sold ...
by CKLW!

Gardner Advertising Company
NEW YORK SAINT LOUIS
915 OLIVE STREET • ST. LOUIS 1, MO

March 19, 1947

Mr. Richard E. Jones
Radio Station CKLW
Detroit, Michigan

Dear Mr. Jones:

We're more than happy to inform you that Radio Station CKLW ranked first out of 105 Mutual network stations reporting local mail counts in the recent TOM MIX Cont-naming contest. Station CKLW's steady day-in and day-out promotion of the TOM MIX program during the 32 months in which you have carried the show certainly paid off in an avalanche of box tops ... "proof of purchase" that also proves CKLW's ability to build an audience and sell a sponsor's product to that audience in the Detroit area!

May we express our sincere appreciation to you and to your staff for your consistent co-operation in helping to make the TOM MIX program the top-ranking daytime kid show in Detroit? We're proud of you!

Sincerely,

Claire Cari-Cari

Claire Cari-Cari
Director of Station Relations

CCC:SMC

In the
Detroit Area
it's ...

CKLW

J. E. CAMPEAU, Managing Director

MUTUAL
SYSTEM

ADAM J. YOUNG, Jr., Inc.
National Representative

H. M. STOVIN, Toronto
Canadian Representative

What Broadcasting Stations Think About

STATION

Station representation doesn't stop at selling. That is indicated by a survey of a nationwide cross-section of stations just completed by SPONSOR. It is double checked by a survey of station representatives themselves. What sponsors and agencies get from representatives is less than 50 per cent of what a well-staffed representative does for his stations. While 100 per cent of the station-sample voting indicated that representatives do a job for the stations only 86 per cent stated that they thought that reps do a job for advertising agencies. The returns indicate that the same percentage of stations felt that reps do a job for the industry but only 69 per cent felt that they should serve sponsors directly.

Actually, the job being done for stations by qualified reps is amazing. These men work on everything that a station does to stay in business from rate cards to network affiliation. Where there is no network affiliation and even where there is, advice on programing is often as vital as network information. Station managers are frequently too close to their own operations to effectively judge their program schedules. So their station representatives, located generally in the key radio buying markets, are able to evaluate both networks and programing for them objectively.

Network selection may seem a simple operation. If a station can't obtain number one, it takes number two and so on down to number four. However, station reps point out that in many cases it's advantageous to take number three, and sometimes number four, in certain markets. There is much more to it, a key rep pointed out, than just making a network connection.

In the matter of programing, station representatives are time and time again called upon to point out to their stations that what seems to be a varied (something of everything) schedule, just isn't interesting to a national advertiser who knows that local listening is acquired by a station generally via "block programing." Handling a number of stations, the representative knows not only what builds audiences but what national sponsors look for when they place spot business.

Standardization of rate cards has been made easier through the cooperation of station representatives. The NAB Time Buyers Committee have had effective cooperation in getting stations with representation to see the need for specific information on rate cards. However, the reps have a far more extensive job than that. Some of them have spent years educating their stations on rate fundamentals. In a number of cases the station managers have sat down with their station reps and battled out a card between them. The manager knows what he needs to cover his operating costs and what his principals expect from their investment in the property. The station reps on their part know what station time can be sold for in the market in which it's located. The final rate card is often a compromise between these two fundamentals . . . and the good station rep is invaluable (according to his stations) in arriving at a saleable rate structure.

Station representatives are also in daily service as consultants on operating policy. In this field their services increase daily. Several representatives have added personnel recently whose major responsibility is working with stations on operating problems. Promotion and research

men are now standard in many offices. With FM, FAX, and TV fast becoming factors in broadcast operations, the station manager finds his station representative increasingly important in an advisory capacity—although the station representative still must be a business producer. If he doesn't bring in the business all other functions are fast forgotten.

The major station squawk seem to be that most representatives have too many outlets to handle. This objection is usually made by the small station which requires almost 100 per cent of a representative's time selling it. Most managers of new stations will admit they know that representation of their small operations will cost the firm they select money during the first year or two, and they take that into consideration in making their appointments.

Stations for the most part realize that without representation they just wouldn't be able to handle or even get their share of national business. To quote one, "a station representative is a keystone in the national spot business picture—and since more than half of our dollar volume (not counting our network income) comes from national spot chain break business placed through our representative, where would we be without him? There's not the slightest question but plenty of station representatives have been living off 'transom business.' But they have ready and available transoms—and that's important. If station representatives hadn't been in business during the last 15 years and sold the idea of spot advertising, most stations would be struggling along where we were at that time."

Another station manager loves his rep,

REPRESENTATIVES

and what representatives think about themselves

but "I wish we could sell him on the necessity of convincing advertising agencies and sponsors that all spot business shouldn't be placed in station breaks and participating programs. We build fine programs and then fail to sell them. If sponsors and agencies could only realize that they can develop the listening and buying habit on a local level just as they do on a national level . . . with programs, the entire industry would profit."

Some of the firms realize that their greatest job, their so-called sustaining obligation, is to sell non-radio advertisers on including broadcasting in their budgets. They realize that much of this missionary work is of a long term nature and that even when the business develops they're not certain they'll get more of it than the representative who didn't knock on sponsors' doors.

Representatives run the gamut from straight selling to real station advisory service. Some, in servicing their stations, actually lay out rate cards, conduct special research projects, including diary studies, and regularly release broadsides selling both the stations and their individual programs. One representative has conducted two studies on the effectiveness of spot broadcasting, paying the entire bill. These surveys were made in a town where the representative had no stations so that they would not be suspect. Another has devoted his trade advertising to selling the idea of spot advertising rather than to impress prospective station clients.

Counsel which one representative gave two of his stations saved those stations from making network commitments which

(Please turn to page 41)

What Stations Want*

from representatives

1. More factual selling
2. "Complete" representation
3. Exchange of ideas
4. Contract detail handling
5. Intensive trade relations
6. Contacts, contacts and more contacts
7. Original research
8. Supplementary promotion
9. Availabilities at all prospects
10. Understanding of their operations

** In the order of their importance as seen by stations themselves*

What Station Representatives Give*

1. Increased dollar volume
2. Promotion
3. Agency contacts
4. Rate card information and planning
5. Programing recommendations to stations
6. Overall station operation advice
7. Help on special sales problems
8. Sales research
9. Program research
10. Media education (to agencies and sponsors)

** In order of importance as seen by representatives themselves*



TRUCK POSTER



MAILING PIECE



BROCHURE GIVE AWAY



STORE WINDOW DISPLAY



INTERIOR STORE DISPLAY

RADIO'S MOST *promoted* "EASY ACES"

AMERICA'S FUNNIEST HUSBAND AND WIFE

Coast-to-coast via transcription for local and regional sponsors "EASY ACES" is hitting new "highs" in ratings and promotion! Teaser spots by Goodie Ace—special Xmas and New Year's spots by Jane Ace—Red Cross and Community Chest plugs by Goodie and Jane—newspaper photos, mats, publicity. Never before such a promotion campaign on any E.T. show. 1040 quarter-hour programs. Write for availabilities.



WINDOW POSTER



ENVELOPE STUFFER



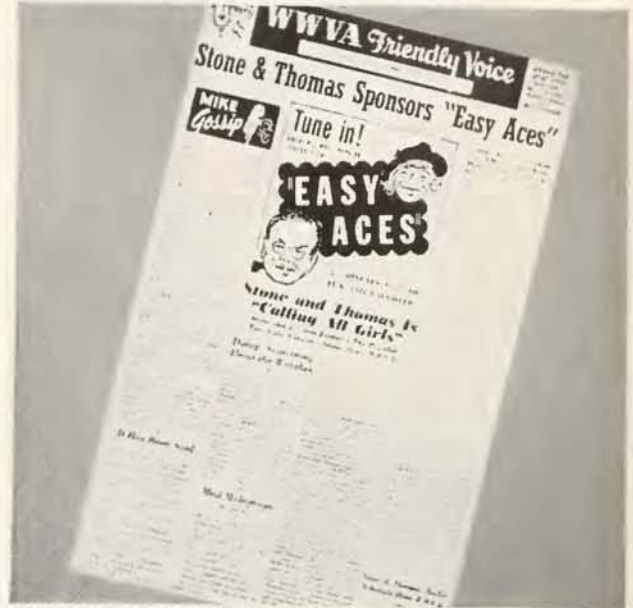
HAND BILL



RADIO STATION LOBBY DISPLAY

able TRANSCRIBED
SHOW!

EASY ACES



HOUSE ORGAN



NEWSPAPER ADS



AING PIECE



THREE-SHEET POSTER



TWENTY-FOUR-SHEET POSTER



MR. SPONSOR ASKS :

Should advertisers retain frequency discounts earned over a 52-week period when renewing for identical service for another contiguous cycle?

Richard H. Amberg | Director of Public Relations
American Transit Association

The Picked Panel answers Mr. Amberg:



It seems to me that the main objection to permitting advertisers to continue an earned frequency discount beyond a 52-week cycle has been fear on the part of stations that they would

set a precedent which would ultimately cost them money.

It has been my experience that the reverse has been true . . . that the fairness in permitting an advertiser to continue his schedule at his earned rate beyond a 52-week period without risking short rate, has enabled stations to hold business they otherwise would have lost. Many an agency and advertiser has thus been enabled to project a schedule for a contiguous cycle which might otherwise have been dropped. Recently a leading radio representative told me that 90 per cent of the stations he represents, faced with the danger of losing business through the rate increase necessitated by the start of a new contract year, would actually grant the continuance of the current earned rate into a new contiguous cycle.

So, why not publish the fact and put another issue squarely on top of the table? Actually, the arguments against the policy on grounds of principle appear to me to be strictly academic. Obviously, no matter what the arguments pro or con, those stations which feel they would lose

money by adopting a continuing earned rate policy, aren't going to do it. Others, who believe in making their facilities easy to buy and have found no evidence of loss, will grant the earned rate knowing full well that an advertiser should be entitled to an earned bulk rate based on his continued patronage, and not be penalized because he is riding along with them.

WM. DOTY EDOUARDE
Timebuyer
Badger and Browning & Hersey, Inc



Station discounts over a 52-week period are measured against a fair margin of profit, if made intelligently. If an advertiser retained his discount beyond the 52nd week, the station

would, in all probability, find itself running up against a fundamental law . . . the law of diminishing returns. Many times, the station discount of 52-weeks is the maximum discount it can afford, and it can give this only if full 52-week periods are used.

I consider the 52-week discount period in radio a fair projection. Beyond that, it is hard to speculate. In the event of a union pay raise, or unusual operating expenses, a station manager stuck with such a discount structure would lose money.

If I were a station manager, with time to sell, I would sell it at the same rate for 13 weeks . . . or 26 weeks . . . or 52 weeks. The problem differs greatly from that of a man buying carloads of merchandise rather than buying one at a time over a counter. Even there you'll find that a manufacturer can give discounts only up to a point.

With the lack of assurance that exists in radio as to renewals from year to year, I consider the 52-week projection sufficient.

KARL KNIPE
Vp
Anderson, Davis & Platte, Inc.



My answer to your question concerning the retention of frequency discounts would be, emphatically, yes! I can see no reason why an advertiser who is willing to continue a campaign beyond

an original 52-week period should be penalized by having to revert back to his original state of a new advertiser.

I have always been under the impression that the reason for time discounts was an endeavor to maintain a regular and constant schedule, but, inaugurating a policy whereby an advertiser, in effect, starts over again at the end of each 52-week cycle is inconsistent to the general policy of constant broadcasting.

In other words, it is making it easy for the advertiser to drop out for an indefinite period after completion of a 52-week cycle and pick up at any later time without penalty. Then too, in the sense of fairness itself, one advertiser may complete a 52-week cycle, drop out for eight weeks, start again and complete another 52-week cycle and would enjoy the same discounts over a span of 112 weeks that another advertiser would enjoy during 104 weeks of constant broadcasting.

R. E. DUNVILLE
General Manager
Station WLW



Frequency discounts are granted to advertisers because broadcasters can afford to sell time at reduced rates when they are assured of continuous sponsorship. Likewise, they constitute rewards to advertisers who subscribe to such a continuous sponsorship policy.

The denial of a frequency discount earned during a preceding year would be, in my book, a flat statement that "I don't want your business." Such action would imply that the broadcaster would rather sell time on a short term basis.

More important is the fact that an advertiser's application for a renewal of service is an expression of faith in a particular program or station. To permit the advertiser to retain the frequency discount justly earned can be construed as a reciprocal expression of confidence.

One word in the question under consideration should be underscored, however. That word is "contiguous." A lapse between contracts should eliminate the discount.

ROGER W. CLIPP
General Manager
Station WFIL



In answer to your question, it has always been our contention that this problem is one of individual station policy which may be affected by the local competitive situation in that market.

A few years back, one Chicago advertising agent brought up this question and we discussed it with several stations that would be affected with this one program advertiser. Of these stations, 15 in number, only one favored the contiguous frequency discounts beyond the 52-week period. The networks are divided on this issue, as you know, since NBC, CBS, and ABC do not permit advertisers to earn discounts beyond a 52-week period.

On an average, we feel that in the majority of cases, radio stations will find it sounder business policy to keep all frequency discounts on a 52-week basis.

JOSEPH HERSHEY MCGILLVRA
President
Joseph H. McGillvra, Inc.



We know how HE measures . . . a length at a time! But what measure do YOU use when you size up a station?

COVERAGE?

BMB gives WFBM the highest percentage of listeners of any station measured in the rich central Indiana area!

HOOPERS?

WFBM is first in over-all ratings in the Fall-Winter report, 1946-47!

SUCCESS STORIES?

WFBM has enough on file to keep you reading over any weekend.

REPUTATION?

WFBM is the oldest station in Indiana . . . operated for prestige for over 24 years!

MERCHANDISING?

WFBM merchandising men are in the field 52 weeks every year. Persistent promotion builds bigger audiences for WFBM sponsored shows.

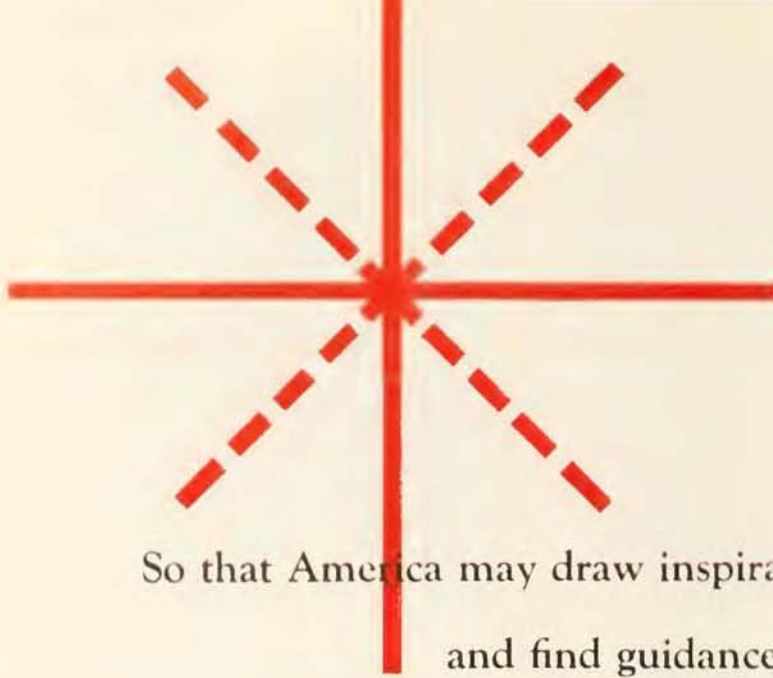
COSTS?

Any time, day or night, WFBM delivers a bargain buy in spots or programs.

Like Modest People?

Gosh, we COULD have told you the WHOLE story . . . but ask the fellow at The Katz Agency for the rest of it!

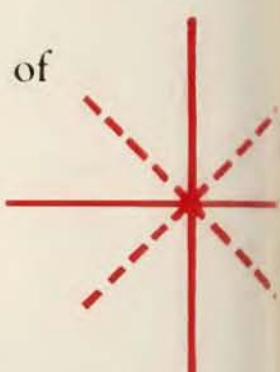
WFBM BASIC AFFILIATE: Columbia Broadcasting System
INDIANAPOLIS Represented Nationally by The Katz Agency



So that America may draw inspiration from

and find guidance in the immortal story of

The greatest life that was ever lived...



American Broadcasting Company

presents... *The Greatest Story Ever Told*

Sundays at 6:30 P.M. EST sponsored by

The Goodyear Tire and Rubber Company



SANS ADVERTISING

Goodyear obtains business with Sunday p. m. biblical airing

It's the finest of fine arts—selling via the air, without advertising. A number of great corporations have achieved real results from broadcast advertising with a minimum of sales copy, but Goodyear Tire and Rubber Company's sponsorship of *The Greatest Story Ever Told* is the first attempt (with the exception of *The Doctors Talk It Over*, SPONSOR, April 1947) to turn airtime into salestime with no commercial copy at all. *The Doctors Talk* is geared to reach only a small segment of the great American listening audience but *The Greatest Story Ever Told* is addressed to everyone, for Goodyear sells everything rubber from rubberized fabrics to tractor tires. To reach a mass audience without even reminder copy on the air is a unique achievement, one that only an inspired idea such as The Bible in modern language (not slang but 1947 wordage nonetheless) could hope to accomplish.

The Greatest Story Ever Told is a public service gesture, a gesture which is an oasis in a radio desert of straight commercialism. There is not the slightest tinge of commercial religion about any of the broadcasts. Here are the days of Christ come to life in such a way that even the Conference of Christians and Jews and the Anti-Defamation League have endorsed it, the League sending out 300,000 cards to its members urging them to listen to the program.

The Bible has been dramatized before. During broadcasting's early days, bringing The Bible to the air was standard practice with every program director who came to the networks and with every program man at every station throughout the country. Biblical dramatizations were and in many cases still are standard public service practice. But few of these programs reach many ears. *Light of the World* has been a standard daytime program for General Mills for years but has just garnered an audience about the same size as any daytime serial. Affili-

ated stations of a network take very few religious sustainers and, except in a few special cases, local biblical reenactments are usually heard only by families of the actors. A series of e. t.'s produced on the West Coast was heard for years but nothing happened to shake radio from its usual commercial formula.

Goodyear's presentation is different not only in its lack of commercial hoop-la but in its very conception. Fulton Oursler, who years ago founded the sensation-seeking *New York Daily Graphic* for Bernarr Macfadden, who discovered Walter Winchell, and who in more recent years has become senior and religious editor of *Reader's Digest*, has been crusading for a long time to bring broadcast light to bear upon what he refers to as "the little understood teachings of Christ." Oursler is said to have read 1,000 books on the subject, to have made many trips to the Holy Land, and to be one of the best-informed laymen on the life of Jesus.

First advertiser to display interest in *The Greatest Story Ever Told*, which is Fulton Oursler's idea come to life, was Standard Oil of New Jersey. They were sold by Rayshow,

Inc., a radio program production group which also represents *Reader's Digest*, *Radio Edition*. Esso paid for the audition recording but permitted its option to lapse. Rayshow then took the recording to Kudner Agency, Inc. Jim Ellis, president of Kudner, at once realized that the idea reflected the personal philosophy of Paul Litchfield, chairman of the board of Goodyear, as indicated by Litchfield's book, *Autumn Leaves*. Ellis took the transcription to Akron and played it for Litchfield and other company executives. They liked the sample but had reservations on Rayshow's ability to maintain the standard set in the audition. So Kudner and Rayshow did two more auditions on wax and convinced Goodyear that the standard could be maintained week in and week out. Goodyear bought the package the first week in January of this year and it was on the air by January 26.

G. BRONLEY OXNAM
BISHOP OF THE METHODIST CHURCH
THE NEW YORK AREA
150 FIFTH AVENUE, NEW YORK 11, N.Y.

January 24, 1947

Mr. Mark Woods
American Broadcasting Company
30 Rockefeller Plaza
New York, New York

My dear Mr. Woods:

Mrs. Oxnam and I went to the "preview" of the new radio program entitled "The Greatest Story Ever Told". We regard this as a highly significant contribution to the nation. It is significant to me that it is sponsored commercially. I was particularly impressed by the dignified way in which Goodyear Company is mentioned. It is in no sense obtrusive. I am of the opinion that this venture will prove to be not only of great religious value, but likewise profitable to Goodyear.

The program is good drama. It treats a sacred theme with a reverence that is not overdone, but that is appropriate. The essential message of the Good Samaritan in terms of tolerance and an eventual world neighborhood is most convincing. Frankly, I left the room with a sense of lift.

I am very proud of the fact that our Broadcasting Companies see the wisdom of this kind of presentation. It would seem to me that nothing but good from every point of view can follow this program.

May I also thank you for the friendly and courteous way in which we were received.

Ever sincerely yours,


G. Bronley Oxnam

GBO:adr

Many Goodyear executives thought that a logical "non-advertising" approach to their sponsorship of the presentation would be an introduction that stated that "Goodyear Tire and Rubber Company, the greatest name in rubber, brings you *The Greatest Story Ever Told*," but Litchfield put an end to that type of thinking very quickly. There were others who wanted no Goodyear mention at all, but the Federal Communications Commission requires all sponsored programs to credit the advertiser. Although this ruling wasn't promulgated to cover cases like this, but to prevent uncredited political airings and opinion-forming broadcasts, the rule could not very well be altered for Goodyear or any other straight commercial organization. So the program is introduced as "*The Greatest Story Ever Told*, presented by the Goodyear Tire and Rubber Company," and signed off with "This program was brought to you by the Goodyear Tire and Rubber Company."

As soon as the word got around that Goodyear was buying a network program on the American Broadcasting Company chain a number of Goodyear dealers bought spot time before and after the program. When the home office heard about it all tie-in broadcasts were cancelled. The non-commercial aspect would have gone right out the window if the dealers had been permitted to buy 100-word announcements either before or after the broadcasts. As a matter of record *The Greatest Story Ever Told* is the only program on the air that does not promote tie-in business for stations locally—yet the stations love it. *The Greatest Story Ever Told* is heard on what is known as station option time—the time when stations are not required contractually to take network programs. In order to accept a chain program the stations are frequently forced to cancel out a profitable local commercial bringing them many times what the national show does. Clearing time for *The Greatest Story* was a gigantic headache for the network until the stations heard the show and then clearance was practically routine. The program had 196 stations when it bowed in and now has 199. Two days before the first airing ABC set up a closed circuit for its stations. (Closed circuits are conference meetings held through the facilities of the network telephone lines at a time when no program is being transmitted by the chain.) Each station invited key local men from the fields of religion, education and civic affairs, to attend the closed circuit meeting in their studios. As many local pastors as could be reached came into the studios and heard Mark Woods, ABC president, me a program which introduced Fulton Oursler, Dr. Willard Johnson, vp of the National Conference of Christians and Jews, Dr. John Sutherland Bonnell, pastor of the Fifth Avenue Presbyterian Church (N. Y.), and Reverend Father Vincent Donovan, Spiritual Director of St. Paul's Guild. All pointed out the interdenominational quality of the planned broadcasts, which are directed only "at the return of the world to Christ's teachings." Following the closed circuit meetings each station sent wires to church and civic groups beyond the local marketing areas. Each big city station was allotted a specific number of wires to be sent, the cost being shared between the network and the sponsor. In 33 cities 3,135 telegrams were sent over the signatures of local station managers. The results were outstandingly good in both listening and critical reaction.

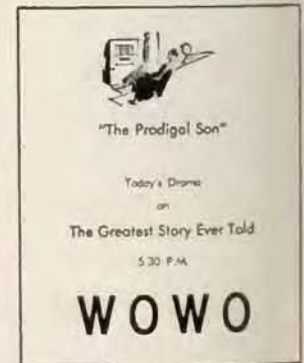
Although *The Greatest Story Ever Told* is presented as
(Please turn to page 50)



When a clerical editor headlines his report on a radio program with a straight commercial plug for program's backers, it points out fact that programs themselves do sell



KXEL's colorful "memo" car card, like other ABC stations' transit ads, consistently feature Goodyear's biblical airing



"No commercials," "new departure," "unforgettable" is the way these advertisements characterized "The Greatest Story Ever Told." Commercial public service rates that from stations

ROAD TO RESULTS

(Continued from page 19)

a key executive to say hello. A Westinghouse distributor had never been able even to talk to the man who said "no" at a certain account, but when Ted Malone was in this executive's town he casually dropped in to shake his hand and to hope that he'd have time to listen to Ted Malone. The executive managed to have all his business friends stop by while Malone was talking to him and the next week the Westinghouse distributor had the account in the house. Malone had accomplished without direct selling what the distributor hadn't been able to do in 10 years.

Some shows cost a fortune to travel and these logically can't be expected to travel consistently. Traveling expenses of great casts like those of the Metropolitan Opera cannot be shouldered for any length of time, even by oil companies like Texas. However, when the Opera traveled pre-war, Texas did sponsor remote pick-ups of the regular Saturday performance and felt that the special costs were justified. (It did not pay all the travel expenses because the Opera was making its usual spring out-of-town appearances—all Texas paid for was special lines, promotion, and batches of tickets for key Texaco distributors.) It is not picking up any remote airings this season.

The programs that travel and wrap up a town are those like *Vox Pop* (CBS), *Dr. I. Q.*, (NBC) and *Professor Quiz* (ABC). These are low-cost operations and require only a small traveling group, unlike bands and big variety or dramatic programs.

A production like the Parks Johnson-Warren Hull question-popper (*Vox Pop*) starts its schedule by asking the sponsor's sales manager, "Everything else being equal, where would you like us to go?" When the s.m. has made his suggestions the tour is laid out. The show is so tailored that it seems part of the town from which it's broadcast. *Vox Pop* doesn't just give things to its program guests; it spends hours, to discover just what each guest would like most.

Both Johnson and Hull visit key distributors and dealers, shake hands, talk about the sponsor and his product with genuine interest. There's direct sales action when *Vox Pop* "takes over" a town. Typically a New England store keeper told Johnson that Lipton Soup sat untouched on back shelves until he started popping. Now, said the dealer, he can't keep the stuff in stock, it moves so rapidly. One reason for the previous

(Please turn to page 36)

YOU MAY SWIM 292 MILES, NON-STOP* —



BUT—YOU WON'T FLOAT INTO WESTERN MICHIGAN WITHOUT WKZO-WJEF!

Here are some figures (Hooper figures, incidentally) that have opened a good many eyes, recently. We hope they'll do the same for you!

From 12 noon to 6 p.m., Mondays through Fridays, WKZO-WJEF have a 37.4% Share of Audience in Grand Rapids—Kalamazoo. ALL other CBS stations combined have 11.7%—ALL NBC have 27.3%—ALL ABC have 13.8%—ALL MBS have 6.4%!

In other words, you could use *every* other station heard in Western Michigan—and still miss over a third of your afternoon audience (and our morning and evening figures come out the same way)!

Ask for the complete Hooper Report—from us, or from Avery-Knodel, Inc. Or, for that matter, just ask any advertiser who has ever done a top-notch job in Western Michigan. . . .

* John V. Sigmund of St. Louis did it in 1950 in 89 hours, 52 minutes.



**BOTH OWNED AND OPERATED BY FETZER BROADCASTING COMPANY
AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES**

MAY: SOAP AND CLEANSERS

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
Armour & Co., Chicago	Foote, Cone & Belding, New York	Chiffon Flakes	Hint Hunt (CBS), MTWTF 3:45-4 pm, 25 stations	Live, e.t., spots and breaks, 41 stations
B. T. Babbitt, Inc., New York	Duane Jones, New York	Bab-O	David Harum (CBS), MTWTF 10:45- 11 am	1-min e.t. spots, 4 stations
			Lora Lawton (NBC), MTWTF 11:45- 12 n	
Chemicals, Inc., Oakland, Calif.	Garfield & Guild, San Francisco	Vano Household Cleaner	Meet the Missus (CBS), Fri 2:30-2:45 pm pst, 11 Pacific stations	—
Clean-O Chemicals, New York	New Century, New York	Cleanser	Clean-O Program, MTWTF 10:30- 10:40 am, WOV (N. Y.)	—
Colgate-Palmolive- Peet Co., Jersey City, N. J.	Ted Bates, New York	Palmolive Soap	Judy Canova Show (NBC), Sat 10- 10:30 pm	—
	William Esty, New York	Super-Suds, Vel	Blondie (CBS), Sun 7:30-8 pm	National e.t. spot cam- paign, all major markets and 1-min e.t. spots, several eastern markets
	Sherman & Mar- quette, New York	Ajax Cleanser	—	
Cudahy Packing Co., Chicago	Grant, Chicago	Old Dutch Cleanser	Nick Carter (MBS), Sun 6:30-7 pm	—
General Foods Sales Co., Inc., New York	Young & Rubicam, New York	La France Bluing Flakes, Satina	Second Mrs. Burton (CBS), MTWTF 2-2:15 pm, 65 stations	Live spots, 8 stations
			When a Girl Marries (NBC), MTWTF 5-5:15 pm, 76 stations	
Andrew Jergens Co. (John H. Woodbury Co. div.), Cincinnati	Robert Orr, New York	Woodbury Facial Soap	New Louella Parsons Show (ABC), Sun 9:15-9:30 pm	Live, e.t., spots, 2 stations
Kirkman Soap Products, New York	Newell-Emmett, New York	Kirkman's Flakes, other soap products	Can You Top This? Wed 8-8:30 pm, WOR (N. Y.)	—
Lever Bros., Cambridge, Mass.	Ruthrauff & Ryan, New York	Rinso, Lifebuoy	Amos 'n' Andy (NBC), Tu 9-9:30 pm	1-min e.t. national spot campaign, products alter- nated periodically
	Ruthrauff & Ryan; J. Walter Thompson, New York	Lux Flakes, Soap	Aunt Jenny's Real Life Stories (CBS), MTWTF 12:15-12:30 pm, 45 stations	—
	Young & Rubicam, New York	Swan Soap	Joan Davis Show (CBS), Mon 8:30- 8:55 pm	—
	J. Walter Thompson, New York	Lux Flakes, Soap	Lux Radio Theater (CBS), Mon 9-10 pm	—
Los Angeles Soap Co., Los Angeles	Raymond R. Morgan, Hollywood	White King Soap, Sierra Pine Soap, Scotch Triple Action Cleanser	Frank Hemingway (ABC), TTS 5:45-6 pm pst, 21 Pacific stations	—

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS	
Manhattan Soap Co., New York	Duane Jones, New York	Blu-White Flakes, Sweetheart Soap	Katie's Daughter (NBC), MTWTF 10-10:15 am, 45 stations	Live, e.t., spots and breaks, news, limited national spot campaign	
			Rose of My Dreams (CBS), MTWTF 2:45-3 pm		
			Strange Romance of Evelyn Winters (CBS), MTWTF 10:30-10:45 am		
Pacific Coast Borax Co., New York	McCann-Erickson, New York	Twenty Mule Team Borax, Boraxo, other products	Sheriff (ABC), Fri 9:30-9:55 pm		
Potter Drug & Chemical Corp., Malden, Mass.	Atherton & Currier, New York	Cuticura Soap	—	1-min live, e.t., spots, 40 key markets	
Procter & Gamble, Cincinnati	Compton, New York	Ivory Flakes	Tom Breneman's Breakfast in Hollywood (ABC), MTWTF 11-11:15 am	—	
		Duz	Road of Life (CBS), MTWTF 1:45-2 pm, 76 stations	—	
		Ivory Soap	Truth or Consequences (NBC), Sat 8:30-9 pm	—	
			Big Sister (CBS), MTWTF 1-1:15 pm, 68 stations	—	
			Mystery of the Week (CBS), MTWTF 7-7:15 pm, 63 stations	—	
		Benton & Bowles, New York	Ivory Snow	Right to Happiness (NBC), MTWTF 3:45-4 pm	—
				Lowell Thomas (CBS), MTWTF 11-11:15 pm, 16 stations	—
	Dancer-Fitzgerald-Sample, Chicago	Ivory Snow	Kenny Baker Show (ABC), MTWTF 12-12:30 pm	—	
			Rosemary (CBS), MTWTF 11:45-12 n, 58 stations	—	
		Dreft	Joyce Jordan, M.D. (NBC), MTWTF 10:45-11 am	National e.t. spot, chain-break campaign, all major markets, for Dreft, Spic and Span	
			Young Dr. Malone (CBS), MTWTF 1:30-1:45 pm, 45 stations	—	
		Spic and Span	Perry Mason (CBS), MTWTF 2:15-2:30 pm	—	
		Spic and Span, Ivory Snow, Dash	Life Can Be Beautiful (NBC), MTWTF 3-3:15 pm, 72 stations	—	
Dreft, Prell		Life of Riley (NBC), Sat 8-8:30 pm	—		
Oxydol	Jack Smith Show (CBS), MTWTF 7:15-7:30 pm, 82 stations	—			
	Ma Perkins (NBC), MTWTF 3:15-3:30 pm, 144 stations; (CBS), MTWTF 1:15-1:30 pm, 75 stations	—			
Pedlar & Ryan, New York	Camay Soap	This Is Hollywood (CBS), Sat 10:15-10:45 pm	—		
	Camay, Dreft, Ivory Snow	Pepper Young's Family (NBC), MTWTF 3:30-3:45 pm	—		
Kastor, Farrell, Chesley & Clifford, New York	Dreft, Tide	Drene Show (NBC), Sun 10-10:30 pm	—		
	Biow, New York	Lava Soap	F. B. I. in Peace and War (CBS), Th 8:30-8:55 pm, 79 stations	—	
Sterling Drug Co., New York		Dancer-Fitzgerald-Sample, New York	Energine Cleaning Fluid	Backstage Wife (NBC), MTWTF 4-4:15 pm	—
	Bride and Groom (ABC), MTWTF 2:30-3 pm		—		
	Stella Dallas (NBC), MTWTF 4:15-4:30 pm, trailers		—		
	Zeke Manners (ABC), MTWTF 7:30-7:45 am		—		
Swift & Co., Chicago	J. Walter Thompson; Needham, Louis & Brorby, Chicago	Cleanser	Breakfast Club (ABC), MTWTF 9:15-9:45 am	Live spots, 2 stations	

BMI *Pin-up Sheet*

Hit Tunes for May

(On Records)

ANOTHER NIGHT LIKE THIS (Marks)

Dick Haymes—Dec. 23731 • Desi Arnaz—Vic. 20-2052 • Hal Derwin—Cap. 336
Herb Kern-Lloyd Sloop—Tempo 984 • Hal Winters-Jose Morand—Apollo 1034
Don Alfredo—Pan-Amer. 076 • Larry Douglas—Sig. 15085
Tommy Tucker—Col. 37339

FOR SENTIMENTAL REASONS (Duchess)

Eddy Howard—Maj. 1071 • Charlie Spivak—Vic. 20-1981
Ella Fitzgerald—Dec. 23670 • Dinah Shore—Col. 37188 • King Cole Trio—Cap. 304
Art Kessel—Vogue 781 • Fran Warren—Cosmo 514 • Bown Dots—Manor 1041
Skip Strahl—Emerald 106

ILLUSION (Pamora)

Hal Winters-Jose Morand—Apollo 1034 • Don Jose—Gotham 3003
Xavier Cugat—Col. 37319 • Bobby Doyle—Sig. 15079 • John Paris—Vic. 26-9021

IT MIGHT HAVE BEEN A DIFFERENT STORY

(Campbell-Pornie)

Tex Beneke—Vic. 20-2123 • Hal Derwin—Cap. 377 • Buddy Clark—Col. 37302

IT TAKES TIME (London)

Benny Goodman—Cap. 376 • Louis Armstrong—Vic. 20-2229
Doris Day—Col. 37324 • Guy Lombardo—Dec. 23865

MANAGUA, NICARAGUA (Encore)

Freddy Martin—Vic. 20-2026 • Guy Lombardo—Dec. 23782
Kay Kyser—Col. 37214 • Gordon Trio—Sonora 3032 • Julie Conway—Sig. 15086
Two Ton Baker—Mercury 5016 • Dick Peterson—Enterprise 251
Jose Curbelo—Vic. 20-9015

MY ADOBE HACIENDA (Peer)

Billy Williams—Vic. 20-2150 • Jack McLean—Coast 8001
Coffman Sisters—Ent. 147 • Esquire Trio—Rhapsody 102 • Hammondairs—Mars 1037
Eddy Howard—Maj. 1117 • Russ Morgan-Kenny Baker—Dec. 23846
Bobby True Trio—Mercury 3057 • Art Kessel—Vogue 785 • Dinning Sisters—Cap. 389
Louise Massey—Col. 37332 • Billy Hughes—King 609

MY PRETTY GIRL (Republic)

Spike Jones—Vic. 20-2023 • Cliffie Stone—Cap. 3781
Lawrence Welk—Dec. 23878 • Ted Straeter—Sonora 2022

THAT'S HOW MUCH I LOVE YOU (Vogue)

Bing Crosby—Dec. 23840 • Frank Sinatra—Col. 37231 • Louis Prima—Maj. 2107
Eddy Arnold—Vic. 20-1948 • Alvino Rey—Cap. 363 • Wally Fowler—Merc. 6031
Fred Kirby—Sonora 7023 • Red Foley—Dec. 46028

UNLESS IT CAN HAPPEN WITH YOU (Stevens)

Three Suns—Vic. 20-2197 • Frankie Carle—Col. 37311 • Lawrence Welk—Dec. *
Johnny Long—Sig. 15109 • Mr. & Mrs. Andy Russell—Cap. 386
Blue Barron—MGM 10014 • The Starlighters—Mercury*

WE COULD MAKE SUCH BEAUTIFUL MUSIC (BMI)

Vaughn Monroe—Vic. 20-2095 • Frankie Carle—Col. 37222
Monica Lewis—Sig. 15068 • George Towne—Sonora 2002
Billy Butterfield—Cap. 371 • Blue Barron—M-G-M 10005

YOU DON'T LEARN THAT IN SCHOOL (Vanguard)

Louis Armstrong—Vic. 20-2240 • King Cole Trio—Cap. 393
Rosemary Calvin—Maj. 1119 • Roberta Lee—Sonora 2016
Jack McLean—Coast* • King Sisters—Vogue* • Sunny Skylar—Mercury*
Sherman Hayes—Aristocrat*

*Soon to be released

BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD

ROAD TO RESULTS

(Continued from page 33)

lack of sales effectiveness in this case may have been the fact that the soup was being kept on the "back shelves," since retail display has an important bearing on sales today when so much shopping is visual. However, even the move from the back to the front can often be traced to a show like *Vox Pop's* being in town . . . and once a product gets out of the display dumps it usually stays out. Johnson has personally been responsible for more and better displays for the products that he's sold than any sales service man for any product ever could be. A typical giant display is seen in the opening page of this report. In the midwest Lipton Soup sales proved the best index of what "the show that travels America" was able to do for a sponsor. In five months sales went from one carload per month to 11 carloads. The success of this traveling show is not just a Lipton phenomenon. *Vox Pop* in three years brought Kentucky Club pipe tobacco national distribution and the sale of the firm that manufactured it, at a substantial profit. It hiked Bromo-Seltzer sales from three to 11 million in five years. Of course the Parks Johnson and Warren Hull personalities have much to do with its selling effectiveness but Johnson will tell you that he couldn't do the job parked in any one town. "If you don't travel, you're crazy," is the Johnson credo.

Professor Quiz isn't crazy—he travels all the time and has averaged 20 personal appearances a week on tour. In Jacksonville, Florida, he recently made 27 personal appearances. He has said hello to over 50,000 people in one week. Not all the appearances are direct business getters for Amoco, the sponsor, since children's hospitals, orphanages, and veterans' installations get first call. Earle travels with his wife, preceded by an advance man (present whooper-up is Jack Banner, of Banner & Greif, replacing Frank Small who now is *Professor Quiz's* manager). It's nothing special for Banner to tie up every high school in an area, the Chamber of Commerce, Rotary Club, Masons, Knights of Columbus, colleges, and even a key department or retail store, all in one town. And then to top it Banner has come up with the Governor introducing *Professor Quiz* on the show.

Quiz has an entire routine worked out for every appearance. The fact that he's not only a genial mc but a magician and a lecturer (he formerly lectured on the "joy of living") helps him over any per-

(Please turn to page 47)

SPORTS Sponsorship

It's a field all its own

Sports are big business. That's been type-pounded into the public consciousness by the nation's newspapers for years. What hasn't been too evident is that sports have helped also to build big business. The Atlantic Refining Company's sponsorship of football, basketball, and baseball, General Mills' sponsorship of baseball games for Wheaties, Old Gold's underwriting of the Dodger and other games, Wrigley's airing of a number of baseball games, and on the West Coast the sponsorship of sporting events by Signal Oil and other gasoline corporations, have all made major contributions to the annual financial statements of the sponsors.

However, in no case have sports made a more vital contribution than they have for the Gillette Safety Razor Company

which sponsors everything from the World Series baseball games to the Kentucky Derby. (Many of their sport sponsorships have run on through the years. This is their eighth year of Derby sponsorship.)

Gillette is the pioneer safety razor manufacturer and until the patents ran out they were without real competition except from straight-edged razors and the barbers. It's many years since Gillette was patent-protected and now there are hundreds of competing blades and holders which range from the expensive Rolls to five-and-ten-cent-store brands. Despite this the first quarter of 1947 saw Gillette's net hit \$2,904,662, or \$1.28 per share of the 1,998,769 common shares outstanding. This was \$227,339 better than 1946 and was achieved despite the fact that



Druggists display a World Series Special

the British plant was closed three weeks during the quarter because of lack of power. (English operations account for one-ninth of Gillette's over-all operations.)

Gillette's major business is in blades and in 1946 the profits were \$20,585,-381.36. It cost them roughly 12 per cent of this sum (\$2,300,000) for advertising of which by far the greater amount was spent for broadcasting, roughly \$1,800,-000. Gillette bought as many big-time sport events as they could and for each used the network that best could clear the time for the event. Besides this, in order to associate their name week-in and week-out with sports, they bought, in 1944, Friday night prize fight broadcasts from New York's Madison Square Garden. Garden fights are on every week except during the period when the circus,

Gillette's prize-fight sponsorship is dramatized by streamers featuring fight theme, station call letters, dial position, and broadcast day and hour



WAGE BROADCASTS

The Cavalcade of Sports

featuring

BOXING

With the Nation's Ace Fighters

10 P. M. EVERY FRIDAY 620 ON YOUR DIAL

Right On Top Of The World Sales Promotion
ANOTHER CHANCE TO CASH IN ON GILLETTE!

1 NEW ORLEANS
"SUGAR BOWL"
 NBC BLUE NETWORK
 11:15 TO 12:00 P.M.
 BILL STERN Announcing!

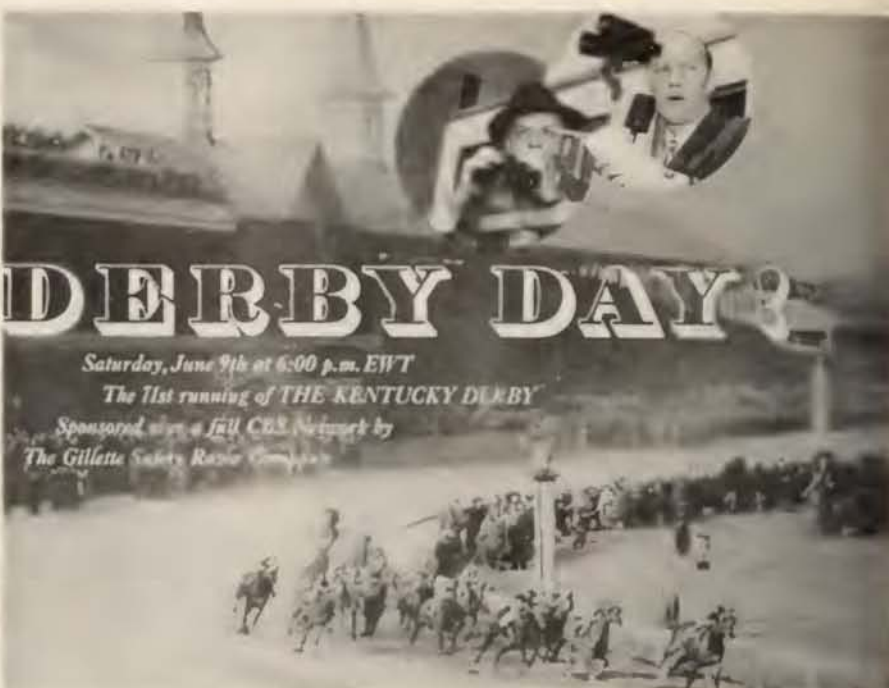
2 MIAMI
"ORANGE BOWL"
 11:15 TO 12:00 P.M.
 TED HUSING Announcing!

3 GIANT-SIZE ECONOMY TUBE
 Gillette
 WITH 14 Gillette Blades
 33¢



Broadsides keep dealers informed whenever Gillette signs a top-flight sporting event

DERBY DAY
 Saturday, June 9th at 6:00 p.m. EWT
 The 11st running of THE KENTUCKY DERBY
 Sponsored with a full CBS Network by
 The Gillette Safety Razor Company



The Derby is to racing fans' what Gillette wants its razor to be to shavers. It's America's "royal" track event and with millions of men it's a once-a-year listening habit

rodeo, ice show or other seven day or longer event takes over the shrine of the manly art. During these periods the fights originate at the St. Nicholas Arena. Fights are broadcast locally in New York over WHN from St. Nicholas on Mondays, which keeps Gillette protected on an exclusive from this fight club.

Gillette's thinking is that the way to reach male America is through sporting events. It pays \$150,000-\$175,000 for the World Series rights each year and pays fabulous sums for big fights like the Louis-Conn heavyweight championship. Sponsoring Louis title-defense tilts, Gillette has seen local stations like WFIL attain a 78.9 rating, which means more than seven out of ten radio homes heard Gillette commercials in Philadelphia on June 19, 1946. Gillette generally has two fight telecasts a week over WNBT and the NBC-TV network, one from St. Nicholas Arena and one from Madison Square Garden. These scannings frequently cause nearly 100 per cent of the television sets in the areas where they can be seen to be switched to the channels over which they are transmitting. Gillette hasn't learned how to handle its visual commercials yet, but since they're trying every week they're likely to have a sock formula worked out long before the visual medium takes over from the purely audible one. U. S. Rubber has also tied up as many sporting events as they could for TV, and has sponsored a number of important sport highlights. Ford and General Foods are paying the bills for the

telecasting of the Dodger baseball games in New York and the former underwrites sports all year round on WCBS-TV. If sports are important programwise for a sponsor in radio they are twice as important in television which is using them to pull up the industry by its bootstraps. Sports rate first in all current television program surveys.

Brewers have been quick to see the value of baseball broadcasting and many of the nationally known malt products are paying the bills for the games this season, including Pabst in New York, Narragansett in Boston, Burger in Cincinnati and Griesedieck in St. Louis. Naturally, baseball broadcasts are heard for the most part on independent stations (see *Time is Flexible in Sport Contracts*, SPONSOR, January 1947). This means more than usual promotion to let the fans know where they can hear their favorite nines in action. Since most sporting events are essentially one-time broadcasts, they all require promotion over and above what stations and sponsors employ in day-by-day use of the medium. It also requires superb organization to handle, for instance, a football schedule like Atlantic Refining's, which in 1946 covered 123 college games, 107 high school contests, 26 professional games, using 54 announcers and 89 stations.

Atlantic knows how important promotion is in the sports broadcast field, just as does Gillette, and it has given away millions of the *Dick Dunkel Football Forecasts* weekly during each season.

These point-of-sale broadsides give the comparative strength of every team playing during the week the giveaways are available at Atlantic gas stations. This entails forecasting, printing and distribution problems of huge proportions, but Atlantic has proven that the bigger the promotion in sportcasting the greater the results. They pay over \$10,000 a season for the forecast figures alone. The entire promotion, one-sheet posters for the gas stations plus the forecasts, costs over \$100,000. This is the type of advertising and promotion that advertising agencies usually duck, but Ayer has taken it in stride for more than 12 years and Atlantic has found out that it pays in net profits.

Exclusive!
 HEAR GILLETTE'S
 BLOW-BY-BLOW DESCRIPTION
 JOE LOUIS VS BILLY CONNOR
 WED. JUNE 19, - 10 P. M.
 AN ABC AFFILIATE **WFIL** 56
 SLEEPY HOLLOW RANCH
 Route No. 663 between Pennsburg and Unkrum
 Next Sunday, June 24
 ... ANOTHER ALL STAR SHOW ...

A Lemon & Amishoppens
 Cherry Valley Dairy
 Serves To Rangers Low Cost
 Sleepy Hollow Dairy
 Make Baking Bread!

Come and Bring the Family!

Basketball is a difficult sport to broadcast except for enthusiasts, but where it has developed a great local following it is hotter, fanwise, than football. Atlantic broadcasts and telecasts the Pennsylvania U. games, and sponsors basketball games in a number of other areas.

It is sponsorship of events like the World Series that, according to Gillette and their agency, has kept the blade firm up among the big money makers despite the fact that their attempts at product diversification hasn't been too successful. Gillette Shave Cream has been something to use as a loss leader when the corporation wanted to build a 49 cent combination of blades, razor and cream. They used that combination very successfully during the World Series. This also enabled them to merchandise and promote fights with displays in drug and other retailers that carry razors and blades. Gillette doesn't make cooperative advertising allowances, because the line is carried by too many diverse outlets, very few of which individually account for an appreciable share of the business done in their territory. This doesn't mean that "deals" aren't made with the great drug and five and ten cent chains, but that no general formula exists with Gillette for allowing a certain percentage of the sales of any outlet for advertising. Gillette has to carry its advertising burden, and does.

Gillette gets its greatest advertising bang out of heavyweight championship broadcasts like the Louis-Conn fracas. The fight was carried by the American Broadcasting Company network and its stations were given plenty of cooperation by the home office in getting a top rating for the fight. Typical as indicated previously was WFIL, Philadelphia, which ex-

plored every angle. They made deals with both the local wired-music organizations, Muzak and National, and presented the fight over both systems as well as airing it. This meant that every important restaurant in the Quaker City area heard it. Individual announcements were placed on every table in these restaurants. On these the wired music system and the station were featured. A Gillette credit wasn't important because the listeners heard plenty of razor and blade selling on the air. Radio dealers plastered their windows with special streamers. Imitation fight tickets, inviting the holders to be at the ringside via radio, were distributed widely. No attempt was made to get the name of Gillette on every piece of promotional copy, since too many credits would have cluttered up the display pieces and discouraged readers.

Of course the Louis-Conn fight was news, but the difference between the national rating for the broadcast, 67.8, the 78.9 which WFIL garnered, and the 70.1 collected via king-size promotion in Los Angeles over station KECA was ample proof that it's the promotion that makes the difference in sports broadcasts. Promotion is frequently the difference between a small audience and an outstanding one. It isn't always the answer the way it is in making sport events pay off at the dialing point and at the point-of-sale.

Sports sponsors run the gamut from beer to wheaties. Their programs require maximum promotion. When they air the great events in the competitive fields they make point-of-sale promotion possible beyond any other type of broadcasting . . . and they reach, in a majority of cases



Table "tickets" told Philadelphia to listen to the Louis-Conn fight over ABC and WFIL

. . . the male ear that isn't glued to the radio receiver as a regular thing . . . and they're number one in television right now. It's nothing unusual to have 20 viewers to one receiver in a home when a great sporting event is scanned.

Sports are producers—they've kept Gillette in the multiple million dollar profit field and keep those Blue and Thin blade sales mounting. If a sponsor is aiming at the male pocketbook and doesn't want to wait until he can build an audience, sport bankrolling is the answer. But he has to be promotion minded to get results, though he can reach his public with a single broadcast.

To reach "rural" listeners and build up Louis-Conn audience WFIL made tie-up with a ranch spot attended by thousands. They saw posters and heard special announcements

Radio dealers' windows were plastered with all forms of Louis-Conn fight promotion



**THE
NUNN STATIONS**
sell **5** important
markets

- **KFDA**
Amarillo, Tex.
Representative—John E. Pearson Co.
- **WBIR**
Knoxville, Tenn.
Representative—John E. Pearson Co.
- **WCMI**
Ashland, Ky.
Huntington, W. Va.
Representative—John E. Pearson Co.
- **WLAP**
Lexington, Ky.
Representative—John E. Pearson Co.
- **WMOB**
Mobile, Ala.
Representative—The Branham Co.

Response-ability
is the
BUY-WORD

Get the facts on these
stations now!

The Nunn Stations are
owned and operated
by Gilmore N. Nunn
and J. Lindsay Nunn.

Commercial review

BEAT THE BOYS

Radio Station WHK, Cleveland, Monday through Friday, 1:15-1:30 p.m. est

PROGRAM: Take a piano player, a vocalist, a girl with a homey sort of voice, add studio guests and a telephone, and you have the basic ingredients of this program. It's one of the quick-moving quarter hours that make local daily programs. The boys play the piano and sing a few tunes and the studio guests try to guess the title of the songs and get \$5.00 for their charity, club, or association if they win. Then a telephone call is made and a home listener is given the same opportunity—only if she wins it's her own five bucks. If she doesn't name the musical number it increases the cash that the telephone answerer can win the next day. The appeal of the show is that the listener feels that she's right in the studio with the performers.

COMMERCIAL: Copy is pretty deadly (at least that heard on the program reviewed was) but Eleanor Hanson who handles me chores as well as commercials makes it seem really good. However, no doubt it's better to sell Pavelka Brothers' cold-cut meats and sausages with straight copy than it is to make a mystery of the product.

TIME: The available audience at 1:15 is as large as at practically any other time during the day and since there's only one network airing at this time (*Ma Perkins*, CBS), locally-produced shows have a real opportunity to gather an audience. *Beat the Boys* competes in Cleveland with another quiz, *Tello Test*, and a program called *Women's Club*.

PROMOTION: Fact that clubs are invited to come to the studio to compete means city-wide promotion and the telephone routine is also an audience builder. Telephone numbers called are those of women who register at their local meat markets, which gives the program a point-of-sale build-up.

CREDITS: This is Eleanor Hanson's baby. The sponsor has said "I'll make the sausage, you sell it." She runs the program and can if she desires change the ad-agency (William R. Nash Agency) copy if it doesn't fit well into her mouth. Miss Hanson is good enough to justify the claim that women announcers have a solid niche in broadcasting. Earl Rohlf tickles the ivories for this quiz musical and Dick O'Heren vocalizes. Both do a better than competent job. Dick should watch numbers he selects as he was sour on the final tune on the program reviewed.

BIRDSEYE OPEN HOUSE

WNBT, New York, NBC-TV, Thursday, 8:30-9 p.m. edst

PROGRAM: This two-part scanning, Harriet Van Horne (*New York World-Telegram* radio editor) interviewing fashion and performer personalities and James Beard's recipes-in-action, is a fantastic wedding of television program material. Beard is a terrific personality, a big husky man who makes you enjoy preparing food—or at least seeing him prepare it. Since it's a food sponsor, Birdseye, who is paying for the program, Beard is a natural. Of course he frequently makes the viewer wonder what happened to the turkey he put in the oven, or the waffle mix he poured 10 minutes ago, but that's fun.

With Harriet Van Horne, it's another matter. There is some question as to the propriety of a radio editor's appearing on the air for a sponsor (General Foods, which owns Birdseye) whose programs she must naturally review during the course of any season. We might forgive this if Miss Van Horne was entertaining. She isn't. In her first appearance they sat her at a typewriter and made believe that she was writing interviews. That program technique in television went out with the scanning disk. Since then they have tried a number of other devices, none of which have made the program palatable. She's telegenic, but programwise she's as static as an after-dinner speaker at a bolt-and-nut manufacturers' convention.

COMMERCIAL: Apparently the agency on the first broadcast didn't even test the Birdseye trade-mark to make sure that most of it (aside from the bird outline) didn't wash out in the scanning. Beard's handling of the commercials is always good—all food is succulent, aromatic, delicious, and fit for a queen to Beard. In spite of it all Beard makes you want to go out and buy Birdseye quick-frozen foods.

The commercials on the Van Horne quarter hour are like the program itself—too too.

TIME: This is a daytime-type half hour and naturally can't be judged by nighttime standards. It competes with Fred Allen in radio and *Bristol-Myers' Party Line* on WCBS-TV.

CREDITS: Since everybody connected with this, including Young and Rubicam, the agency, knows better, the producing end of the presentation shall be (in this review) nameless. It's just one of those things that should have been left on television's cutting-room floor.

STATION REPRESENTATIVES

(Continued from page 25)

would have cost them hundreds of thousands of dollars.

Most representatives agree that there are some among them who have traveled the gravy train but as one put it succinctly, "depression will either put them to work or wipe them out."

Stations seldom realize that many of them keep their representatives working in the dark on availabilities, on success stories which they develop and programs which they are building. In a number of cases station representatives have heard about station promotions from their agency and sponsor contacts before they've heard of them from the stations themselves. Most representatives spend considerable time setting up a routine with their stations whereby copies of everything the station says or does comes to them in advance of release or as soon after it happens as possible. This seems simple, but with the amount of paper work which is required of a station, big or small, it isn't easy to educate stations to increase it. Representatives accomplish this by a process of station cajoling and education . . . and are thus able to keep prospects hot with what's going on.

Most representatives feel that helping an agency build its radio billing is of vital importance. They have brought local conditions to the attention of the account executives that have resulted in supplementary campaigns and have been known to carry the ball for an account man direct to his client. Radio billings are built in many ways, not the least of which is knowing a client's needs. Special servicing an agency is essential where the agency has a different media head for broadcasting than it has for black and white and outdoor advertising. The radio departments in these cases are individual operations and are judged by the profit that they deliver to the overall operation. In cases where media is under one head, the representative's job is to keep that man sold on broadcasting as a key medium. Each operation is different and each operation has to be handled with the individual agency's set-up in mind.

The representative's value to a sponsor, as many of them see it, is to help the advertiser merchandise its national spot business, to work with it on selecting the correct program on the station for their needs and to educate them that there are "no miracles in radio." The latter is explained by one representative as follows: "If an advertiser comes to broad-

casting with an idea that it will produce, without promotion, without a sales force, without merchandising, there is a great likelihood that he will step out of the field castigating radio as a fraud and a failure as a medium for his message. True there have been cases, like Lady Esther, Barbasol, Eversharp, and Bulova for whose success broadcasting has been basically responsible, but for every miracle there are hundreds of firms who have found that broadcasting is a fine productive medium not a vehicle to end salesmen, other advertising, promotion and merchandising."

Stations look upon their representatives as lifelines—both business and operation-wise. Actually a great percentage of them, more than one-third of the respondents in this survey, found nothing to criticize about station representation. There wasn't a single one who believed that he was paying his representative too much, which in itself was nothing short of a miracle. Most stations did feel that representatives were going to have to work harder for business than they have during the past three years—but added a p.s.—"aren't we all."

IN JUNE: "Station Reps on Timebuyers"

IN WORCESTER

WTAG delivers 147% MORE AUDIENCE than Station B

WTAG delivers 209% MORE AUDIENCE than Station C

WTAG delivers 298% MORE AUDIENCE than Station D

WTAG delivers 368% MORE AUDIENCE than Station E

TOTAL RATED TIME PERIODS HOOPER-INDEX JAN.-FEB. '47

Moreover, *Only* **WTAG** delivers Central New England

When You Buy Time — Buy An Audience!



"...for outstanding achievement
in program creation and promotion"



To be selected as winner of a Ploque Award by the City College of New York is an honor which KGFI deeply appreciates. In acknowledging this outstanding Award, we wish to express our thanks also to the following for their splendid cooperation in bringing the Award to "Hollywood House":

LOS ANGELES COUNTY MEDICAL ASSOCIATION
Stanley K. Cochems, Executive Secretary and Narrator of
"IF THEY HAD LIVED"

LOS ANGELES BAR ASSOCIATION
"THE LAW IS YOUR SERVANT"
David Bollard, Narrator Les Ecklund, Writer

PAUL FORREST, Promotion

SUDLER COMPANY
Advertising Agency who so obly assisted with the presentation

THELMA KIRCHNER, Manager

KGFI
Hollywood House

THE TWENTY-FOUR HOUR STATION • 1230 ON THE LOS ANGELES DIAL

Again, WMT sponsors the Annual "CLEAN PLOWING CONTEST" to help Iowa Farmers



This traditional contest is just one more instance of how public service promotions make friends for WMT and customers for you.



WMT also blankets the other half of Eastern Iowa's* "twin markets" for you... Only CBS outlet in the area, WMT is favorite city listening, too!



* 50% Farm
50% Industrial

status report

Mrs. America's "Wants"

Washing machines are what daytime listeners want most, according to a tabulation of cross-sections of *Heart's Desire's* 500,000 pieces of fan mail from all over the nation.

A sample of one thousand letters is taken at regular intervals to enable Ray Morgan, owner and producer of the show, and partner in Goodkind, Joice & Morgan, Chicago advertising agency, to check what he'll need to fulfill the requests of the daytime dialers. (First sample was bigger, 5,000 requests.)

Latest tabulation (third) puts diamond rings in the second position. In the first sample watches took second place. Refrigerators are third in the third tabulation and were eighth in the first. First 12 desires, in first and third panels, run in the following order:

Current Check	First Check
1 Washing Machines	Washing Machines
2 Diamond Rings	Watches
3 Refrigerators	Bicycles
4 Automobiles	Radio Receivers
5 Beds	Stoves
6 Bicycle	Clothing
7 Stoves	Sewing Machines
8 Diapers	Refrigerators
9 Radio Receivers	Clothing
10 Kitchen Utensils	Radio-Phonographs
11 Clothing	Beds
12 Watches	Diapers

While articles requested naturally fall into category of things the fan believes it's possible to get from a radio program, nevertheless the span of requests run from a jeep to majorette boots, from encyclopedias to false teeth, from typewriters to wigs, and from a foot brace to a deodorized skunk.

Requests are as often made on behalf of someone else instead of for the writer, and the "desires" are, most researchers believe, an adequate index both of what the American housewife needs and what is still difficult to buy on the market (diapers for instance).

BUILDING A FEED BUSINESS

(Continued from page 22)

creased livestock production.

Pre-war, three out of 10 farmers bought supplementary feeds. During the past six years eight out of 10 turned to this way of keeping stock breeding more profitable. Jim Murphy doesn't expect this to continue. He expects however to take care of the farmer and expects radio to continue to send the farmers to feed stores regularly for supplementary feeds.

signed and unsigned

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
J. F. Allen	Navy	Fuller Brush Co., Hartford, Conn., advertising manager
Albert M. Beirens	Elizabeth Arden, New York, advertising director	Lentheric, Inc., New York, advertising manager
John Burton	M. Grumbacher, New York, advertising manager	Thrifty Drug Stores, Los Angeles, advertising department
Fred W. Glimer	Goodyear Tire & Rubber Co., Akron, assistant to president	Same, vp
Guy Gerghoff	Pittsburgh Plate Glass Co., Pittsburgh, public relations director	Same, advertising director
Thad Hadden	Hunt Foods, Los Angeles, assistant advertising manager	Same, advertising-public relations director
Leonard Harrison	V. Vivaudou, Inc., Delietrez, Inc., New York, advertising manager	Sales Affiliates, Inc., New York, assistant sales manager
Ralph Heaton	Allen, Heaton & McDonald, Cincinnati, partner	Bowman Gum, Inc., Philadelphia, advertising manager
R. Nicholas Hoye	U. S. Lines, New York	Chicago Electric Co., Chicago, advertising manager
Leonard J. Kraft	Campbell-Sanford, New York	Borden Co., Special Products Div., New York, advertising-sales promotion manager
James W. Irwin	James W. Irwin & Associates, New York, partner	Ford Motor Co., Dearborn, assistant to president and public relations director
J. Briggs Kaesshafer	Army	The Mallory Hat Co., Danbury, Conn., assistant director advertising, sales promotion
Howard LeSieur	United Artists, New York, advertising manager	Same, assistant advertising, publicity director
W. A. Lowell	Army Air Forces	Soll-Off Manufacturing Co., Glendale, Calif., advertising manager
Roland S. Neff	R. G. LeTourneau, Inc., Peoria, Ill., public relations director	Chicago and Southern Airlines, Memphis, advertising, public relations director
Donald S. Nenhenett	Hubbell, Cleveland	Plasti-Kote, Inc., Cleveland, advertising manager
Burke Robison	Lambert Pharmacal Co., New York, manager radio advertising, merchandising, Indianapolis	Same, regional sales manager, Mid-West div., Chicago
Warren Smith	National Retail Furniture Assn., Chicago, public relations director	Georgia Hardwood Lumber Co., Augusta, advertising, public relations director

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Maxine Adamson	Lennen & Mitchell, New York, radio director	M. Andre, Los Angeles, account executive
James Andrews	Western Agency, Seattle	Compton, New York, Hollywood office
Eugene Austin	Ruthrauff & Ryan, Hollywood, vp, radio director	BBD&O, Los Angeles, account executive
Robert Bailin	K. O. Lee Manufacturing Co., Aberdeen, S. D., advertising manager	Foot, Cone & Belding, vp in charge Hollywood office
William L. Baxter	Dancer-Fitzgerald-Sample, New York, account supervisor	Olmstead & Foley, Minneapolis, account executive
F. K. Beirn	Hillman-Shane-Breyer, Los Angeles, accounting department	Same, executive manager
Anita E. Berke	Robert W. Orr, New York, vp	Jeannette Cain, Los Angeles, media, research head
Chester T. Birch	J. W. Robinson, Los Angeles	Andrew Jergens Co., Cincinnati, vp in charge advertising
Betty Seeley Bishop	Army	Abbott Kimball, Los Angeles, account executive
M. W. H. Bockman	Curt Teich, Chicago	Albert E. Pacinl, Minneapolis, account executive
John E. Boland	Dancer-Fitzgerald-Sample, Chicago, timebuyer	Fuller & Smith & Ross, Chicago, account executive
George A. Bolas	Ruthrauff & Ryan, New York	Same, assistant account executive
Aldis P. Butler	Lennen & Mitchell, New York, chief timebuyer	Doherty, Clifford & Shenfield, New York, account executive
Virginia Butler	CBS, Hollywood, continuity staff	Resigned to devote time to home
Frank Capka	Grant, Los Angeles, vp in charge	Capka, Kennedy & Duke, Hollywood (new), partner
Frank J. Carter	Foot, Cone & Belding, Los Angeles, account executive	Pacific National Advertising, Seattle, account executive
Jim Christopher	Fuller & Smith & Ross, New York, copy staff	Brisacher, Van Norden, Los Angeles, account executive
Matilda L. Clark	United Aircraft Corp., East Hartford, Conn., advertising, publicity department director	Loft Candy Corp., New York, advertising, public relations manager
Norman V. Clemens	Hillman-Shane, Los Angeles	Same, advertising director
Johnny Cohan	New York Herald Tribune, general manager, European edition	Allied, Los Angeles, account executive
Kenneth Collins	Young & Rubicam, New York, radio department	Donahue & Coe, New York, executive capacity
Barbara B. Conner	Federal, New York, vp	Hevenor, Albany, N. Y., radio director
John S. Davidson	Robert W. Orr, New York	Campbell-Ewald, New York, vp, account executive
Richard Eggs	Adair & Director, New York, account executive	Same, in charge new Beverly Hills, Calif., branch
Inez Drake	Abbott Kimball, Kansas City	Atherton & Co., Hollywood, account executive
Robert Duberstein	Gonnors, Hollywood, radio director	Robert Isaacson, New York, account executive
Charles E. Ellis	N. W. Ayer, Detroit	Barrons, Kansas City, account executive
Jim Ellis	Gromwell, New York	Glasser-Gailey, Los Angeles, account executive
George T. Emerson	Sheffield Farms, New York, assistant to advertising manager	KRUX, Phoenix, and affiliated enterprises, executive capacity
Sidney Engel	Behel & Waldie & Briggs, Chicago, vp	Raymond, Newark, N. J., account executive
Alexander Ewing	Dancer-Fitzgerald-Sample, New York, account executive	Manning, New York, account executive
Proctor M. Fiske	Niles-Bement-Pond Co., Chanceler-Evans Div., advertising-publicity head	Schnell-Mills, Chicago, vp
Ed Fitzgerald	Bozell & Jacobs, Indianapolis, vp	Fitzgerald Associates, New York (program packaging), head (new)
John S. Gallagher		F. W. Prella, Hartford, Conn., vp
Charles A. Gallup		Charles A. Gallup Co., Indianapolis (new), head

Roy Gannon	Tidewater Associated Oil Co., Mid-Continent div., Tulsa, advertising manager	Searcy, Portland, Ore., account executive
John M. Gaughan	R. J. Potts-Galkins & Holden, Kansas City	Barrons, Kansas City, account executive
Charles H. Gehring	Hicks & Greist, New York	Fuller & Smith & Ross, New York, associate account executive
Robert Gillham	J. Walter Thompson, vp	Vanguard Pictures; Selznick Releasing Organization, New York, eastern advertising, publicity director
Stephen I. Hall	Radio and Television Retailing, merchandising editor	Fuller & Smith & Ross, New York, associate account executive
Robert F. Hamilton	Geyer, Cornell & Ganser, New York, media director	Ellington, New York, media director
Herbert S. Haneser	Wells & Geller, New York, account executive	Green-Brodie, New York, account executive
Mary Ellen Heide	Lord & Taylor, New York, advertising department	Doherty, Clifton & Shenfield, New York, account executive
James B. Hill	Brooke, Smith, French & Dorrance, New York, radio department	Same, radio, television, motion picture director
Roland E. Jacobson	Buchanan, New York, account executive	Same, Los Angeles, manager
Ad Klein	Blow, San Francisco, account executive	Leon Livingston, San Francisco, account executive
Burton S. Klein	Kuttner & Kuttner, Chicago, account executive	Finders Mfg. Co., Chicago, advertising, sales manager
Rob Lambert	Consolidated Amusement Co., Honolulu, assistant publicity director	Beam & Millic, Honolulu, radio director
I. Lamoreaux	J. B. Wasson, Kansas City	Barrons, Kansas City, account executive
Phil Lane	Mannon-Gold, Hollywood, West Coast manager	Makellm, Hollywood, account executive
Herbert S. Laufman	Cowan Publishing Corp., Chicago, western advertising manager	Wells & Geller, Chicago
Robert Lee	Buchanan, Los Angeles, manager	Leo J. Mayberg Co., Los Angeles, advertising, sales manager
E. J. Leiss	Foot, Cone & Belding, Chicago, media department	Roche, Williams & Cleary, Chicago, timebuyer
Langdon R. Littlehale	McCann-Erickson, New York	Frank Klernan, New York, account executive
Hermila Lukacsy	Foot, Cone & Belding, New York, timebuyer	Raymond R. Morgan, Hollywood, media director
George B. MacLennan	Muzak, New York, advertising manager	Mitchell, McCandless & Claus, New York (new office), head
Wentworth Mann	McCarty, Los Angeles, account executive	Mann Advertising Company, Los Angeles (new)
Carl Maye	Henry H. Sterling, Los Angeles, account executive	Davis-Hood, Los Angeles, account executive
F. Joseph Mayer	Paxton, Benton Harbor, Mich.	Brannen-Bennett, Bakersfield, Calif., account executive, production manager
John J. McCarthy	McCann-Erickson, New York, vp, director	Foot, Cone & Belding, New York, vp, member plans board
Paul E. McElroy	Ethyl Corporation, New York, advertising head	Fuller & Smith & Ross, Chicago, account executive
Joseph McLaughlin	The Philadelphia Record, political writer	Lafrum-Hanson, Philadelphia
Harold E. Middleton	Ruthrauff & Ryan, Detroit	BBD&O, Chicago, media head
Norton W. Mogge	J. Walter Thompson, Los Angeles, vp, manager	Mogge-Privett, Inc., Los Angeles (new), partner
Laurence W. Morgan	B. B. Chemical Co., Cambridge	James A. Sillin, Boston, account executive
Norman Mork	Pacific Coast Advertising, San Francisco, media, production head	Johnson, San Francisco, manager; media, production head
Ira L. Morton	Henry H. Teplitz, Chicago, account executive	Jones Frankel, Chicago, account executive
Steve Mudge	D'Arcy, New York, charge Spotlight Band shows	Ewell & Thurber, New York office (new), manager
Harry O'Grady	Fawn Art Studios, Cleveland	Gerst, Cleveland, account executive
Harry A. Palmer	Army	Foreign Advertising & Service Bureau, New York, account executive
Edwin Parkin	J. R. Kupsick, New York, account executive	Adair & Director, New York, account executive
Sami Pierce	Ruthrauff & Ryan, Hollywood, production head	Same, radio director
John A. Privett Jr.	J. Walter Thompson, Los Angeles, account executive	Mogge-Privett, Inc., Los Angeles (new), partner
Eugene J. Relly	—	Market Research & Advertising, New York, account executive
Makolm D. Reybold, Jr.	Foot, Cone & Belding, New York	Compton, New York, account executive
Thomas R. Richey	Standard Brands, New York, assistant advertising manager	Ruthrauff & Ryan, New York, plans board
Irwin S. Richland	Dorland International-Pettingell & Fenton, New York, account executive	Irwin S. Richland Co., New York (new)
Edward Rosenwald	Blow, New York, account executive	Louis G. Cowan, Inc., New York, vp
Sydney Rubin	Emil Mogul, New York, vp, account executive	Lester Harrison, New York, associate radio, television director
Mary Russell	Merrill-Kremer	Searcy, Portland, Ore., account executive
A. L. Sage	ABC, New York, special events department supervisor	A. Carman Smith, Los Angeles, media head
Edward Sarnoff	CBS Radio Sales, New York	Radio & Appliance Distributors, Inc., East Hartford, Conn., advertising, sales promotion manager
Howard Schreiber	Modern Merchandising Bureau, New York	Lennen & Mitchell, New York, radio department
Jullan Scott	Ruthrauff & Ryan, New York, radio director, copy chief	Richard LaFond, New York, account executive
Robert Sherman	Pacific National, Seattle, account manager	Johnson, San Francisco, account executive
Kay Shinn	—	Condon, Tacoma, Wash.
Robert H. Sill	Goodyear Aircraft Corp., Akron, O., assistant to vp in charge sales	Alfred J. Silberstein, Bert Goldsmith, New York, media director
Christopher L. Sloman	Raymond Spector, New York, vp	W. H. Long, York, Pa., in charge new business
Ned C. Smith	The Philadelphia Record, retail advertising manager	H. B. Humphrey, New York, vp
Tom Smith	WHDH, Boston, program director	Aitkin-Kynett, Philadelphia
Ted Steele	Douglas Oil Co., Los Angeles, broadcaster	John G. Dowd, Boston, radio department head
Jerry Toland	Galagan, Turnbull, New York, partner	Ernest N. George, Los Angeles, account executive
Henry R. Turnbull	Lamb, Smith & Keen, Philadelphia, account executive	Booth, Vickery & Schwinn, New York, president
Dan Wetelin, Jr.	KFI, Los Angeles, business, commercial manager	S. E. Roberts, Philadelphia, account executive
George Whitney	Flack, Syracuse, N. Y., vp	Harrington & Buckley, Los Angeles (new office), manager
Richard H. Wickham	Allen & Marshall, Los Angeles, account executive	Fellows-Bogardus, Syracuse, associate
Merritt E. Willey	United Artists, New York, copy chief	Harry J. Wendland, Los Angeles, account executive
Frauels Winikus	American Cancer Society, New York, National director public information	Same, advertising manager
Norman Winter	—	Foot, Cone & Belding, New York, director television, commercial motion pictures

New Agency Appointments (Continued from page 10)

Royal Rinse, Inc., Philadelphia	Men's and women's toiletries	Justin Funkhouser, Baltimore
Rudd-Melikian, Inc., Philadelphia	Kwik-Kafe hot coffee vending machine	Earle A. Buckley, Philadelphia
Safeway Stores, Inc., Oakland, Calif.	Nob Hill coffee	Hannah, San Francisco
Silent Glow Oil Burner Corp., Hartford	Oil burners	F. W. Prella, Hartford
Southland Products Co., Los Angeles	Lyk-Nu colored car wax	Acherton, Hollywood, for regional advertising
Sports Center, New York	Sporting goods chain	Chernow, New York
Spotless Stores, Inc., New York	Dry-cleaning chain	Stuart Bart, New York
Stanback Co., Salisbury, N. C.	Headache powders	Piedmont, Salisbury, N. C., for New York, Philadelphia advertising
Standard Camera Supply Co., Los Angeles	Camera supplies	Dick Donald, Los Angeles
Star Quilting Co., Los Angeles	Retail clothing chain	Mnyers, Los Angeles
Sally Star, Inc., Hollywood	Dresses	Smith, Bull & McCreery, Hollywood
Stenner Food Products Co., Cincinnati	Food products	Keeler & Stiles, Cincinnati
Synco Products, Inc., Chattanooga, Tenn.	Detsol synthetic washing product	Nelson Chesman, Chattanooga
Tucker-Finnrich Co.	Emmrich coffee	Randolph Kuhn, Portland, Ore.
United Radio and Appliance Store, Los Angeles	Radio, electrical appliances	Allied, Los Angeles
Vanguard Films; Selznick Releasing Organization, Culver City, Calif.	Motion pictures	Robert W. Orr, Hollywood
Wadham & Co., Portland, Ore.	Coffee, spices, canned goods	Short & Baum, Portland
Waterbury Mattress Co., Waterbury, Conn.	Mattresses	F. W. Prella, Hartford
Western States Painting Co., Los Angeles	Paint	Allied, Los Angeles
Whimco Gardens	Roses	Lee-Stockman, New York
Wooster Rubber Co., Wooster, O.	Rubber housewares	Ketchum, MacLeod and Grove, Pittsburgh
Zecman Clothing Co., Los Angeles	Apparel chain	C. Evers Whyte, Los Angeles, for regional advertising
Zynolite Floor Finish, Los Angeles	Floor polish	Dick Donald, Los Angeles

NBC's EVENING SHOWCASE—



	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00	<p>Cavalcade of America</p>	<p>PHILIP MORRIS The Milton Berle Show</p>	<p>Dennis Day</p>	<p>The Aldrich Family</p>	<p>Highways in Melody</p>	<p>Life of Riley</p>	<p>Charlie McCarthy</p>
8:30	<p>Voice of Firestone</p>	<p>A Date With Judy</p>	<p>The Great Gildersleeve</p>	<p>Burns & Allen</p>	<p>Alan Young</p>	<p>Truth or Consequences</p>	<p>Shefford AMERICAN Fred Allen</p>
9:00	<p>The Telephone Hour</p>	<p>Rinso Amas 'n' Andy</p>	<p>Duffy's Tavern</p>	<p>Kraft Music Hall</p>	<p>People Are Funny</p>	<p>Your Hit Parade</p>	<p>Manhattan-Merry-Go-Round</p>
9:30	<p>Victor Borge Show</p>	<p>Fibber McGee & Molly</p>	<p>Mr. District Attorney</p>	<p>Jack Haley-Eve Arden</p>	<p>Waltz Time</p>	<p>Can You Top This</p>	<p>American Album</p>
10:00	<p>Contented Hour</p>	<p>Bob Hope</p>	<p>The Big Story</p>	<p>Abbott & Costello</p>	<p>Mystery Theatre</p>	<p>Judy Canava</p>	<p>Don Ameche</p>
10:30	<p>Dr. I.Q.</p>	<p>Red Skelton</p>	<p>Kay Kyser</p>	<p>Eddie Cantor</p>	<p>Sports Newsreel</p>	<p>Grand Ole Opry</p>	<p>Meet Me At Parky's</p>

Grand Marquee
Thursday
7:30-8:00 P.M.

Lowell Thomas
Monday through Friday
6:45-7:00 P.M.

Curtain Time
Saturday 7:30-8:00 P.M.

Cheriff Supper Club
Monday through Friday
7:00-7:15 P.M.

News of the World
Monday through Friday
7:15-7:30 P.M.

Kellenborn Edits the News
Monday through Friday
7:45-8:00 P.M.

MARTIN BLOCK
IS COMING TO
WARNER BROS. **KFWB**



WASH
WAFM
WASH

CIRCULATION . . .
to an enthusiastic and
discriminating audience
in the Washington, D. C.
Metropolitan District.

A CLASS MARKET . . .
for the discreet advertiser.

A NATURAL . . .
for building goodwill,
prestige, and sales in
the Nation's Capital City.

A 6-MONTH
TEMPORARY RATE . . .
that makes sense.

Write for
RATES AND CHOICE TIME
AVAILABILITIES

International Building
WASH-ington 4, D. C.
Telephone District 1356

KNOW THE PRODUCER



*Herb Polesie**
He Knows Comedy

He's the first to admit that his Friday night show on CBS, *It Pays To Be Ignorant*, is corny as a silo. But, *Ignorant* has survived the critics' sniping and a fluctuating rating since 1944 to pay off now for Philip Morris with a mark of 11.4 and a sponsor identification of 31.8. The current rating (it's climbed some six points in the past few months) he attributes to a Polesie theory that a comedy show needs at least three continuous years on the airwaves before it clicks solidly with the dials.

It sounds like Polesie is patting himself on the back when he says: an agency should get a man who *knows* radio comedy to produce a comedy show. But Polesie's string of successful shows goes 'way back to the original *Maxwell House Showboat*. Later, Hoboken-born Herb was to produce the *Shell Chateau*, one of radio's earliest hour-long programs, and subsequently to listen to the mellow voice of Der Bingle in the control room of the old *Kraft Music Hall*. Herb has done so many shows in the years between that he claims he's lost track.

Polesie insists that a creative producer can do much to add extra listening value to a comedy show. From the day years ago when KDKA offered him a radio job while he was still a Carnegie Tech student, Polesie has worked hard to turn out comedy shows built on the fundamental principles of good comic theater. He says the success formula of his, or any other, comedy program, is smooth pacing, a good sound program gimmick, and a cast and producer who know the exact moment for a punch line or blackout.

His weekly guest stint on *Twenty Questions*' board of experts keeps him pretty busy, but he always previews *Ignorant* before an audience Friday afternoons. Result: a show which sounds ad lib, but actually is more than 90 per cent prepared.

* Seen with Ruth Howell, "Ignorant" script writer

ROAD TO RESULTS

(Continued from page 36)

sonal appearance hurdle. The fact that he's also an M.D. is a help in certain circumstances. Where a hall can't be found big enough to seat the crowds that want to hear and see the quiz broadcast, loud speakers have been set up outside and it's not unusual to hear Professor Quiz do his stuff the length of Main Street.

A nighttime get-together for Amoco dealers and local representatives is always on the schedule. Quiz took the salesmen's course down at American Oil Company's headquarters in Baltimore and can talk gasoline language with the best of them . . . and does.

There's very little Amoco in the usual Professor Quiz personal appearance. He permits the fact that he's there through the courtesy of the oil to do the selling job. The fact that he has his audiences spell out Amoco for a gag is handled so that it doesn't seem commercial.

Another way Amoco gets in its licks is by having the ushers at any personal appearance roam the aisles in full regulation Amoco gasoline station attendants' uniforms.

No one has been able to put into dollars and cents the value of the road to Professor Quiz and its sponsor but it does cost the advertiser about \$1,200 a week to travel the unit. Conservative estimates place the value to the sponsor of the publicity and promotion in the average town at \$20,000.

The granddaddy and master of them all at merchandising a town with a show was no doubt Major Bowes. When they brought the *Original Amateur Hour* into a town it took over, from streamers across Main Street to a regular gala parade down the key thoroughfares. The "Honor City" routine (which has now been picked up by local stations) always landed a whale of a lot of publicity and cities all over the nation vied for the honor. Jim Gaines, now manager of WNBC (New York), hit the road to sell the "Honor City" idea. He spent a sizable amount of money in each area. It cost up to \$3,000 per town for the special telephone voting center (girls and equipment). Chrysler and De Soto dealers in each town chipped in from \$1,500 to \$2,000 for newspaper, poster, and other promotion and advertising. Bowes hit an all-time high in audience rating for a regular commercial show but when the show was cut to a half hour and they stopped the road promotion his rating dropped to less than half of what it had collected through honoring cities and local city voting.

It costs Gaines from \$300 to \$800 for the city salutes (a local version of the Bowes exploitation) now being used by WNBC but frequently the municipality being honored spends thousands itself. WNBC takes many of its local commercial shows into the town to let the listeners see its personalities at first hand. It will take WNBC almost a year to satisfy all the cities that want to be saluted but when it's all over the station sponsors should have plenty more listeners wherever the signal is heard . . . if the talent can travel that far.

Bob Hawk, who did such a swell job of Eversharp when he traveled with *Take It Or Leave It* (SPONSOR, December 1946) is vehement about the fact that the only reason why more audience participation shows don't travel is that too many advertising agencies and too much talent are lazy. It's work to travel a show properly. Parks Johnson claims that most sponsors get less than 25 per cent of the value of their traveling shows because they don't coordinate sales promotion and advertising with the show.

Hawk also points out that it takes guts

**WHEAT HITS
NEW HIGH OF
\$3.05 a bushel**
Only once before in
a century has this



*More families in Kansas
listen to and respond to WIBW
than any other station*

Serving the
First Families of Agriculture



CBS

BEN LUDY
Gen. Mgr.
WIBW-KCKN

Rep.: CAPPER PUBLICATIONS, Inc.

207*

St. Louis
Advertisers

PROVE

The
Smart
Money
Station

is

KXLW

The
Golden
Circle
Station

For Joe
will tell you

*Active accounts as of March 31,
1947. KXLW began broadcast-
ing on January 1, 1947.

for an agency to go to a sponsor and tell him that they'd like to travel a show, especially since it may mean as much as \$100,000 a year (\$2,000 a week for 52 weeks) more to do it. He stresses that correct handling of the ticket distribution is a major operation and insists that paid advertising should tell the prospective audience how they can obtain the tickets, and then paid advertising should announce when they are all gone. He also stresses that travel helps a good program but that it can't save a poor one.

Traveling pays off even for a big popular show like *Hour of Charm* because its travels are purely commercial, i.e., it makes regular professional appearances at regular box-office rates in the towns from which it broadcasts and the air show is frequently part of a regular two-hour concert. Its sponsor, the local electric light and power company, buys tickets for its key customers and rolls out the red carpet for the troupe. Tickets aren't cheap—even in Shreveport, La., they were priced at \$3.60 top with the lowest-priced seats costing \$1.20. For many concerts the electric company handles the ticket sales and everything, and feels that the good-will more than justifies their tackling a job they've never tried before. Handling a group of 40 girls on tour is no sinecure but Phil Spitalny and Evelyn, star and wife, have everything under control, and the *Hour of Charm* is frequently CBS's top-ranking afternoon program.

It's a long way from a 40-girl orchestra to Ted Malone but Malone also does a top job for the electrical world, through his selling of electrical appliances. Malone is the well-read story teller. As indicated previously in this report he turns on the personal charm for those hard-to-sell electrical dealers and usually brings home the bacon—although neither the dealer nor the local Westinghouse distributor always knows the reason why. Ted always suggests that distributors bring their wives to the local parties. He's read his fan mail and knows how the ladies have shed tears over his verse and written him those oh-so-confidential letters. Sometimes all the arrangements for the broadcast blow up right in a star's face, but even then, Malone points out, the personal contacts can still deliver and frequently have for him.

The road is rocky for radio programs that travel—but no matter how often a toe is stubbed travel pays the sponsor in results . . . in sales, in better dealer-distributor relations, in increased program ratings, in sewing up any territory.

When did you play Duluth last?

AIM FOR
THE RICH
SAN DIEGO
MARKET

KYOR
250 WATTS

★

San Diego's Station of
PERSONALITY PROGRAMS

1130 ON THE
DIAL

NATIONAL REPRESENTATIVES
W. S. GRANT CO., INC.

Making the best
even better!



Now—along with
"The Texas Rangers"

A sure-fire give-away or self-liquidating offer! Attractive 48-pages of *Original Songs The Texas Rangers Sing* and serap-book album. Provided sponsors of "The Texas Rangers" at cost! Write for full details.

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION
PICKWICK HOTEL • KANSAS CITY 6, MO

Contests and Offers

Sponsor	Product	Program	Time	Offer	Terms	Outlet
AMERICAN OIL CO.	Gas, oil, tires	Professor Quiz	Saturday 10-10:30 pm	\$50 cash	Complete in up to 25 words sentence about Amoco product (different each week). Winner gets \$25 plus \$25 if he included 5 questions and answers for use on program	ABC
ARMOUR	Chiffon Soap Flakes	Hint Hunt	MTWTF 3:45-4 pm	American steel kitchen sink, cabinets	Send household hint with boxtop or facsimile to Chiffon, Chicago	CBS
ASSOCIATED LINOLEUM & TILE CO.	Linoleum, floor products	Chronatle Time	MWF 9:30-9:45 am	3 theater tickets ea to 2 winners, 1 outside city limits	Send sponsor names of 3 tunes played on programs	WALB, Albany, Ga.
BENSBERG MUSIC STORE	Music instruments, supplies	The Song Shop	MTWTF 1:15-1:30 pm	\$5 on purchase of \$10 value or more	Winners are first 5 calling and identifying tunes, part of which are heard on program	KAMD, Camden, Ark.
CAREY SALT	Carey's salt	The Shadow	Sunday 5-5:30 pm	(1) Combination paring knife, spatula (2) Magic Shadow ring	(1) Send white star from top any package Carey's table salt and 25c to sponsor, Hutchinson, Kan. (2) Send star or sales slip	MBS
CONTINENTAL BAKING CO.	Wonder Bread, Hostess Cakes	Grand Slam	MTWTF 11:30-11:45 am	Miscellaneous household merchandise. Grand Slam bonus, \$100	Send 5 questions based on song to program, New York	CBS
GENERAL MILLS	Kix	Lone Ranger	MWF 7:30-8 pm	Atomic bomb ring	Send 15c and boxtop to program, New York	ABC
	Wheaties	Jack Armstrong	MTWTF 5:30-5:45 pm	2 baseball booklets	Send 10c and boxtop to Wheaties Sports Library, c/o sponsor	
	Bisquick, Gold Medal Flour	Betty Crocker Magazine of the Air	MTWTF 10:25-10:45 am	\$10 for each question used for "What Do You Think?" dept; \$5 for each question used for "What I Have To Do" dept	Send to Betty Crocker, c/o sponsor	
	Games' Dog Food	Juvenile Jury	Sunday 1:30-2 pm	\$50 Harmon watch	Send statement of problem and question to program, c/o network, New York	MBS
LOCAL PARTICIPATION	Real estate; ice cream; dry cleaning; seed; glass; lumber; groceries	What's Your Brand, Partner?	MTWTF 3:30-3:45 pm	Pyramid jackpot, starts at \$5, increases \$5 per day	5 to 7 telephone calls made in hour after program; winner answers with slogan of sponsor of day	WACO, Waco, Tex.
MAIL POUCH TOBACCO	Kentucky Club tobacco	Fishing & Hunting Club	Monday 10-10:30 pm	Several fine pieces of hard-to-get hunting and fishing equipment	Send unusual story, tip, or question to program. Gift for each item used	MBS
MARS, INC.	Candy	Dr. I. Q.	Monday 10:30-11 pm	Sums up to \$250 cash plus bonuses	Send program 6 yes-or-no questions; 9 clues to famous personality. Judge selects winners	NBC
MILES LABORATORIES	Alka-Seltzer; One-A-Day Vitamins	Quiz Kids	Sunday 4-4:30 pm	Zenith portable radio; Zenith console radio-phonograph	Question sent to program wins portable if used; if Quiz Kids are stumped, radio-phonograph	NBC
OUTDOOR EQUIPMENT CO.	Sports, marine goods	Fishing & Hunting Club of the Air	Monday 7-7:30 pm	Matched rod, reel, tapered line sets	For largest bass, trout from Lake Mead, Colorado river each month; contestant registers at store, brings catch in for weighing	KBNE, Boulder City, Nev.
PARKER PEN	Pens, pencils	Information Please	Wednesday 10:30-11 pm	Parker "51" set; "51" Magic Wand Desk Set and Encyclopedia Britannica; \$50 bond	Send 3-part question for use on show to program, New York; prizes for questions missed by studio experts	CBS
PILLSBURY MILLS	Snow Sheen Flour	Grand Central Station	Saturday 11-11:30 am	6 giant gladioli bulbs, 1 special salmon-color bulb and 100 bulletts	Send Snow Sheen boxtop and 25c to Pillsbury Garden Club, Chicago	CBS
PROCTER & GAMBLE	Spic & Span	Perry Mason	MTWTF 2:15-2:30 pm	Pre-fabricated five-and-a-half room house and \$4,000; 1947 Chevrolet sedan and 110 other prizes, each week	Complete in 25 words or less, "I use Spic & Span—no rinse, no wipe cleaner, because"; send with boxtop to program, Cincinnati	CBS
		Life Can Be Beautiful	MTWTF 3-3:15 pm		NBC	
QUAKER OATS	Puffed Wheat, Rice; Sparkies	Terry & the Pirates	MTWTF 5-5:15 pm	300 \$35.95 electric train sets	Complete product jingle, send with 1 Sparkies boxtop to sponsor	MBS
RONSON ART METAL WORKS	Ronson lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used; if studio contestants stumped, grand prize of silver table lighter, matching cigarette urn, tray	Send subject about which 20 questions may be asked to program	MBS
SERVICE MOTOR SALES	Kaiser-Frazer products, used cars	Music for Today	MTWTF 7:15-7:30 pm	Pyramid jackpot, starts at \$5, increases \$1 each call	Repeat specified phrase from commercial when telephoned; 1 call, during program	WALB, Albany, Ga.
STANDARD BRANOS	Tender Leaf Tea	Fred Allen Show	Sunday 8:30-9 pm	8 envelopes of 88 different kinds of flower seeds; booklet of garden tips, cut-flower care, arrangements	Send 25c and boxtop to Tender Leaf Tea, New York	NBC
SWIFT & CO.	Swift products	Breakfast Club	MTWTF 9:30-9:45 am	Trip around world for 2 by Pan-American Clipper, or \$10,000 cash; 1947 Ford de luxe sedans; 25 \$100 prizes; 1,000 \$10 prizes	Complete product jingle, send to sponsor with top of any Swift's Bland Lard container	ABC
TEEN-TIMERS, INC.	Dresses	Teentimers' Club	Saturday 11-11:30 am	First prize 12 Teentimer dresses (one for each month of year); 9 prizes, one dress each	Look at week's Teentimer styles in local shop. Send sponsor letter up to 75 words on style favored and why	NBC
WHITEHALL PHARMACAL	Anacin, Kolyynos	Bob Burns	Sunday 6:30-7 pm	Men: Steeleraft cabin cruiser, week's Pacific fishing trip with Burns. Women: 7-cubic-foot Westinghouse refrigerator, electric range, Laundromat automatic washing machine, 10 Columbia diamond rings, 10 RCA-Victor console radio-phonographs	Write real or imaginary story about relatives in 150 words or less; send with any Kolyynos carton or facsimile to Bob Burns, Hollywood	NBC
WILLIAMSON CANOY	Oh Henry	Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from "True Detective Mysteries" Magazine	Notify FBI and magazine of information leading to arrest of criminal named on broadcast	MBS

1ST

- on the Dial
- in Listening*
- in Network

WSJS LEADS

Day and Night!
in the

TRI-CITIES

- WINSTON-SALEM
- GREENSBORO
- HIGH POINT

**NORTH CAROLINA'S
No. 1 MARKET**

*Conlan Survey, November 1946

WSJS
WINSTON-SALEM
THE JOURNAL-SENTINEL STATION

NBC
AFFILIATE

REPRESENTED BY
HEADLEY-REED COMPANY

SANS ADVERTISING

(Continued from page 32)

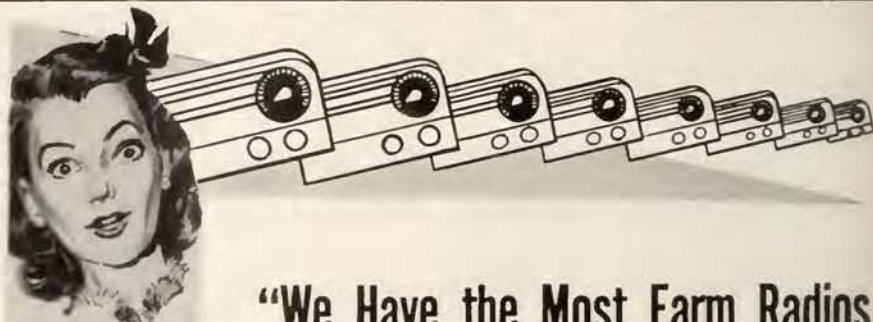
purely public service, it's selling Goodyear products. Reaction to the program, while excellent in big urban centers, is far more potent in rural areas where the church and its teachings are much closer to the people. Direct sales of tractor tires have been made because of what farmers think of a firm that "brings the message of God" to them. This is important to Goodyear because Firestone has for years been number one in tire sales in rural America. Farmers and non-urban listeners are the most loyal of all customers. Once they regularly purchase a certain brand of anything, or from a certain retailer, they stick by the brand or retailer until something catastrophic breaks the allegiance. To get this type of customer to change his buying habits something besides ordinary selling must be done. *The Greatest Story Ever Told* apparently is that something.

Only this program could get thousands of parish publications to give space to a commercial broadcast. Only this program could cause preachers to urge their congregations to listen. Only *The Greatest Story Ever Told* could make the editor of

that important Catholic organ, *The Sunday Visitor* (circulation 700,000), write, "Last week we went out and bought a set of Goodyear tires for our car. It happened we needed a set just then, and we very carefully specified—not Firestone or U. S. Royals—but Goodyear, because the night before we had heard their radio program, and we figured it was more of a contribution to American culture than either the *Firestone Hour*, which is good entertainment, or U. S. Rubber's excellent afternoon Philharmonic concert."

This was a reflection in print of what countless members of the clergy have done from the pulpit, urge parishioners not only to listen but to buy Goodyear.

Both agency and executives of the sponsor realize that the presentation of a biblical subject on the air is surrounded by countless pitfalls. People don't reason about their religious feelings. The program might, were it not done with perfect understanding under the supervision of a man like Oursler, have untold repercussions. The Goodyear organization, through its chairman of the board, states its position in the following fashion, "We realize that we are dealing with a delicate subject and that upon the sincerity and accuracy of its presentation the program



**"We Have the Most Farm Radios
----- (mostly tuned to WMT)"**

IOWA has more farm radios than any other state, the U. S. Census bureau reports. And in Eastern Iowa you'll find most of them tuned to WMT's farmwise programs . . . night or day.



City Iowans are likewise faithful WMT listeners . . . it's the only CBS outlet in Eastern Iowa.



Represented
by KATZ Agency

Member of Mid-States Group

DO YOU NEED A RADIO DEPT?

This will tell you about a man who built one of the most successful radio departments in New York. From a small agency to one of the top twenty in billing—that's his record!

He's a man who knows talent values . . . who can create ideas that are merchandisable . . . who has a flair for showmanship . . . who can edit scripts . . . who can actually roll up his sleeves and produce the show itself . . . and, most important of all, who can sell your client and keep him happy.

"Impossible!" you say?

Not at all! This man has successfully done all these things . . . not once, but over a period of years! Over six years as radio department head of a New York advertising agency. Over two years in executive positions with one of the largest national radio networks. Over three years as a top executive with New York program production companies.

He has

- . . . supervised radio productions in Hollywood, New York and Chicago
- . . . directed glamor stars of the movies and of Broadway
- . . . planned and produced both large and small budget programs which had to (and did) increase over-the-counter sales
- . . . bought local programs to solve a client's regional problem
- . . . planned and executed spot campaigns that sold goods
- . . . serviced some of the largest accounts in America.

In short, he knows radio . . . he knows how to apply its power . . . he understands radio and agency problems and can solve them!

He is looking for an association with an advertising agency that has a future. If you are looking for a man to head your radio department, let him give you the details of his plan for building your radio business.

OR—

If you are an alert sponsor who wishes to follow the modern trend of creating your own radio department, let him talk this over with you.

Box 37
 Sponsor Publications, Inc.
 40 West 52nd St.
 New York 19, N. Y.

will stand or fall. We are trying to consider the feelings of Catholics, Protestants, and Jews in making this presentation helpful to all, in making a reverent appeal and avoiding anything which would be considered sacrilegious, although there may still be a small minority which might sometimes be offended.

"We impressed upon the producers the importance of maintaining sincerity without regard to any rating the program might have or as to the size of audience, and instructions have gone to our advertising agencies outlining our motives."

The Greatest Story's Hooperating is not a true index of its audience because the 33 cities in which Hooperatings are made are big urban centers. It started with a 3.8 rating (February 2, 1947) and it has held to a 4.4 ever since—better than the *Catholic Hour*, which has been an NBC standby for years. Its Nielsen rating, in cities between 5,000 and 500,000, is 5.9. The program (time and talent) is costing \$20,000 a week, \$1,040,000 per year. In 1946 Goodyear spent a seventh of this, \$146,000, for spot radio, a campaign which has since been discontinued; magazines received \$2,032,000, and \$311,522 went into farm papers. They have four advertising agencies—N.W. Ayer, which in the past has done their institutional advertising and still does except for radio, Young and Rubicam, which handles passenger tire copy, Compton Advertising, which places advertising for shoes and like products, and Kudner, which has all the other advertising and *The Greatest Story Ever Told*.

It's too early to claim any miracles for this campaign but it's not too early to record the fact that both commercially and in spreading the Gospel the program has done more than expected of it. There will be a Mexican and a South American version of the program in Spanish. The State Department is already airing it to the Pacific and Asiatic nations and time is being cleared so that it will be heard in Europe. The program, without attempt at any mail pull, is getting from 500 to 600 letters a week. This isn't anything spectacular but most of them come from heads of organizations or church groups and therefore mean much more in the way of listeners than the numbers indicate.

Variety, showbusiness trade paper, on March 12 presented Goodyear with a special citation, noting that "Goodyear has nothing to gain but the satisfaction derived from spreading the gospel of universal brotherhood." Maybe it forgot, maybe it didn't realize that it is being, found that programs can sell sans advertising.

FOR JOE METROPOLITAN MARKET STATIONS

- WLOW Norfolk
- WHHM Memphis
- WTIP Charleston, W. Va.
- KWKW Los Angeles
- WWDC Wash., D. C.
- **WJBK Detroit
- KXLW St. Louis
- KONO San Antonio
- WBNX New York
- WSBC Chicago
- WMIN Minn.-St. Paul
- WWSW Pittsburgh
- WDAS Philadelphia
- WHWL Wilkes-Barre
- WNEX Macon
- KVET Austin
- *WORL Boston

* except in New York ** except in Chicago

For Joe Offices

New York • Chicago • Philadelphia
 Pittsburgh • Washington • Baltimore
 Los Angeles • San Francisco

SPONSOR



SPEAKS

Big Little Stations

Industry awards that break out in a rash at this time of the year (Ohio State, Peabody, City College of New York) spotlight very little that everybody doesn't know as far as the networks are concerned. They, however, indicate a great deal about stations in the 100-500

watt category that national advertisers don't know.

For this reason, if for no other, the tribute-paying sessions that are part of each award giving and the awards themselves are justified. Without them we might not hear of the achievements of Los Angeles' little KCFJ and of Battle Creek's WELL. The advertising profession might obtain a wrong impression of America's low powered outlets. Many of these stations all over the nation are doing a job. Many of them never get up the gumption to enter national competitions. They take what they do as part of their job. WITH's promotional activities for instance are outstanding among stations but like so many tiny powerhouses, they don't think what they're doing is award-worthy.

Cutting Station Breaks

NBC's recently completed series of meetings with its affiliates was in part an exploration to determine just how far it could go in "reforming" broadcast advertising abuses. Many "suggestions" were made. The one that raised the most smoke was the idea that stations reduce their station break commercials to one an hour. This hits web stations where it hurts, for most outlets find 50 per cent of their non-

network income stems from station break commercials. The idea of cutting this income to one-quarter of what it is what makes station executives see red. However, a number of stations are making other plans. They're going to cut their station breaks and they're going to increase the cost per break accordingly. Their reasoning is simple. Cutting commercial copy on the air will increase the effectiveness of what is broadcast. It is therefore worth more—ergo the rate should be proportionately higher.

But there is another side to the question. Competition for the advertising dollar becomes stiffer and stiffer as each month goes by. Is it intelligent, ask some of the affiliates, to increase rates at this time?

To this the proponents of reduced commercialism simply say that a program commercial, a hitch-hike, a station break a cow-catcher and another program commercial, all within a span of three minutes, is liable to kill the goose that lays golden eggs. NBC's exploration is aimed at cutting the Gordian knot. It's out to eliminate the cow-catcher and hitch-hike to sell sponsors on rescheduling their commercials in programs and to have the stations do their part towards making broadcasting more listenable... a more productive medium in which to advertise.

40 WEST 52nd

Thanks for the nice item about the "McNear Reward Fund." You will be interested in knowing that the fund is now well over \$50,000. We are hoping that it will get some real results in finding the killer.

EDGAR L. BILL
President
WMBD, Peoria

I read *Food Store Quiz* with a great deal of interest. Partly because the article is so well written—partly because the James H. Forbes Tea and Coffee Company is our client—partly because you failed to mention the agency's part in the *Forbes Food Store Quiz*.

The KXOK talent is doing a bang-up job on the *Forbes Food Quiz*, just as your article says. But I think some credit should go to the agency. Latest Hooper I have seen shows the rating has upped from the 2.4 you gave to a 3.6.

LEON SEELIG
Seelig & Co., St. Louis

I would like to make a suggestion that you investigate nationally direct selling accomplishments of radio at the local level. We are frequently confronted with prospective and current sponsors firmly entrenched in their opinion that radio can only do an institutional selling job for a retail merchant. This opinion is fostered by unenlightened newspaper salesmen, and there is enough evidence to the contrary available to compile an atomic rebuttal to this misconception.

WILLIAM F. KILEY
Commercial Manager
WFBM, Indianapolis

Listerine's six-month, four-station test of the Canadian-produced *Treasure Trail* (SPONSOR, April 1947) has resulted in our buying the half-hour quiz show on 28 CBC Dominion network stations in the Atlantic, Mid-Eastern and Prairie regions starting June 6. The current Elliott-Haynes *Treasure Trail* rating is 22.2

(E-H figures are comparable with Hooperatings). The program will continue to originate at CFRB, Toronto, the station which owns the package. Retailer demand in the areas tested indicated that the program was selling substantially for our client.

RAY KREMER
Radio Director
Lambert & Feasley, New York

We, along with other forward looking agencies, see in FM a possibility for many more of our clients, particularly the smaller accounts, to use radio for the first time—and, for the first time, take advantage of the demonstrated selling possibilities in the radio medium. We see, also, a unique opportunity to work out new and better shows without the financial risks involved under the existing (standard broadcast) conditions.

HUGH D. LAVERY
McCann-Erickson, Inc., New York



There's a lot of truth to the statement that a radio station is no better than the people who man it and the policies that guide it. And WINS is no exception! With this in mind, initial steps toward improvement have been made. Currently WINS personnel has been increased 21% while payroll's up 60%, thus providing a more adequate size and quality of staff. Programming, too, has progressed. Approximately 48% of it represents new and improved shows. Also, a 50kw transmitter is being installed. All efforts continue to improve WINS ...to make it a better entertainment and information vehicle for listeners and an honest, resultful medium for advertisers.

WINS

CROSLEY BROADCASTING CORPORATION

NEW YORK

CLEVELAND'S

Chief

STATION

HAVE YOU EVER SEEN THIS
Character
BEFORE? YES NO



WHERE?

*Standard Rate + Data
Broadcasting, Radio Daily, Sponsor, Adv. Age.*

WHAT DOES HE SYMBOLIZE?

WJW - Cleveland's Chief Station - a good buy!

Says...

YOUR FUTURE IS IN THE CARDS!

The postcards answering our recent nationwide survey gave overwhelming indication that from coast to coast more and more time buyers, sponsors and agency men recognize WJW as Cleveland's Chief Station!

That's because Cleveland's daytime listeners prefer WJW, acclaim it as Cleveland's Chief Station! Again... according to the latest morning Hooper... WJW is tops with the largest audience in Cleveland!

Yes... they see it in the cards and they see it in the Hoopers... and they know that morning or afternoon—WJW delivers more listeners per dollar than any other Cleveland Station!



BASIC
ABC Network
CLEVELAND, O.

WJW

850 KC
5000 Watts
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY

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