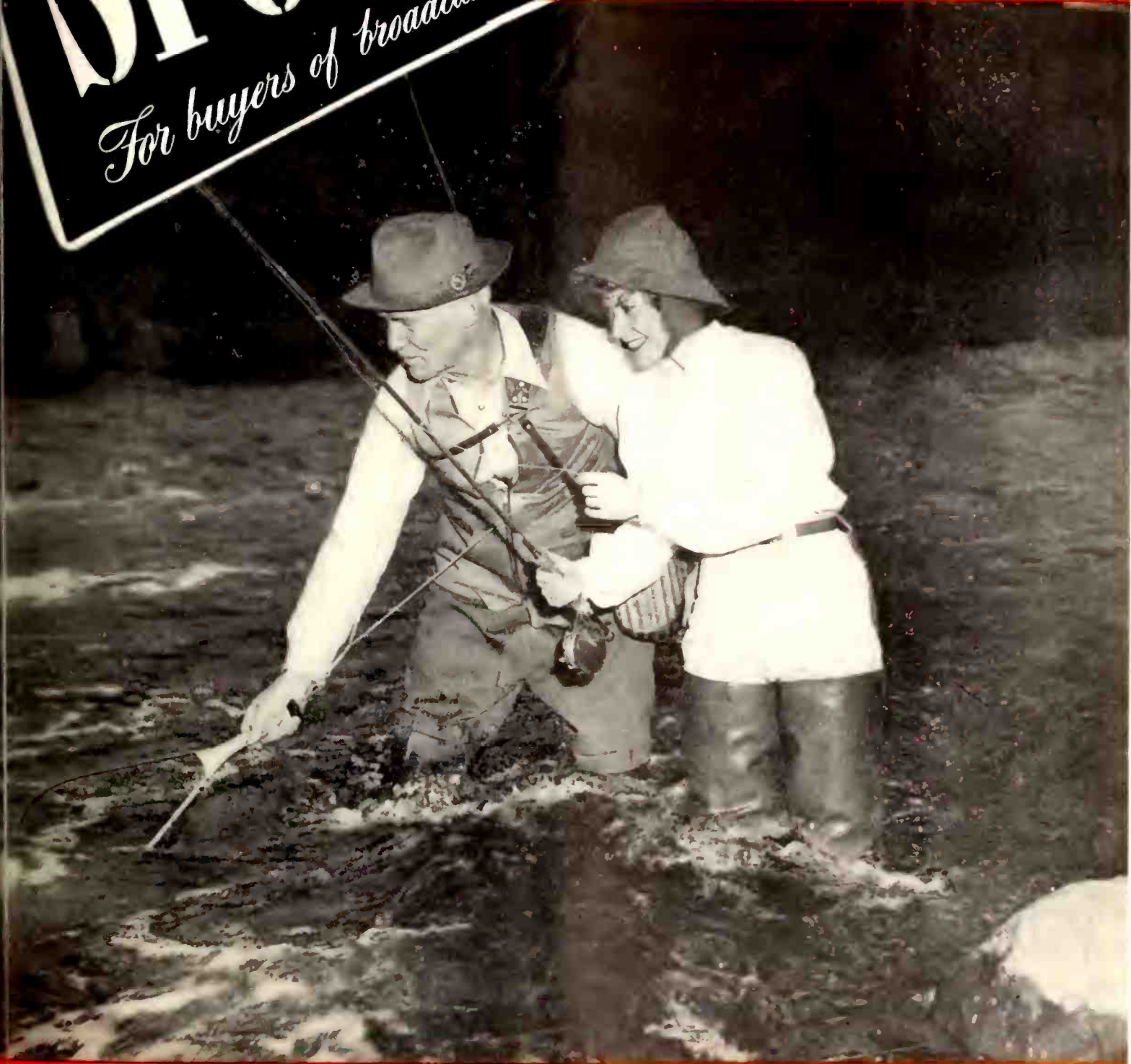


# SPONSOR

*For buyers of broadcast advertising*

JUNE 1947

50c • \$5.00 per year



SPONSORS cash in on America's 24,000,000 Hunters—Fishers (page 35)

**Are timebuyers appreciated? • Summer listeners cost less  
It's a transcription year • Weather is commercial too**

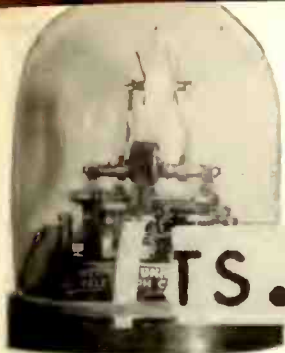
FLORIDA'S  
MOST PROGRESSIVE  
GOES

**WGBS**  
JUNE 15



A FORT INDUSTRY STATION  
**WGBS**  
10,000 WATTS  
710 KC  
MIAMI, FLORIDA  
REPRESENTED BY KATZ





"BIG BREAK" IS  
BID FOR No. 1  
HAT SALES

Adam Hats going all out to compete with Lee and Stetson via new NBC amateur hour being mc'ed by Eddie Dowling. Adam cancelling 90 per cent of their subway and car cards and cutting newspaper advertising to the bone in order to carry complete network for "Big Break" program. Ad-men question whether amateur hour is best vehicle on which to sell men but Biow is certain that Eddie Dowling and the opportunity which program gives talent will be major contribution in changing Adam from low-price hat chain to number one manufacturer of men's hats in America.

-SR-

SECOND SPOT  
SURVEY NEARING  
REPORT STAGE

Edward Petry's second study of spot broadcasting effectiveness has been completed in its field phase. Figures are now in hands of statisticians. Advance indications are that like the first report the second tabulation will reveal that impact of spot is amazing. Due to some drastic mathematical readjustments the percentage of "recognition" will not be as high as last year. Scaling down is due to a revised handling of the people who are reported not at home and those who refused to cooperate with test.

-SR-

NO PRESS AGENT  
WITH GENERAL  
FOODS

Despite spending over \$10,000,000 in broadcasting (spot and network) and \$250,000 to outside public relations firms, General Foods has no executive whose major function is watching publicity on its programs or even on corporation itself. It's typical of a number of corporations who are publicity shy and who scream to high heaven when negative news is printed.

-SR-

CIG FIRMS AWAIT  
RESULTS OF  
LUCKY STRIKE  
SPOTS

Lucky Strike's competition is checking results of \$1,000,000 spot campaign just ended before diving in with campaigns of their own. Camel has a lulu of a plan but may hold off until "proof positive" of Lucky's results is available. Cigarette jobbers checked in 30 areas indicate that sale of Luckys is up 20 per cent over this time last year.

-SR-

FOOTNOTE TO  
PAGE 15

Fact second chart (page 15) covers network business omitted from report. Figures used because they're comparable with magazines'. Sponsors spent 424,077,220 total four time in 1946.

**FALL FACTS EDITION**

SPONSOR in July will be 100 per cent a "Fall Facts Edition" with practically everything an advertiser requires to guide him in making his 1947 Fall broadcast advertising campaign the most successful in his business history. Complete information on network and spot, on and off-the-air promotion and merchandising, status reports on transcriptions, FM, TV, FAX, cost of doing advertising on the air in all forms will constitute some of its features. Despite its double-checked factual contents it will not be a treasurer's report or legal brief. Check-list, which you can use to make certain that you haven't forgotten something you could do to make air pay more dividends, is worth year's subscription in itself. As usual, it's SPONSOR's aim to make broadcast advertising a more profitable investment for all who use it. That goes double in July.

# S... SPONSOR REPORTS... SPONSOR RE

## CBS LOST ONLY TWO TOP-RATED SHOWS

Although CBS has lost enough business to make it budget-conscious, it has lost only two programs listed in Hooperated first fifty, "Hit Parade" and "Take It or Leave It." Other losses, although having pocketbook effect, won't hurt network's ability to deliver good audiences. Durante-Moore (55 in rank order of popularity) only rated a 9.6 (May 15), Dinah Shore (71 in rank) rated 8.2, Kate Smith (78) a 7.7, Vox Pop (83) a 7.5. New Coca-Cola and Campbell Soup business will help to balance business loss and there are three top sponsors not on air now who are at contract stage with network.

-SR-

## ANOTHER TV HURDLE REMOVED

Problem of telecasting small objects in commercials, which have made watches non-telegenic, has been overcome by new optical system developed by Dr. Frank G. Back. Watch manufacturers no longer have to use big Telecron clocks with false faces to give time visually.

-SR-

## THAT SPORTS SPONSORSHIP QUESTION!

Willingness, in number of areas, of standard broadcast stations (AM) to surrender to FM or TV sports listening audience (mostly baseball) has some sponsors in quandary. They can't figure why stations are willing to surrender this business. Facts in case is that these standard stations have been developing block-booking formula (see July SPONSOR) and feel that it doesn't make sense to shatter this formula for sports.

-SR-

## THE TRANSCRIBED FUTURE

Lou Cowan's entrance into transcription field has served as goad to other firms in field, just as Frederic Ziv's big time recording of the Wayne King and Barry Wood shows a little over a year ago did. Cowan's plattering of Tommy Dorsey as disk jockey, Ziv's Ronald Colman signaturing for "Favorite Story" series, Harry Goodman's taking over sock daytimer, "Linda's First Love," are all straws that indicate that radio advertising in next few years will be a "different" business. There'll be at least four transcribed shows on ABC next season and industry wonders how long CBS can continue to say "no" to platters.

-SR-

## BENNY'S VAUDE APPEARANCES PROVE POP- ULARITY

Jack Benny's return to vaudeville, which broke records in Chicago and New York, doesn't mean much in Benny pocket. (A few guest appearances would pay better.) Although his vaude salary is big Benny is in top income brackets and U. S. gets greater part of what he earns from these dates. Fact is that Benny worked so hard at the Roxy in New York that he'll have to rest for weeks to get himself normal again. Reason for date was to prove to sponsor (American Tobacco) that regardless of ratings Benny's still tops in popularity. Fact that Lucky Strike received plenty of free plugs during the live shows also helped Vincent Riggio "love" him.

-SR-

## THAT LEVER- FITCH DEAL?

Lever Brothers' purchase of Pepsodent some years ago was not only to buy Charles Luckman, the toothpaste organization's president, but to round out the organization's line of products so that it wouldn't depend upon soap alone. Latest plans are for Lever to add the Fitch hair tonic line to stable. This will also give Lever that choice spot between Benny and McCarthy on NBC if it's in a mood to take it over for another Lever product.

FREDERIC W. ZIV COMPANY  
*Proudly Presents*



# Mr. RONALD COLMAN

Starring on the Most Brilliant Transcribed Dramatic  
Show Ever Offered for Local and Regional Sponsorship



# *Favorite Story*

THE FAVORITE STORIES OF SPENCER TRACY • INGRID BERGMAN • SHIRLEY TEMPLE •  
ORSON WELLES • SINCLAIR LEWIS • FATHER E. J. FLANAGAN • CECIL B. DE MILLE • FRED  
ALLEN • IRVING BERLIN • ARCHIE GARDNER • ALFRED HITCHCOCK AND MANY MORE!

In the spirit of perfection that distinguishes this matchless series we  
have chosen as star... the one and only Ronald Colman. Now... his  
incomparable artistry, his magnetic voice and faultless diction, are  
yours to sponsor, in a dramatic program of unprecedented lavishness.

Here are the greatest stories of all time, masterfully adapted by  
writers preeminent in their field, Robt. E. Lee and Jerome Lawrence,  
under the editorial guidance of Author-Publisher George Palmer Put-  
nam; a superb company of radio's finest actors; a fifteen-piece orchestra  
interpreting the daring and original musical scores composed and  
arranged for Favorite Story by Claude Sweeten and Robert Mitchell  
of the Rob't Mitchell Boy's Choir.

52 half hours are now available... every one a rare combination of  
prestige and dynamic entertainment, every one an unparalleled  
triumph of transcribed showmanship!

MASTERFULLY TRANSCRIBED  
FOR YOUR SPONSORSHIP BY...



NEW YORK

CHICAGO

HOLLYWOOD

SPONSOR REPORTS	1
40 WEST 52nd	4
BROADCAST MERCHANDISING	8
NEW AND RENEW	9
MR. SPONSOR: CHARLES LUCKMAN	11
WEATHER IS COMMERCIAL	13
SUMMER FACTS	15
TIMEBUYERS: A SPONSOR REPORT	20
IT'S A TRANSCRIPTION YEAR	22
TOBACCO ON THE AIR	25
CENTRAL AMERICAN MARKET	28
KNOW THE WRITER:	
BOB TALLMAN, GIL DOWD	30
AM-FM RATE PROBLEM:	
A SPONSOR FORUM	32
24,000,000 SPORTSMEN	35
COMMERCIAL REVIEWS	38
CONTESTS AND OFFERS	41
STATUS REPORT:	
WHAT TEENAGERS WANT	42
SIGNED AND UNSIGNED	43
TV-FM-FAX	46
SPONSOR SPEAKS	52
APPLAUSE	52

Published monthly by SPONSOR PUBLICATIONS INC. Executive, Editorial, and Advertising Offices: 40 West 52 Street, New York 19, N. Y. Telephone: Plaza 3-6216. Publication Offices: 5400 North Mervine Street, Philadelphia 41, Pa. Subscriptions: United States \$5 a year; Canada \$5.50. Single copies 50c. Printed in U. S. A. Copyright 1947 SPONSOR PUBLICATIONS INC.

President and Publisher: Norman R. Glenn. Secretary-Treasurer: Elaine C. Glenn. Editor: Joseph M. Koehler. Associate Editors: Frank Bannister, Charles Sinclair. Art Director: Howard Wechsler. Advertising: Edwin D. Cooper, Jack E. Dube. Los Angeles: Duncan A. Scott & Co., 418 S. Hill St.; San Francisco: Duncan A. Scott & Co., Mills Building. Circulation Manager: Milton Kaye.

COVER PICTURE: Dave Newell teaches a model neophyte how to fly-cast for trout (see page 35).

## 40 West 52nd

### HEMINGWAY ON DON LEE

I wish to point out a discrepancy in your May "Monthly Tabulation of Advertising by Categories Soap and Cleansers." You give full credit to ABC Pacific Network for the Los Angeles Soap Company's broadcasts by Frank Hemingway. To keep the record straight, Mr. Hemingway has been a Los Angeles Soap Company feature of the Mutual Don Lee Broadcasting System for some time—long before he was an ABC broadcaster. And he is still heard three times a week for the Los Angeles Soap Company, at 7 a.m., over the facilities of the "World's Greatest Regional Network" the Don Lee Broadcasting System.

Mr. Hemingway was heard both in the morning and evening news broadcasts on Don Lee, exclusively, until MBS preempted his evening time, forcing him to move to another network for the p.m. period.

VIC ROWLAND  
Program Promotion Director  
Don Lee Broadcasting System

### SECRETARY'S VIEWPOINT

Radio has been a hobby of mine, even before my association here at WLOK as secretary to the Managing Director, five years ago, so I have read many books and magazines on the subject, but SPONSOR really has something different. In fact it's "just what the doctor ordered," and the sponsors can't help being more than pleased with such a splendid magazine.

(MRS.) ERCEL JOHOSKE  
Lima, Ohio

P.S. I do a little broadcasting on the side.

### TOO MUCH MERCHANDISING?

Having lived with *Quiz of Two Cities* for nine years, I can't help but take exception to the way your write-up was top-heavy in regard to the merchandising element and almost did an underselling job on the show itself.

I have reference particularly to your phrase, "The show is no ball of fire." Admittedly, to casual listener who has no interest in either competing city, the program is just a quiz show, but it has been our experience that wherever the *Quiz of Two Cities* is heard a vast group

(Please turn to page 6)



## GENE EMERALD

delivers a friendly, down-to-earth selling program. Plenty of music; just enough of Gene. Jockeys top discs; sings with Hammond organ. Platter chatter is amusing, chuckle-toned. Here's convincing, airwise, professional selling... for Emerald's show experience stretches back 25 years; takes in stage, radio, nite club, battle front U.S.O. For 90 afternoon minutes daily, Gene puts highly-Hoopered KRNT minutes to work. They peak at 7.9. Gene Emerald can Alpyour sales, too! See Katz.

**KRNT** has the  
*personalities in  
Des Moines!*

# K R N T

*A Cowles Station*

**DES MOINES, IOWA**

Represented by the Katz Agency

# WHODUNIT?



**Who would do it— who could do it?** Who else but **WNEW** would program M-Y-S-T-E-R-I-E-S across the board—a bang-up transcribed half-hour of chills, thrills and top radio entertainment every weekday night  
8-8:30 p.m.

# MYSTERY AT 8

**Monday . . . "MYSTERY HOUSE"**

**Tuesday . . . "THE AVENGER"**

**Wednesday . . . "THE CASES OF MR. ACE" starring George Raft**

**Thursday . . . "THE HAUNTING HOUR"**

**Friday . . . "MYSTERY IS MY HOBBY"**

**WNEW** does it again! New programs in an established programming technique! Each mystery proven surefire with listeners and advertisers. As Greater New York sets its spine for chills . . . we suggest you watch our Pulse!

Call or wire **WNEW** or a John Blair office

# WNEW

**1130  
on your  
dial**

820 KC  
50 KW  
NBC

**WFAA**  
DALLAS, TEXAS

570 KC  
5 KW  
ABC



SOMETHING NEW IN RADIO

# One Station

with **TWO FREQUENCIES**  
**TWO NETWORKS**  
**TWO AUDIENCES**

*But it's still WFAA all the way!*

WFAA · 820 KC    WFAA · 570 KC

REPRESENTED NATIONALLY BY...  
**EDWARD PETRY & COMPANY, Inc.**

**40 West 52nd**  
continued

of loyal citizens rooting for their home town makes the program definitely "a ball of fire." It was this competitive element that crowded over 3,000 rabid Baltimoreans into the Lyric Theater last month on a *Quiz of Two Cities* broadcast between Baltimore and Washington, this after eight and a half years of consecutive half hour weekly broadcasts by the same sponsor, the Gunther Brewing Company.

In most of the 31 cities all over the country, the *Quiz of Two Cities* rating competes more than favorably with the highest network program ratings. Here in Baltimore, on a recent survey conducted by the sponsors themselves, the show has a higher rating by several percentage points than the 25.6 which the Bing Crosby show gets immediately preceding it. According to the sponsors themselves, they've had over the past eight years ratings from a 35 low to a 78 high. When you say a show of this type is no "ball of fire," what do you want—a conflagration?

Thanks anyhow for a swell story.

ALBERT B. BUFFINGTON  
*The Al Buffington Co.*

#### FARM STORY

We here at WLS are very pleased with the manner in which you handled the Murphy story (*Radio Builds Midwest Feed Business*) in the May SPONSOR.

R. B. DONOVAN  
Station WLS

#### RADIO GIVEWAYS

In one of your recent issues, I am told that you run a complete list of radio programs which make use of give-aways.

We are quite interested in making a comprehensive study of such programs and would like very much to have a reprint of this list if it's possible for you to send it.

N. H. SCHLEGEL  
Director Advertising-Sales Promotion  
Cory Corporation

#### WEATHER AVAILABILITIES

It has come to our attention that SPONSOR is doing a report on weather forecasts. The John E. Pearson Company has just conducted a survey of its stations in order to advise agencies and  
(Please turn to page 47)



# what do you know about Washington radio?



How many Washingtonians have radios and how much listening do they do in an average day?

How many have access to auto radios and how much do they listen?

How much radio listening do they do after 10:30 at night and from 5:30 to 9:00 A.M.? *Where* do they tune in the early morning and *why*?

Questions like these need answers. Coincidental surveys, mail count studies, and other research methods based on "family" or "home" listening have produced some valuable information on radio audiences. But, until now, there has been little comprehensive study of *individual* radio habits which, in the final analysis, must be the determining factor in radio listening measurement and study.

WRC recently completed its 1947 Area Sampling Study of listening habits of adult *individuals* in Washington. The findings—which get directly at pertinent questions like those above—are available in booklet form. Write us on your company letterhead, or, if you prefer, use the coupon here.

FIRST IN WASHINGTON

**WRC**

980 KC.

Represented by NBC SPOT SALES



Station WRC, 724 14th St., N. W., Washington 5, D. C.

Please send \_\_\_\_\_ copies of your booklet (5)

**Facts About the Washington Radio Audience.**

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

MORE  
 MORE  
 MORE  
 MORE

Advertisers  
 Are Selling  
 ST. LOUIS  
 via

KXLW

JANUARY - 128

FEBRUARY - 215

MARCH - 239

APRIL - 242

The  
 Smart  
 Money  
 Station

For Joe  
 will tell you



# broadcast merchandising

WNEW (New York) sends juveniles real birthday cards by special arrangement with the Greeting Card Association. Two cards, each with especially written messages, one for the wee ones and one for the six to 10 year olds, are used. Like KLZ (Denver) the station finds it's better to send cards than read a long list of birthdays on the air.

KGO fan column in five newspapers. Following the lead of a number of stations throughout the nation, ABC's San Francisco outlet is buying space in five coast dailies three times a week (MWF) to run a gossip column about the stars and the programs heard over the station. KGO went a little further than most stations in this promotion by scheduling over 100 announcements on the air calling attention to the column. An air show is also planned under the column title, *Radio News*, to keep the listening audience conscious of the promotion.

Mr. and Mrs. WDAY (Fargo) promote station's 25th anniversary. Mr. WDAY roamed the streets waiting to be found by a listener. The real name of Mrs. WDAY was broadcast letter by letter, but not in the correct order (one letter a day). Listeners had to reconstruct the name. There were \$8,000 in prizes, and entries came in at the rate of 94 letters per hour with a total of over 15,000 received.

WPTF (Raleigh) sends out knives to agency-men and suggests that they cut themselves a big slice of the "WPTF Billion Dollar Market." There's no record of how many superstitious ad-men sent the station a penny to prevent cutting off a friendship.

WHBC (Canton, O.) using own call letters to promote BC headache powders. Julius Glass, station promotion man, noted the last two letters of the station's call were the same as the product's, so sent postcards to retailers handling the product. He also stressed the fact that whBC brought to the retailer his Best Customers.

KMPC (Hollywood) working the "PC" in its call-letters for all they're worth. Billboards generally stress the fact that PC stands for "Pacific Coast," "People's Choice," "Press Coverage," "Prosperous California," "Platter Chatter." When it comes to music the station states it's "Presto Concerto," "Percolatin' Ca-

dence," "Penthouse Calypso," "Plenty Catchy," "Peppy Concerts," and "Pianissimo Cadenza." It's going out into left field a bit on that PC stunt but it does establish the outlet's call letters with the trade and its audience.

Five San Diego stations plug newspaper radio poll. Although Terry Nolan's *Air Fare* column in the San Diego Journal was only two months old when he polled his readers on their dialing tastes, he received thousands of ballots due to the fact that all the stations covering the area constantly reminded their listeners not to forget to vote.

Letter to CKAC (Montreal) cost \$270 postage. Recently the station saluted Bishop Gustave Prevost as "L'Homme du Jour" (Man of the Day) during a broadcast. The Bishop's in China and it took five \$50 and two \$10 stamps (Chinese value) to carry his "thank you" to manager Phil Lalonde.

William O'Neil's double-barreled gesture startled the entire trade. It was a sensation when a great rubber manufacturing organization (O'Neil's General Tire and Rubber) saluted a program of its competitor, Goodyear Tire and Rubber's *Greatest Story Ever Told*. But it was even more so when the full page newspaper adsalutes appeared in the same town where O'Neil has the key station of his Yankee Network. That was because the station carrying *Greatest Story* in Boston, WCOP, competes with Yankee's WNAC.

KVOO's (Tulsa) "High School Day" gets whole town talking. Tulsa's NBC station is run once a year by the students of Central High School, an event that receives great local publicity. Starting in 1948 the student doing the best job will receive a four-year university scholarship. This is bound to make the event something that the secondary school students will be thinking of all year 'round.

Promotion helps win two accounts for Kenyon & Eckhardt. Outstanding K & E program promotion was one of the basic factors in Borden's moving from Young & Rubicam to K & E. Ford Motors was also impressed enough with what the Hal Davis-headed department was able to do with publicity and promotion to take a chance with K & E, moving its radio business from J. Walter Thompson.

(Please turn to page 45)

# new and renew

## New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	PROGRAM, start, duration
"42" Products, Inc.	Cosmetics, toiletries	Brlsacher, Van Norden	9	Live, transcribed announcements; May 1; 52 wks
Gallowhur Chemical Corp.	Skat	Buchanan	10	Transcribed breaks, spots; Jun 1 (seasonal—expanding during summer to all major markets)
General Foods Sales Corp.	Minute Rice	Young & Rubicam	15-20	Live, transcribed announcements; Jun 2 (indefinite)
Kerr Glass Mfg. Co.	Glassware	Dan B. Miner	15	Live participations, spots, brcks; Apr 28; 13 wks
Larus & Brothers Co.	Alligator Cigarettes	Duane Jones	9	Spot news, live and transcribed breaks, announcements; May 19 (indefinite)
Lever Bros. Co.	Breeze	Fedcra	12	Transcribed announcements; May 21; 26 wks
Look Magazine	Look	Kenyon & Eckhardt	125	Transcribed announcements; May 13; 14 wks
M & M, Ltd.	M & M Chocolates	Blow	15-20	Live, transcribed announcements, brcks; May 26; 52 wks
Michigan Chemical Corp.	Pestmaster, Roachmaster	Alley & Richards	32	Live participations, spots; Jun 2 (seasonal)
Nestle's Milk Products, Inc.	Scmi-Sweet Chocolate	Compton	5	Live participations; May 15 (indefinite)
Pennzoil Co.	Pennzip Gasoline	Fuller & Smith & Ross	22	15-min transcribed programs; Apr 28 (indefinite)
United States Tobacco Co.	Dill's Best Tobacco	Kudner	10	Transcribed announcements; May 1 (indefinite)

## New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Adam Hat Stores, Inc.	Blow	NBC	125	Big Break; Sun 10:30-11 pm; Jul 20; 52 wks
Eversharp, Inc.†	Blow	NBC	—	Take It or Leave It; Sun 10-10:30 pm; Jul 27; 52 wks
General Electric Co.	BBD&O	ABC	—	Tales of Willie Piper; Th 9-9:30 pm; Sep 4; 52 wks
Lever Brothers Co. (Pepsodent div.)	Foote, Cone & Belding	MBS	47	Count of Monte Cristo; Tu 8-8:30 pm pst; 52 wks
Liggett & Myers	Newell-Emmett	CBS	—	Arthur Godfrey; MWF 11-11:30 am; May 9; 52 wks
John Morrell & Co.	Henri, Hurst & McDonald	ABC	162	Lassie; Sun 3-3:15 pm; Jun 8; 53 wks
National Biscuit Co.	McCann-Erickson	ABC	—	Paul Whiteman Club; MTWTF 3:30-4:30 pm (15-min segment)
Noxema Chemical Co.†	Sullivan, Stauffer, Colwell & Bayles	ABC	—	Mayor of the Town; Wed 9:30-10 pm; Oct 8; 52 wks
Nestle's Milk Products	William Esty	ABC	—	Paul Whiteman Club; MTWTF 3:30-4:30 pm (15-min segment)
Rexall Drug Co.†	N. W. Ayer	NBC	160	Jimmy Durante; Fri 8:30-9 pm; Jul 27; 52 wks
R. J. Reynolds Tobacco Co.	William Esty	ABC	—	Paul Whiteman Club; MTWTF 3:30-4:30 pm (15-min segment)
Wesson Oil & Snowdrift Sales Co.	Kenyon & Eckhardt	ABC	—	Paul Whiteman Club; MTWTF 3:30-4:30 pm (15-min segment)
United Electrical and Machine Workers Union	Moss & Arnold	MBS	67	Leland Stowe; Wed 7:30-7:45 pm; Apr 23; 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
Christian Science Publishing Society	H. B. Humphrey	ABC	75	Monitor Views the News; Th 8:15-8:30 pm; Jun 5; 13 wks
D. L. & W. Coal Co.	Ruthrauff & Ryan	MBS	85	The Shadow; Sun 5-5:30 pm; Sep 7; 39 wks
Firestone Tire & Rubber Co.	Sweeney & James	NBC	149	Voice of Firestone; Mon 8:30-9 pm; May 26; 52 wks
General Mills, Inc.	Dancer-Fitzgerald-Sample	ABC	57	Betty Crocker; MTWTF 10:25-10:45 am; Jun 2; 52 wks
			132	Hymns of All Churches; MTWTF 10:25-10:45 am; Jun 2; 52 wks
		NBC	48	Light of the World; MTWTF 2:45-3 pm; Jun 2; 52 wks
		ABC	189	Jack Armstrong; MTWTF 5:30-5:45 pm; Sep 1; 52 wks
			70	Lone Ranger; MWF 6:30-7 pm; Jun 2; 52 wks
	Knox Reeves	NBC	132	Today's Children; MTWTF 2:2-15 pm; Jun 2; 52 wks
				Woman in White; MTWTF 2:15-2:27 pm; Jun 2; 52 wks
				Masquerade; MTWTF 2:27-2:40 pm; Jun 2; 52 wks
				Betty Crocker; MTWTF 2:40-2:45 pm; Jun 2; 52 wks
				Quick as a Flash; Sun 5:30-6 pm; Jun 8; 52 wks
Helbros Watch Co.	William H. Weintraub	MBS	350	Chesterfield Supper Club; MTWTF 7-7:15 pm; Jun 9; 52 wks
Liggett & Myers	Newell-Emmett	NBC	156	Crime Doctor; Sun 8:30-8:55 pm; Jun 27; 52 wks
Philip Morris & Co.	Blow	CBS	144	Kaltenborn Edits the News; MTWTF 7:45-8 pm; May 5; 52 wks
Pure Oil Co.	Leo Burnett	NBC	36	Exploring The Unknown; Sun 9-9:30 pm; Jun 8; 13 wks
Revere Copper & Brass Co.	St. Georges & Keyes	MBS	340	Gangbusters; Sat 9-9:30 pm; Sep 13; 52 wks
L. E. Waterman Co.	Chas. Dallas Reach	ABC	199	



## New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM (time, start, i set)
American Pipe Cleaner Co. Bulova Watch Co. Fisher Baking Co. N. C. Flynn Co.	Ruth Brooke Blow Scheck Direct	WABD, New York WNBT, New York WABD, New York WABD, New York	Small Fry; Mon 7-7:30 pm; May 26; 13 wks (new) Time Signals; M-T-F, 2 per day; Jun 5 (renewed) Small Fry; Th 7-7:30 pm; Jun 5; 13 wks (new) Live spot following Keystone Fishing News; Fri 6:59-7 pm; May 23; 13 wks (new) Harness racing (new)
Fox Head Brewing Co.	Reincke, Meyer & Finn	WBKB, Chicago	
Keeley Brewing Co. Keystone Plating & Rust Proofing Co. Kraft Foods Co.	Malcolm Howard Direct J. Walter Thompson	WBKB, Chicago WABD, New York WNBT, New York	Wrestling, boxing, Rockets Pro Football; May 5; 13 wks (new) Sports, fishing news; MTWTF 6:54-6:59 pm; May 12; 13 wks (new) Kraft Television Theater; Wed 7:30-8:30 pm; May 7; 35 wks (new) Weather reports; Sat, Sun afternoon; Apr 12 (new) Names to Remember; Mon 8:30-8:39 pm (new) Spots; Mon (before and after Yankee ball games) (renewed) National Pro Tennis; Jun 16-22, afternoons (new) Boxing at Jamaica; Mon 9:30 to finish; Jun 2; Season (new)
Austin Nichols Co. Pepsi-Cola Co. U. S. Rubber Co. Winston Radio & Television Co.	Alfred Lilly Newell-Emmett Campbell-Ewald Direct	WABD, New York WABD, New York WCBS-TV, New York WABD, New York	

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Petroleum Institute, New York	Institutional	Sullivan, Stauffer, Colwell & Bayles, New York
Archer Bakery, Vancouver, Wash.	Bakery products	House & Leland, Portland, Ore.
Arnolite Co., Los Angeles	Dab auto paint, polish, cleaner	Atherton, Hollywood
Atwater & Fish, Hollywood	Used cars	Allied, Los Angeles
Belt Association, Inc.	Women's belts	Claire A. Wolff, New York
Biltmore Flowers and Gifts of Southern California and affiliated firms	Growing, distributing, retailing flowers	Hillman-Shane, Los Angeles
Bluhill Foods Inc., Santa Ana, Calif.	Cheese, salad dressings	Glasser-Galley, Los Angeles
Borden Co., New York	Dairy products	Kenyon & Eckhardt, New York (all radio)
Brewster Hat Co., New York	Hats	St. Georges & Keyes, New York
Briskin Camera Corp., Santa Monica, Calif.	Briskin 8 magazine camera and accessories	Klitzen & Thomas, Los Angeles, for national advertising
Bruckmann Brewing Co., Cincinnati	Beer	Dinerwan, Cincinnati
Cadet Laboratories, Worcester, Mass.	Seal Skin Hand Saver	Henry Hanger, New York
California Fruit Chimes Co., San Gabriel, Calif.	Candy, confectionery, fruit products	Allied, Los Angeles
The Cameo Corporation, Chicago	Cameo cleanser	Presba, Fellers & Presba, Chicago
Capistrano Beach Properties, Capistrano Beach, Calif.	Real estate	M. M. Young, Los Angeles
Case Swayne Packing Co., Santa Ana, Calif.; Portland, Ore.	Family Style soups, jellies, preserves, baked beans	Harrington, Whitney & Hurst, San Francisco
Chase Candy Co., St. Joseph, Mo.	Candy	Ruthrauff & Ryan, Chicago
Chatham Pharmaceuticals, Inc., Newark	Pharmaceuticals	Noyes & Sproul, New York
Chicago Western Corp., Chicago	Pinafore Canned Whole Chicken	Phil Gordon, Chicago
Chicopee Sales Corp., N. Y.	Diapers	Newell-Emmett, New York
Community Building Co., Los Angeles	Building	Ernest N. George, Los Angeles
Connant Lake Park, and Hotel Connant, Pittsburgh	Resort	F. A. Ensign, Pittsburgh
Cresta Bianca Wine Co., Livermore, Calif.	Wine	Blow, San Francisco
Doyle Packing Co., Inc., Newark	Strongheart Dog Food	Levy, Newark
Durkee Famous Foods, Cleveland	Bulk shortening, edible fat products (addition to products now handled by agency)	Federal, New York
Escort Pen Co., Chicago	Ball-point pens	Lieher, Chicago
Ferrison Mills, Rahns, Pa.	Pastry mix	John Falkner Arndt, Philadelphia
J. H. Filbert, Inc., Baltimore	Mrs. Filbert's Margarine	Sullivan, Stauffer, Colwell & Bayles
C. B. Fleet Co., Inc., Lynchburg, Va.	Ethical saline laxative	Noyes & Sproul, New York
F-M Food Products Co., Milwaukee	Food products	Jim Baker, Milwaukee
Ford Motor Co., Dearborn, Mich.	Automobiles	Kenyon & Eckhardt, New York (radio only)
Frank Brothers, New York	Men's, women's shoes	Dundee & Frank, New York
Fruit Belt Preserving Co., East Williamston, N. Y.	Apple-Tru canned apples	H. B. LeQuatte, New York
Gallowhur Chemical Corp., New York	Skol (sun-tan lotion)	Booth, Vickery & Schwinn, New York
General Petroleum Corp., Los Angeles	Mohligas	West-Marquis, Los Angeles
Golden Grain Macaroni Co., San Francisco	Macaroni products	Kelso Norman, San Francisco
Goldtone Razor Blade Co., Newark	Razor blades	Brisacher, Van Norden, New York
Gruen Watch Co., Cincinnati	Watches	Grey, New York
G. F. Heubeln & Bro., Hartford, Conn.	Food products	Duane Jones, New York
Hollywood by The Sea, Port Huene, Calif.	Beach resort	Steller-Millar-Ehberts, Los Angeles
Holmes, Stekney & Walker, Inc., Portland, Me.	Bellaire women's shoes	Badger & Browning, Boston
Industrial Glycer Co., Pittsburgh	Arco Special Stogles	W. Earl Bothwell, Pittsburgh
Jack's, Los Angeles	Sports goods, home appliances	Tuills, Los Angeles
Jiffy Products, Inc., Lansdowne, Pa.	Zippy Liquid Starch	Martin & Andrews, Philadelphia
La Boheme Vineyards Co., Fresno, Calif.	Wine	Blow, San Francisco
Lagoon Amusement Park, Salt Lake City	Amusement park	Cooper & Crowe, Salt Lake City
Lido Beach, Lido Beach, N. Y.	Resort, hotel	J. R. Kupsick, New York
Macasco Mfg. Co., Burbank, Calif.	Washing machines	Harrington, Whitney & Hurst, Los Angeles
Micromatic Hone Corp., Detroit	Cylinder honing tools	Marvin Hahn, Detroit
Miller Venetian Blind Mfg. Co.	Venetian blinds	Rodgers & Brown, New York
Morning Fresh Bakery, Boise, Idaho	Bakery products	House & Leland, Portland, Ore.
Mutual Loan Co., Salt Lake City	Loans	Cooper & Crowe, Salt Lake City
New York Upholstering, Plymouth, Pa.	Upholstering services	Rodgers & Brown, New York
Norbud Shops, Washington, D. C.	Hosiery, ready to wear	Kronstadt, Washington, D. C.
Omar, Inc. (Mill & Bakery Div.), Omaha	Bakery products	Hill Blackett, Chicago
Perkel Food Products, Portland, Ore.	Sand dressings	Schultz & Ritz, Portland
Pa Pitt's Partners, Pittsburgh	Civic organization	W. Earl Bothwell, Pittsburgh
Plymouth Shoe Co., Middleboro, Mass.	Men's shoes	Reingold, Boston
Portland Footwear Co., Portland, Me.	Women's shoes	Badger & Browning, Boston
Preview Fashions, New York	Mail order apparel	Rodgers & Brown, New York
Queen Anne Candy Co., Hammond, Ind.	Candy	Hill Blackett, Chicago
Ready Foods Co., Chicago	Hi-Life Canned Dog Food	Presba, Fellers & Presba, Chicago
Rockwood & Co., New York	Chocolate	Campbell-Ewald, New York
Rocks's Shoe Co., Oakland, Calif.	Shoes	Ad Fried, Oakland
Saxon Beverages of New Jersey, Jersey City	Beverages	Schacter, Fain & Lent, New York
Schulze & Burch Biscuit Co., Chicago	Biscuits, baked goods	Ruthrauff & Ryan, Chicago
William H. Scull Co., Camden, N. J.	Boscul Tea, peanut products	Lewis & Gilman, Philadelphia
Schwartz Bros. Glycer Corp., Kingston, N. Y.	Tudor Arms, Peter Schuyler cigars	Moser & Collins, Utica
Seamprufe, Inc., New York	Slips, lingerie	Lester Harrison, New York
Shiver's Florida Grapefruit, Salt Lake City	Grapefruit	Cooper & Crowe, Salt Lake City
N. J. Spedding Co., Hollywood	Cosmetics, perfumes	Showalter & Singer, Inc., Los Angeles

(Continued on page 11)



**Mr. Sponsor:**

**Charles Luckman\***

President Lever Brothers Company

His friends good-naturedly refer to him as the "Jet-Propelled Boy Wonder of U. S. Sales Promotion," for at the age of 38 "Chuck" Luckman heads the giant Lever Brothers (Pepsodent, Lifebuoy, Lux, Rinso, Spry, Lipton's, etc.) Company, U. S. subsidiary of the world-wide Lever Brothers and Unilever Ltd. of England. Soft-spoken, showmanship-wise Luckman spends the fourth largest advertising budget in this country, nearly \$15,000,000, of which a solid 50 per cent goes into air selling. Luckman runs advertising campaigns like military campaigns.

When he took over as Lever's top-executive a year ago from F. A. Countway, Luckman promptly shook up the Lever air shows, gave several soapers and high-cost nighttime shows the axe. What he left is true to the Lever traditions as well as Luckman's philosophy—"You can't reach a mass market with a symphony orchestra."

Luckman's meteoric career includes at least three separate and highly successful careers. After college, Kansas City-born Luckman sold record amounts of Colgate soap on Chicago's unhygienic South Side. From there he was hired by millionaire ad-man Albert Lasker to do the same thing nationally for Pepsodent, then a cut-price loss leader. Luckman's drastic Pepsodent promotions, in which Pepsodent retained the title to the tubes until they were actually retailed, paid off after 11 nervous months in which at one point sales went down 44 per cent.

Lever's gospel of cleanliness is spread to listeners on two networks and six shows (*Bob Hope, Lux Radio Theater, Aunt Jenny's, Joan Davis, Amos 'n' Andy*) plus *Vox Pop*† for Lipton's, a Lever offshoot.

Despite his \$300,000 salary, Luckman, an honorary member of Oklahoma's Kiowa Indian tribe, is no swivel-chair boss. He often grabs a box or bar of a Lever soap and goes calling incognito on housewives to talk to them first-hand. Luckman explains "We can't just sit around the front office selling soap to each other!"

\* And friends.

† Arthur Godfrey's "Talent Scouts" replaces this in the fall.

Remember the story about...



ST. GEORGE AND



THE DRAGON?



That dragon was an old time flame thrower. He breathed out fumes so poisonous that men who fought him died. Many a brave knight fell by the wayside... then along came St. George.

He killed the dreadful dragon... because he knew where to strike.

W-W-D-C has done a similar job for a lot of sales messages that seem to be dying from something poisonous. W-W-D-C knows how to strike out... and clear the road. A lot of time buyers have found that out. How about your tough sales problem? Put W-W-D-C to work on it... for results.

Keep your eye on

**WWDC**

IN WASHINGTON, D. C.

AM and FM

Represented Nationally by

**FORJOE & COMPANY**

**7,382 LETTERS FROM ONE ANNOUNCEMENT!**

**NO OFFER . . . NO PREMIUM . . . NO GIVEAWAY!**

We have a local program called "The Unseen Advisor" every night at 7. After six consecutive years of sponsorship, our client felt that he had saturated his market and gave up the show. In April, we made the following announcement: "We are thinking about discontinuing this program. If you want it to stay on, write us a letter." We made that announcement ONCE. That is all we said.

We received 7,382 letters and 33 telegrams — from that ONE announcement.

The letters came from 42 counties in 5 states, representing a population of 8,456,593 with retail trade of \$2,978,273,000.

We think this is the greatest response to a single announcement on one station in the history of radio. We believe this proves beyond question the tremendous audience WIP delivers.

Yes, we sold the show.

Back to the man who had it in the first place!



PHILADELPHIA • 610 K. C. • IT'S MUTUAL  
Represented Nationally by—GEO. P. HOLLINGBERY CO.

*P. S. Do-Re-Mi, a musical quiz show at 2.30 P. M. across the board, has been averaging 800 letters a week. It's for sale!*



# Weather is Commercial

## Sponsors now discovering why rain and shine are on first page of newspapers

Seventy-five thousand New Yorkers daily spend the cost of a phone call to dial WEather 6-1212 to check the rise and fall of the barometer. All over the nation thousands more are doing the same thing although in many cases it doesn't cost them a nickel because they have unlimited service. In many of these areas the callers receive a commercial along with their weather information\*—just as they do on the air.

No newspaper worthy of the name in the U. S. A. prints a first page without the weather forecast, which publishers' surveys have proved attains a higher readability than an eight-column streamer.

Scripps Howard newspapers (*World-Telegram* in New York) have made a feature of the weather with a trade-marked bird yclept Arpad. The weather is news. It is a guarantee of first page readership and just as logically should be a hot spot availability (like time announcements) on stations all over the nation.

On farm programs weather naturally is a must. Even as early as 1921 on Pittsburgh's KDKA, when Frank Mullen, now vp and general manager of the National Broadcasting Company, started a farm program he found out that weather was tops in appeal, with more than one-third of the rural listeners shouting "we want

the weather."

In Boston the weather has always been top news and E. B. Rideout (WEEI) not only has a number of weather programs sold on the station but sells his *Long Range Weather Calendar* for sixty cents to more than 10,000 New Englanders. During one five-hour storm period "E. B.," as he has become known, answered more than 500 calls for information on when the darned thing would end. He has competition on other Boston stations with WCOP's Ralph M. Barker who is piped-in direct from Cape May (SPONSOR, December 1946) also doing a top-drawer job of weathercasting.

Out on the West Coast, they listen over KFI to a piping-voiced Floyd Young from Pomona because advance knowledge of a coming frost in the citrus and other fruit



Rideout, Boston forecaster, checks instruments

belts is the difference frequently between being solvent or bankrupt. The same is true in Florida although no voice as unusual as Young's comes over loud speakers.

Most news programs include some mention of the weather, a fact that has been cited by some stations as a reason why weather spots haven't been pushed the way time spots have been. The latter have been the making of Bulova and a number of other watch manufacturers. The fact that a newscast has included the weather is no more a reason why a station break shouldn't have a weather spot in it

than the fact that a news program mentions the time should stop a time break from following it.

For a number of years the sound of the *Anvil Chorus* in station breaks heralded a commercial for Weed Tire Chains whenever snow and ice covered the roads. Rem and Rel use weather breaks whenever the head cold and sneeze period arrives, and for many years Breyer's Ice Cream, in the eastern areas in which it distributes, has been using weather breaks to highlight its spot announcement copy.

In television Botany Woolen Mills was one of the first to tell its story of Botany men's ties through weather breaks (WNBT) and its woolly lamb. Reid's Ice Cream used the weather for a while on WCBS-TV but dropped it because, according to its agency, the station never produced the 60 variations of weather cartoons it promised. With only three weather variations Reid's just didn't think it could do a job.

Standard Oil of New Jersey uses *Esso Weather Reporter* on 13 stations to supplement its *Esso Reporter* coverage (March SPONSOR). It spends \$50,000 a year for it and has been doing so since April of last year. The *Esso Weather Reporter* is a two-a-day feature with 45 seconds devoted to the rain or shine forecast and 15 seconds to the Esso selling. During the summer the Friday night *Esso Reporter* news shows on WJZ, New York, will carry a week-end weather forecast as an experiment. The test started in May and will run until the fall when a survey will be made on listener reactions. Esso also uses the *Weather Reporter* for public service messages, just as it does its regular five-minute newscasts. The Esso "service" spot campaign started as a dealer-cooperative test in Pine Bluff, Arkansas (KOTN). It was successful there so went

to 13 stations in April of 1946.

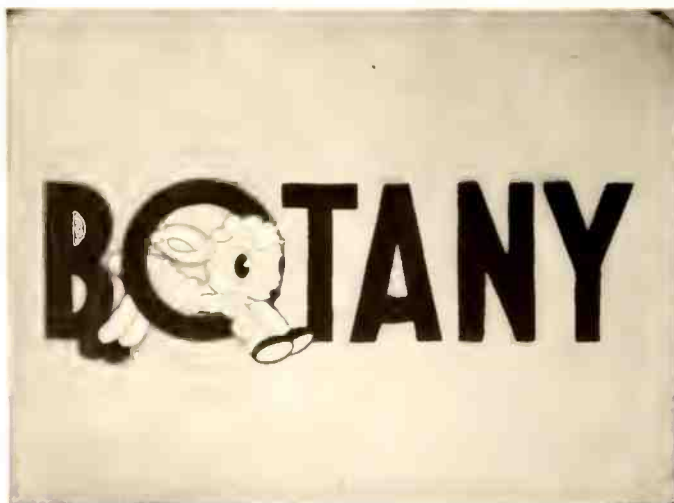
Birdseye Frosted Foods has been watching the success of its one-station weather forecast schedule closely. It's buying (through Young and Rubicam) 17 two-minute WQXR weather breaks per week, with a 60-second weather report and a commercial of the same length. A recent listener survey conducted by WQXR indicates that Birdseye is the number one frozen food among the station's fans (86 per cent of those surveyed stating this). The weather breaks had nothing to do with the brand preference of the listeners since the survey was in process at the time the weather package of spots was sold. It just indicated that listeners to this "class music station" were Birdseye buyers. The sponsor feels the weather spots will keep them so. It will eventually "test" its specials on the program.

Like the Weed Tire Chain weather spots of years ago, Sherman Bros., Inc., have recorded special bad weather jingle spots for its Sherbrooke raincoats and is using them on rainy days on three stations (WJAS and KDKA, Pittsburgh, and WOL, Washington) for the purpose of proving to their dealers that these jingles are worth while. The transcriptions are being offered free to all Sherbrooke outlets. Twenty-five stores are using them, mostly as breaks, although a few, like Carson Pirie Scott & Co. (Chicago) and Sibley, Lindsay and Curr (Rochester) incorporate the Sherbrooke weather reports into their regularly scheduled broadcasts.

Currently most successful of all weather forecasts are those produced by Harry S. Goodman, who has come up with the idea of weather's being entertainment. He has recorded jingles for 66 kinds of weather including special versions of the forecast

(Please turn to page 50)

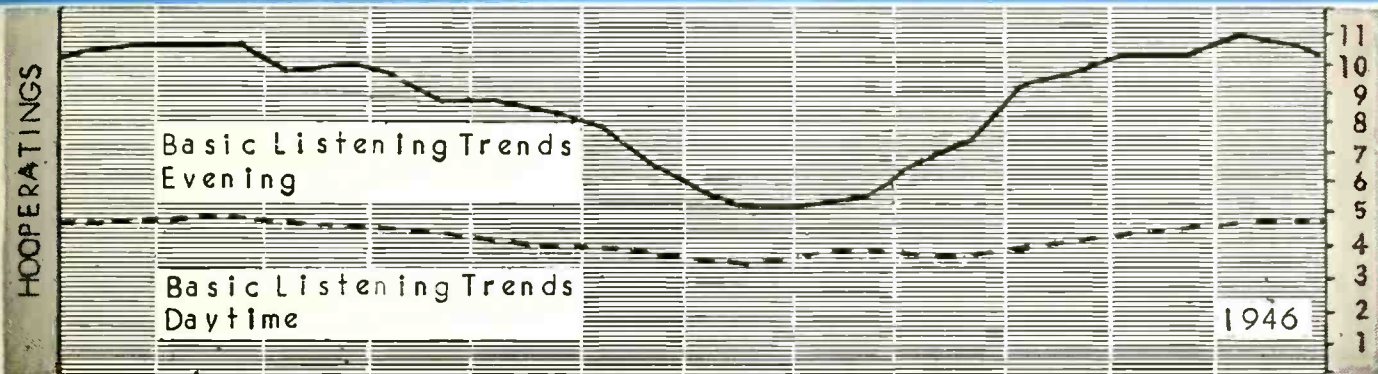
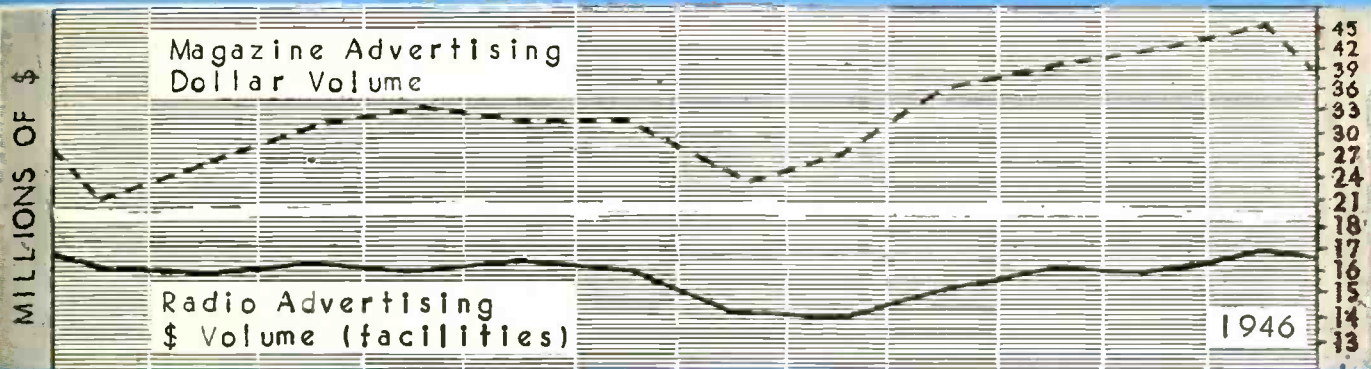
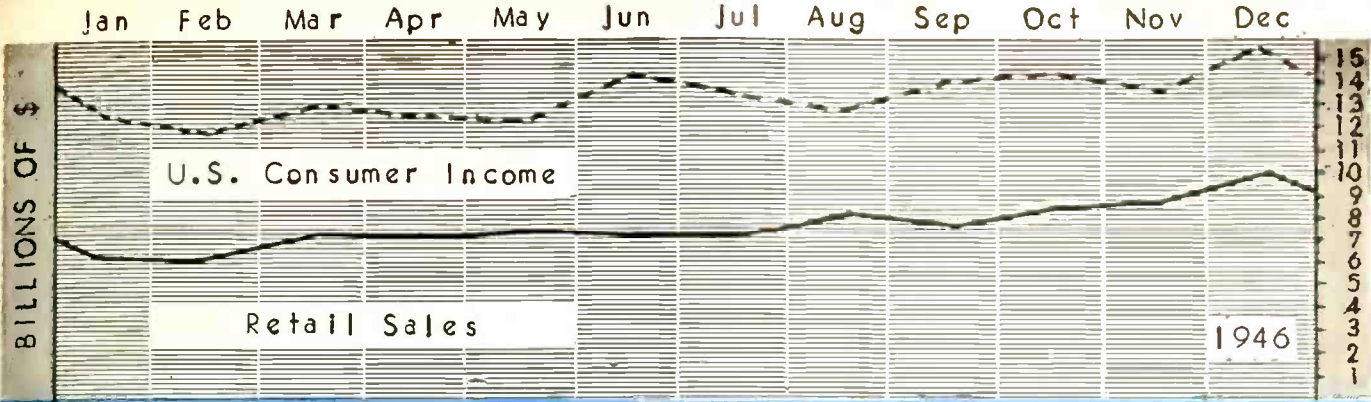
Botany's woolly lamb becomes telegenic and jumps through the "O" in a pioneering visual commercial weathercast over station WNBT



Reid's Ice Cream WCBS-TV weather spotting got across the idea of snow and ice, landing its commercial in the middle of the picture







the case for and against

# SUMMER REPLACEMENTS

**Stars like vacations but listeners actually cost less when the weather is simmering**

It costs many advertisers money to take a hiatus in the summertime. It costs others money to substitute a stop-gap program for their regular 39-week big time show. Only the advertisers who have a vehicle which can stay on all year round are certain that they're getting one hundred cents for their broadcast advertising dollar.

High among the latter are the air's

cleverest advertisers, the men who get 100 cents for every ad-dollar they spend, the daytime advertiser, the sponsor of the cliff-hanging heart throb dramas at which all the air's reformers tilt their Don Quixote lances. *Ma Perkins*, *Second Mrs. Burton*, *Portia Faces Life* and the other weepers go right on their "merry" 52-week way selling for their sponsors. The fact that the average Hooperating for

daytime shows is only 25 per cent less midsummer than it is midwinter is one of the reasons. Moreover, this rating is based only on city homes and does not take into consideration a single summer resort, hotel, or car radio. No one has come up with authenticated figures for the vacation period but daytime advertisers feel certain they're getting their value from radio all year round.

All media suffer from summer doldrums (though with broadcasting suffering less than magazines—note chart above). This is true despite the fact that August con-

summer buying is higher than seven other months in the year (*Survey of Current Business*). It's true also despite the fact that the summer consumer income is only fractionally lower than the rest of the year. Only outdoor advertising spurts during the dog days.

Among those manufacturers who curtail their general advertising expenditures during the summer months are firms that find their highest sales during the June-September period. Gasoline sales increase at least one-third in midsummer over the winter months. Cigarette sales are 10 to 20 per cent higher in June, July, August, and September than they are in

the other months. In normal years new passenger automobiles hit their peak sales in April, but May, June, July, and August are all above average. Yet tobacco and auto advertising hits the skids in June, July, and August.

In nighttime broadcasting there's the alibi that the average listening audience takes a solid dip when the thermometer hits 80. July and August evening Hooperatings are only a little better than half of what they are during November, December, January, February, and March. These ratings are deceptive, however. First, as previously indicated in connection with the daytime ratings, they

cover only the big metropolitan centers and the millions who go away for the summer are not surveyed. Even more important is the fact that without exception the high-ranking programs go off the air during the summer. The records of the programs that stay on all year round show nothing like the drop in ratings that the "average" Hooper figure does. *Screen Guild Players* last year stayed on the air right through the summer and despite the fact that the program that during the winter is supposed to deliver practically all of their audience to them, *Lux Radio Theatre*, was off the air for a summer



▲ Pepsodent changes pace in the summer with "The Adventures of Philip Marlowe," a mystery starring Van Heflin (right) taking over in place of the air's number one comic, Bob Hope

▲ Evelyn and her violin will be replaced by... be warbling in place of the "Howl... Co

Jack Benny picked another comedian, Jack Parr, as his vacation relief for Lucky Strike. Trade says Benny will be testing new writers on Parr show. That's one way of checking new scribblers ▼

Charlie McCarthy's summer replacement Alec Templeton, who is back again



hiatus, their ratings ran like this:

May 30	June 15	Sept 30	Oct 15
19.7	16.2	15.9	20.0

When *Lux* returned to the air, *Screen Guild* was more than two points higher than *Lux* on its first fall rating, whereas normally *Screen Guild* averages three points lower. Walter Winchell takes a four-week vacation but his sponsor, Jergens, stays on the air with a substitute in which Winchell, unlike most radio stars, takes a great interest (selecting his own replacements). Result last year was that W. W. went off the air with a 12.6 (July 15) and came back with a 12.9. Neither Jergens nor Winchell had lost anything.

Time-wise, a summer replacement is generally not a great expense. That's because the networks have worked up a rate structure which penalizes the advertiser who doesn't stay on for 52 weeks. The full-year time-buyer gets an annual rebate of 12½ per cent. On NBC it's estimated that the eight summer weeks cost the time user just 28 per cent as much as his normal facilities cost. Thus if the sponsor buys a reasonable summer program (the average summer replacement costs less than half the fall and winter show) he is buying listeners more cheaply in the summer than he does the rest of the year. This projection is based upon

an average audience of half of what the advertiser reaches during the rest of the year. If a much cheaper program is purchased, as Pepsodent has done this year, a 52-week campaign is even more inviting. Pepsodent bought the *Philip Marlowe* mystery series to replace Bob Hope at a cost of less than 20 per cent of the Hope shindig (\$4,000 for *Marlowe*, \$21,000 for Hope). If this whodunit attains a rating of 10, as last year's Hope replacement (*Man Called X*) did, it will deliver prospective toothpaste buyers at a much lower cost than Hope does in the winter-time. That's simple arithmetic. Time costs will be 28 per cent of the regular



▲ t maestro, Woody Herman, who'll  
the electric light companies of America



▲ Electric Auto-Lite's summer replacement for Dick Haymes is a far cry from a tune show with that down-easter, Parker Fennelly, as Lawyer Tucker who knows all, sees all, does everything



an Sanborn will be the piano witticisms of  
of the "First Fifteen" broadcast programs ▼

"Rogues Gallery" again takes over the summer "Fitch Bandwagon" slot. There's a new Rogue, Barry Sullivan, doing the sleuthing. Phil Harris and Alice Faye will be back for Fitch this fall ▼



rates, the program costs will be under 20 per cent of midseason program figure. On the other hand *Marlowe* will probably be delivering a little under one-third the audience (Hooper's February 15 rating was 31). In other words time costs would be \$2,800, program costs \$4,000, or a cost per broadcast of \$6,800, as against regular fees of \$10,000 for time and \$21,000 for program or \$31,000. This means that it will cost Pepsodent's parent corporation, Lever Brothers, \$680 to attain a Hooper point in the summer as against \$1,000 in the winter (at the very height of the listening period).

This ratio naturally will not hold good for every program and its replacement. It is nevertheless generally true that the networks have established a rate structure that makes summer broadcasting profitable—if the advertiser is interested in reaching consumers at that time. When Goodyear was recently sold on staying on ABC during the July-August period, the tire company executives were shown that taking the weekly cost during the 39 (fall and winter) weeks of the program and time as 100 per cent, each of the summer 13 weeks would cost only 68 per cent as much as this. To establish an audience expectancy for Goodyear they computed the average for all ABC network programs that did not take a summer vacation. Average listening to these programs (per broadcast) was 72 per cent of the average for the other 39 weeks. Goodyear naturally stayed on the air. It made sense to pay 68 per cent of regular costs for 72 per cent of the audience. There was of course another factor—which motivated Paul Litchfield, chairman of the board of Goodyear. As he put it, God doesn't take vacations and *The Greatest Story Ever Told* (May SPONSOR) has its special job, as Litchfield sees it—a return to the preaching of Christ.

If a program stays off the air longer than eight weeks there's a premium which the advertiser has to pay. That's why few sponsors who have only one show on the air take more than eight weeks off. Those that have more than one show on a network frequently add their allowable hiatus weeks together and take off one show for 13 to 16 weeks and keep their other shows on. This year Bristol-Myers intended to take *Diffy's Tavern* off. Since they had decided to drop the *Alan Young Show* it would have cost them a premium to take their regular summer vacation during the *Diffy* period, so *Tex and Jinx*, a low cost package, will be the replacement.

The "permissible hiatus" idea origin-

ated in 1941 as a result, it's said, of Lever Brothers' wanting to hold on to their *Lux Radio Theatre* time on CBS and still vacation. CBS, to satisfy Lever, developed the eight-week hiatus idea and by 1942 NBC, under the same kind of sponsor pressure, came up with the same eight-week idea and called it an "interval."

For sponsors like *Blue Coal* it makes good sense, most advertisers feel, to take a hiatus. Coal just isn't sold in the summertime and D. L. & W. Coal Company, the owner of the *Blue Coal* trademark, doesn't have any summer products for its dealers.

The general trade explanation of why

advertisers cut their budgets in the summertime is that many of them like to coast during their peak business periods. Yet ice cream and gasoline are two products with top hot weather business and neither are notably taking vacations. Socony-Vacuum has cancelled its Monday night NBC spot which it has held for many years, but this is an exit not a hiatus. Most other gas companies, Sun, Texas, Richfield, Standard, Esso, American, Gulf, Signal, and Atlantic, to cite a few, continue their network and spot campaigns on a 52-week basis. Since most ice creams are regional rather than nationally distributed few use network

(Please turn to page 45)



▲ Sigmund Romberg returns to air this summer as a replacement for that raucous voiced kid, Red Skelton. Romberg, who always rates top vacation-time audiences, is a great touring attraction

Rexall changes networks this summer (from CBS to NBC). Program assigned to build fall audience for Schnoz Durante is Pat O'Brien and Lynn Bari in a light drug-store comedy ▼



*Celebrating this June*

# 15 YEARS of PROGRESS

THE fact that CKLW is here, and celebrating its 15th Anniversary this month, is the result of a few important, basic beliefs. They are . . .

- We believe that our radio station must *always* fulfill its obligation to accept leadership in matters pertaining to the "public interest, convenience and necessity."

- We believe any tendency to be satisfied with the commonplace is dangerous. Our programming staff must be alert to every new and changing condition in the fast-moving field of broadcasting.

- Collectively, our entire staff shall have and keep a sensitive awareness of what people want, sympathetically reflected in their voice and actions.

THAT it works out well for everybody is repeatedly proven by countless listener surveys and 101 enviable sponsor success stories!

*in the Detroit Area it's . . .*

5,000 Watts  
at 800 kc.  
Day and Night

# CKLW

*Union Guardian Bldg., Detroit 26*

*J. E. Campeau, Managing Director • Mutual System*  
Adam J. Young, Jr., Inc., Natl. Rep. • Canadian Rep., H. N. Stovin & Co.

## The industry looks at

# TIM

**T**imebuying has replaced production as the sweatbox corner in advertising agency operation. Like production, its horizon is bounded by low pay, long hours, no glamour and little agency prestige. This doesn't mean that Carlos Franco, Linnea Nelson, Ted Fisher, Jim O'Neil, Frank Silvernail, John Hymes, Henry Clochessy, Frank Palmer, Bill Dekker, and Reggie Scheubel aren't in the \$10,000 or better class. It does mean that most of the men and women who do the actual buying do well if they average \$75 a week and rate a cubicle instead of a desk in the general office. There are hundreds of timebuyers in the low income group and an adequate sample indicates that not more than 20 get out of the four figure class.

This perhaps wouldn't be so important

to sponsors of radio programs if the top-flight buyers actually saw station executives and representatives regularly. They don't. It's easier, for example, to get to Sigrud Larmon, president of Young and Rubicam than it is to Carlos Franco, no matter how earnest Franco is. That's because there are only 24 hours in a day and Franco, having problems of network clients to solve, in itself a full time job, can only hope to see one or two key station men a day. He's also concerned (as are most of the other top timebuyers) with industry problems (BMB, NAB, AAAA and others) which have a habit of eating into a working day and night. This means that the final selection of stations is more often than not based upon recommendations of assistants.

This does not mean that even the head-

man, or glamour woman, in the time-buying section of the agency make even half the station selections for their clients. It's estimated that 40 per cent of the stations bought by agencies are pre-selected by jobbers, distributors or branch offices of the advertiser. Frequently the selection with which the timebuyer is saddled is far from being the correct one for the client but since the man in the field is responsible for meeting the sales quota set by the home office, the agency is seldom in a position to cross him on station preferences. The general routine is for the branch-manager to "suggest" to the sales manager that he could do a better selling job if he was backed by station KXXX. The sales manager passes on this information to the ad-manager, who in turn passes it on to the

### Time Sale Flow\*

(when business starts at local distributors)

Local Distributor	40%
▼	
District Sales Manager	10%
▼	
Sales Manager	20%
▼	
Advertising Manager	10%
▼	
Agency Account Executive	—
▼	
Agency Radio Director	5%
▼	
Timebuyer	—

\*With percentage of influence in final station choice—based on cross section

### Time Sale Flow\*

(when business starts with Radio Director)

Agency Radio Director	10%
▼	
Agency Business Manager	10%
▼	
Agency Timebuyer	60%
▼	
Agency Account Executive	10%
▼	
Sales Manager	10%
▼	
Agency Timebuyer	—

\*With percentage of influence in final station choice—based on cross section

### Time Sale Flow\*

(when business starts with advertising manager)

Advertising Manager	25%
▼	
Agency Account Executive	10%
▼	
Agency Radio Director	10%
▼	
Timebuyer	30%
▼	
Assistant Timebuyer	20%
▼	
Agency Media Director	5%

\*With percentage of influence in final station choice—based on cross section

# BUYERS

**finds them doing a good job but . . .**

advertising agency account executive. What happens after it reaches the account executive differs according to the size of the agency, the authority of its radio director and a host of considerations. (See flow charts at the bottom of previous page.)

In the case of short-term campaigns, however, the recommendations of the timebuyer, which usually mean the hard-working fact-gathering clan, go through without too many changes. The Broadcast Measurement Bureau has simplified their job but it only gives the timebuyers foundation facts. It can't tell the buyer how well any particular time slot will do for his client although it does give the buyer station coverage facts on a comparative basis.

Hans Zeisel, manager of research development for McCann Erickson, gave some indication of the correlation between average audience expectancy for a program based upon its BMB figures (SPONSOR, December 1946) but admitted that the correlation might be different for every station. He pointed out that it was only a straw in the wind, not an incontrovertible mathematical equation that could replace actual program, station and area knowledge. Since no timebuyer has a set of special correlation figures for each station—and since the Zeisel formula is still in its development stages, the timebuyer is forced to depend on his knowledge gained by countless checking and plenty of guesswork. A timebuyer without a crystal ball is, according to many station representatives, an anomaly. That's the only way that some representatives can explain to their stations why they weren't able to sell Miss Y that across-the-board campaign.

A recent check-up by the head of one of the top twenty-five agencies in the U. S. revealed the fact that one of his \$75 a week assistant timebuyers had bought, in one 12 month period, \$2,500,000 in time for the agency that had passed through the agency's operation without further check-up. Thus this "clerk" cleared business that brought the agency \$375,000 in commissions (this was only part of his duties) at a salary of \$4,000. This doesn't mean that there wasn't any other expense involved in this particular spot billing but that the low salaried employee was in a position of losing the agency millions of dollars of billing, if his judgment was wrong.

This agency executive's survey resulted in a realignment of responsibilities in the timebuying department—but the time-

buyer in question (whose judgment selected stations for \$2,500,000 business) didn't get a raise. Heads of radio departments in agencies explain away low salaried timebuying employees by stating that actual authority in placing contracts is seated with either the head of the department or with the business manager of the radio operation. A double check on this indicated that few business managers of agency radio departments were in any position to check the judgments of the timebuying employees. In a few cases where the heads of departments have come up through the timebuying department it is true that the radio vp does check actual selections of outlets. But this is the exception not the rule.

Why spot timebuying is such a head-  
(Please turn to page 51)

## **What a Timebuyer is supposed to Know\***

(there are about 100 other things he's supposed to know also)

1. Coverage of over 1,000 radio stations
2. Listening habits throughout the U. S. A. and Canada
3. What's on the air
4. Each station's competition
5. Each client's distribution
6. Stations' merchandising services
7. Clients' expectations
8. When to say "Yes"
9. When to forget Hooperatings
10. Stations' acceptance rules

[\*Based upon a survey of sponsors and station representatives

# Thrill-Packed Radio Mysteries

**"PHILO VANCE"**

MONDAY **KWK**  
10 PM

**"BOSTON BLACKIE"**

WEDNESDAY **KWK**  
10 PM

**"MYSTERY HOUSE"**

FRIDAY **KWK**  
10 PM

PRESENTED  
FOR YOUR ENJOYMENT BY

# HYDE PARK BEER

Hyde Park Beer gives their three recorded mysteries on KWK (St. Louis) the same treatment on billboards that big network programs expect

## It's a Transcription Year

**It's on the record—there's an e.t. answer for each and every commercial problem**

Transcriptions can do it . . . "it" being practically anything that broadcasting itself is assigned. They can do a network job. Bing Crosby, *The Doctors Talk It Over*, and Burl Ives have proved that during the past year.

Hundreds of programs are broadcast every week from transcriptions which are made at web affiliate outlets in order to make possible delayed airings of network shows. The difference between a "live" transmission and one that's aired from a

transcription is one that by test can't be detected by the average listener, or even a keener-than-average ear. Two networks (NBC and CBS) still refuse to transmit to their stations from recorded programs, but recorded programs are heard on all network stations, even those owned and operated by these chains.

If some Bing Crosby programs have suffered criticism it isn't because of the original recording but because the programs are dubbed (re-recorded) from

original masters in order to permit editing. But despite the Crosby transcription quality's being less than what normal good transcriptions are expected to and do deliver, they have nevertheless been able to deliver audiences that consistently place his Philco program among the *First Fifteen* evening network (Hooper) rated broadcasts.

Technically it is possible to put on a transcription the maximum quality demanded by frequency modulation broadcasting, which is beyond what the average ear can hear. Since standard broadcasting (AM) transmits only a fraction of this quality, and since less than one-tenth of



1 per cent of the radio receivers in homes can reproduce the full range of what these stations are transmitting, it may be understood that these recordings technically are competitive with anything that comes over the air.

How good a job can be done is attested by the fact that Martin Block for the past six months has been spinning his disks for WNEW in New York by transcription from the West Coast, and with few exceptions listeners still feel he's right in the studios at Station WNEW.

Relaxation of the Federal Communications Commission rule that transcriptions must be announced every time they are played has helped to increase listener acceptance of disks.

For years transcriptions have been looked upon as fillers, as something to use for regional or local coverage when nothing else was available. This approach is no longer valid, and sponsors all over the nation are using them for every broadcast advertising need, from one-station airings to blanketing the nation with an intensive 900-station campaign (Lucky Strike).

More important than even the technical quality of these recorded shows is the fact that top-flight talent is recording. Frederic Ziv's recent deal with Ronald Colman, Lou Cowan's signing of Tommy Dorsey to do a disk jockey hour program, and George Raft's *The Cases of Mr. Ace* are just three indications of the respect that these stars have for the medium. The writers, directors and performing talent on all these transcribed shows equal any network presentation. Colman's Ziv deal will run to \$2,000,000. Tommy Dorsey is guaranteed \$1,250,000 in five years and the George Raft stipend is up in the big money. None of the shows are recorded by an advertiser but are available to sponsors on a syndicated basis, first come first served. These "open-end" transcriptions (their trade designation) permit advertisers to use them and insert their special commercials (handled by local announcers). Where regional coverage is planned a number of

about that oh-so-good NECTAR WAFFLE SYRUP, the new Bliss radio show hits the air lanes! It's

## DESTINY TRAILS

an exciting new radio show for the kids, from the American classics by James Fenimore Cooper

Three times weekly on the Oklahoma Network

KTOK, Okla. City 4:45-5 pm	KBIX, Muskogee 5:45-6 pm
KOME, Tulsa 6:15-6:30 pm	KGFF, Shawnee 5:45-6 pm
KADA, Ada 6:6-15 pm	KVSO, Ardmore 5:45-6 pm
KTMC, McAlester 4:45-5 pm	KCRC, Enid 5:45-6 pm
KSWO, Lawton 5:45-6 pm	



SYRUP & PRESERVING CO  
KANSAS CITY MO

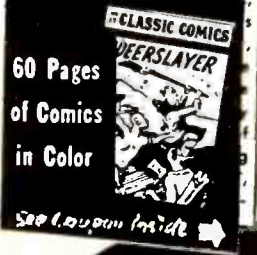
## DESTINY TRAILS

Awakening the immortal classics of James Fenimore Cooper

Now At 4:45 p.m.  
MONDAY, WEDNESDAY, FRIDAY

KADA

For You Kids!



sponsors record their commercials for use with the open-end disks. Most stations are able to handle the recorded commercials as well as they handle the transcribed programs themselves.

Most types of programs are available on transcriptions just as they are on live shows. For some time big musical productions were bypassed by producers of recorded syndicated programs. Ziv changed all that with his Barry Wood and Wayne King presentations, both in the bigtime musical category. There have always been good names available from the musical libraries at stations (World, Associated, NBC Thesaurus, Standard, Lang-Worth, MacGregor, Sesac, Capitol and Cole). However, there is little opportunity for a sponsor to have a show "belong" to him when he uses stock library musical transcriptions, since they're not programs as such but simply transcribed musical selections. Each library plans special shows with its regular monthly releases of music and while the impact of these shows is good, they lack the "program" touch of the especially built musicals that Ziv has been doing so successfully and Paragon has accomplished with its Frank Parker presentation.

Mysteries are grist to the transcribed mill. Ziv's *Philo Vance* and *Boston Blackie* are good enough to rate newspaper reviews in top critical columns. Cowan's *Murder at Midnight*, NBC's *Weird Circle* and *The Haunting Hour*, Charles Michelson's *The Shadow*, *The Avenger* and *The Sealed Book* and Harry Goodman's *Mystery House* are all typical of shows that produce solid results for their sponsors. KWK's sale of *Vance*, *Blackie* and *Mystery House* to Hyde Park Beer is an indication of what whodunits are doing for sponsors. The three-mystery sponsor in St. Louis not only has been getting real results for his brew but he finds the programs worthy of billboard

Trade and consumer ads plus window streamers and a give-away sell "Destiny Trails" for Bliss

CLASSIC COMICS  
DEERSLAYER



FOR YOU, KIDS!

60 PAGES OF COMICS IN COLOR

COUPON ON EVERY JAR OF

Nectar WAFFLE SYRUP  
PALLAS APPLE BUTTER

bliss PURE PRESERVES

TUNE IN YOUR LOCAL ABC STATION FOR "DESTINY TRAILS"



▲ Ziv's "Calling All Girls" series gets a model build-up for an Easter Fashion Special

Mysteries are sure fire and "Murder at Midnight" rates ads and "Boston Blackie" good notices ▶

display. (The shows have moved from 10 p.m. to 7:30 p.m. now.)

Station WNEW in New York recently started horizontal block booking of mysteries at 8 p.m. with a different transcribed thriller every night. They have plans for extending the mystery period from the half hour, with which they're starting, to a full two hours of spine quivering stuff. What the station has done so successfully in the musical field with Martin Block and others, Ted Cott, its program manager, is attempting logically to do with the chill-em business.

Indication of the effectiveness of e.t.'s is the fact that stations and agencies promote them just as they do live originations and obtain from their promotions results equivalent to what they usually garner from any other program promotion. Bliss Syrup & Preserving Co. of Kansas City recently purchased *Destiny Trails* from NBC Radio-Recording for broadcast on nine Oklahoma stations. This is a series of dramatizations of James Fenimore Cooper books. *The Deerslayer* and other Cooper classics. In co-

A new kind of Mystery Show that'll knock you for a Ghoul!

# Murder at Midnight

TONIGHT 8:30 to 9:00 P.M.

## WGN

For Your Enjoyment from

### TROPHY

Bar

NEW YORK HERALD TRIBUNE

THURSDAY, JUNE 20, 1946

## RADIO IN REVIEW

By JOHN CROSBY

### Screams in the Night

In recent years mystery radio has been redefined by an impressive list of programs including W. Somerset Maugham's *Murder at Midnight* on the part of the radio and a similar program by the same name on the part of the radio.

The *Murder at Midnight* program is a transcription of a play by the same name by the same author. It is a transcription of a play by the same name by the same author. It is a transcription of a play by the same name by the same author.

The *Murder at Midnight* program is a transcription of a play by the same name by the same author. It is a transcription of a play by the same name by the same author. It is a transcription of a play by the same name by the same author.

The *Murder at Midnight* program is a transcription of a play by the same name by the same author. It is a transcription of a play by the same name by the same author. It is a transcription of a play by the same name by the same author.

operation with the Bliss agency, Beaumont and Hohman, practically all the stations on the Bliss schedule throughout Oklahoma have done an outstanding job of promotion. They've used air promotion, window streamers, newspaper advertising and in some cases bus cards. Beyond that they've tied up with public schools and libraries to increase listening and have proved to Bliss that this "public service type" of juvenile drama pays off in many ways. NBC Radio-Recording has a deal with *Classic Comics* for full color illustrated paper book versions of *The Deerslayer* as a self-liquidating premium (cost 7½ cents). The youngsters send in a dime with either the special collar of the syrup can, or miniature folder in other Bliss products, for the book. Retailers are supplied with window streamers featuring the premium and the program. Bliss uses quarter pages in grocer trade journals to tell the point-of-sale men about the campaign. This type of promotion is not unusual for a live program and it isn't unusual for transcriptions now that they've proved day after day and week after week that a good program on transcription is a good program regardless.

While network program costs have increased (Please turn to page 48)

# June: TOBACCO

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
American Tobacco Co., New York & American Cigarette & Cigar Co. div., New York)	Foote, Cone & Belding, New York	Lucky Strike, Pall Mall Cigarettes	Jack Parr (NBC), Sun 7:30-8 pm, 159 stations Your Hit Parade (NBC), Sat 9-9:30 pm, 160 stations The Big Story (NBC), Wed 10-10:30 pm, 158 stations	—
Bayuk Cigars, Inc., Philadelphia	Neal D. Ivey, Philadelphia	Phillies Cigars	Inside of Sports (MBS), MTWTF 7:45-8 pm, 250 stations	—
Benson & Hodges Co., New York	Kudner, New York	Havana Cigars, Parliament Cigarettes	Symphony Hall, TTh 8:05-9 pm, WQXR (N. Y.)	—
Brown & Williamson Tobacco Corp., Louisville, Ky.	Russel M. Seeds, Chicago	Raleigh Cigarettes	Sigmund Romberg (NBC), Tu 10:30-11 pm, 157 stations People Are Funny (NBC), Fri 9-9:30 pm, 156 stations	—
		Wings Cigarettes	Fact or Fiction (ABC), Sun 1:55-2 pm, 167 stations	—
	BBD&O, New York	Kool Cigarettes	—	E.t. spot, chain break campaign, all major markets, weather spots, WQXR (N. Y.)
Consolidated Cigar Corp., New York	Erwin, Wasey, New York	Dutch Masters, Harvester cigars	Vandeventer and the News, MWF 6:30-6:45 pm, WOR (N. Y.)	E.t. spots, breaks, 8 stations
General Cigar Co., New York	J. Walter Thompson, New York	White Owl Cigars	Yankee Baseball Games, afternoon and night games as scheduled (shares sponsorship alternate days with Ballantine's Ale), WINS (N. Y.)	—
Larus & Brother Co., Richmond, Va.	Duane Jones, New York	Alligator Cigarettes	Live news, music programs, 8 New England stations	Periodic spot campaigns, New England markets
	Warwick & Legler, New York	Edgeworth Tobacco	—	E.t. spots, 30 stations
Liggett & Myers Tobacco Co., New York	Newell-Emmett, New York	Chesterfield Cigarettes	Chesterfield Supper Club (NBC), MTWTF 7-7:15 pm, 155 stations Make Believe Ballroom, MTWTF 7-7:15 pm, WNEW (N. Y.) ABC Club (recorded music), 30-min, 1-hour shows, various times MTWTF, about 21 stations Arthur Godfrey (CBS), MWF 11-11:30 am, 30 am stations	1-min e.t. spot campaign, some regional markets
P. Lorillard Co., New York	Lennen & Mitchell, New York	Old Gold Cigarettes	Rhapsody in Rhythm (CBS), Wed 9-9:30 pm, 145 stations Brooklyn Dodger Games, afternoon and night games, daily, 5 stations Chicago Cubs, White Sox Games, afternoon and night games, daily, 2 Chicago stations Atlanta Crackers Games, afternoon and night, daily, WBGE (Atlanta)	Live 1-min spots, 25 New England stations
Mail Pouch Tobacco Co., Wheeling, West Va.	Walker & Downing, Pittsburgh	Mail Pouch, Kentucky Club Tobacco; Expert Stogies	Fishing and Hunting Club of the Air (MBS), 10-10:30 pm, 42 stations	—
Philip Morris & Co., New York	Biow, New York	Philip Morris Cigarettes, Revelation Tobacco	Milton Berle Show (NBC), Tu 8-8:30 pm, 141 stations Crime Doctor (CBS), Sun 8:30-8:55 pm, 144 stations It Pays To Be Ignorant (CBS), Fri 10-10:30 pm, 144 stations	Spots, chain-break e.t.'s, 9 New York stations
	Cecil & Presbrey, New York	Philip Morris Cigarettes	Heart's Desire (MBS), MTWTF 11:45-12 n, 215 stations Queen for a Day (MBS), MTWTF 2:15-2:30 pm, 215 stations	—
R. J. Reynolds Tobacco Co., Winston-Salem, N. C.	William Esty, New York	Camel Cigarettes, Prince Albert, George Washington Tobaccos	Bob Hawk Show (CBS), Mon 7:30-8 pm, 155 stations Vaughn Monroe (CBS), Sat 7:30-8 pm, 155 stations Abbott & Costello (NBC), Th 10-10:30 pm, 146 stations Grand Ole Opry (NBC), Sat 10:30-11 pm, 146 stations Live 15-min newscasts, 4 Alaska stations Paul Whiteman Club (ABC), MTWTF, quarter hour in 3:30-4:30 pm period, 250 stations	National 1-min e.t. spot campaign in all markets; live spots, 4 Alaska stations
United States Tobacco Co., New York	Kudner, New York	Banjo, Rooster Snuff	—	E.t. spots, 20 southeast, south central stations



# \$ing

This is the NEW Singin' Sam show with Charles Magnante, world famous accordionist, and the mellow-voiced Mullen Sisters.

# Transcription Sales,

115-117 W. HIGH STREET, SPRINGFIELD, OHIO

PHONE:

# n' \$am \$ells

Yes

## Singin' Sam Means Sales Success

Singin' Sam is one of America's outstanding radio salesmen. "Sam" sings and sells his way into the hearts of millions of fans and new friends every day.

Singin' Sam's songs will make your cash register sing with sales! This show fits every type of listener, which certainly makes it the ideal program for any advertiser!



Please send more information on how Singin' Sam can sell for me too:

NAME.....

STREET.....

CITY.....

STATE.....

Mail to: TRANSCRIPTION SALES, INC.,  
117 W. High Street, Springfield, Ohio

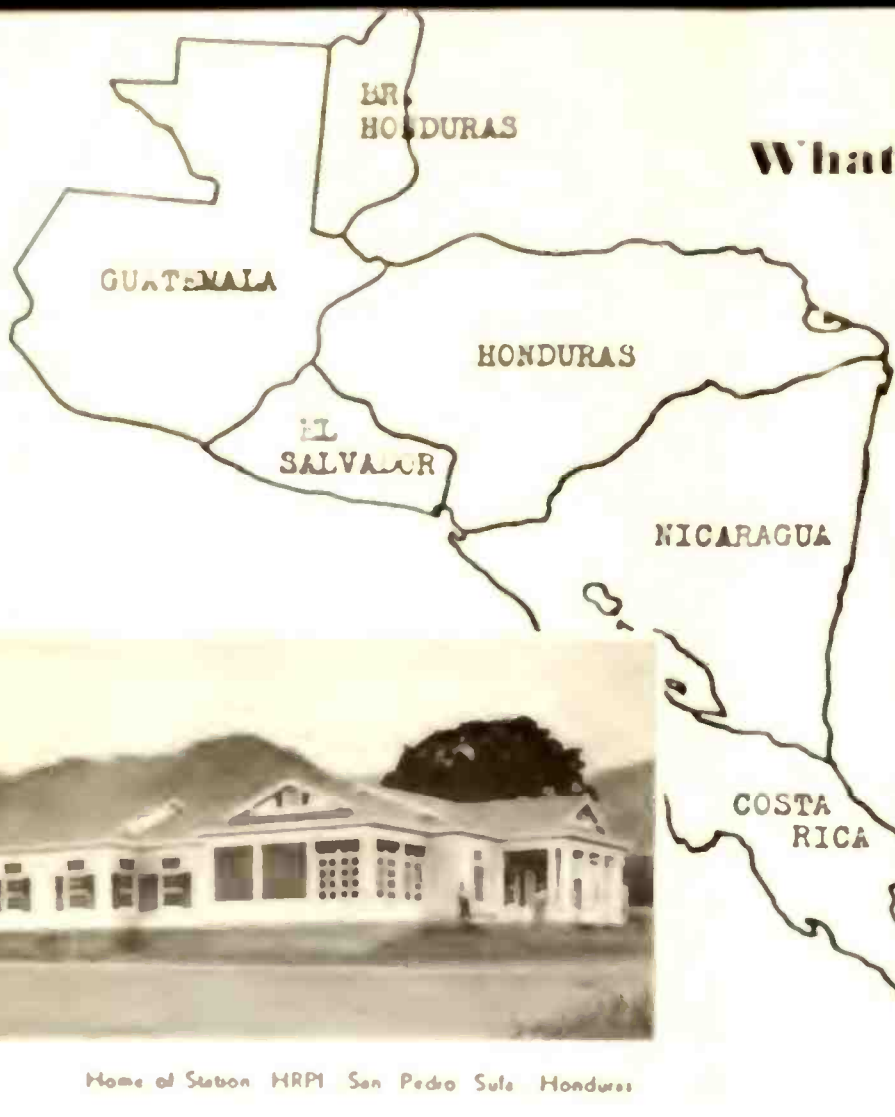
nc.

77

## What not to do in

# CENTRAL

**Fifty per cent of broadcasting from Guatemala to Panama is paid by manufacturers who don't merchandise the Latin**



Home of Station HRPI San Pedro Sula Honduras

**F**ifty per cent of all commercial broadcasting in Central America is paid for in American dollars, yet little or no money is paid to merchandise or help the local advertiser to collect upon radio programs. Even the few bits of material are neglected. The statistics made indicate that nothing gains consumer knowledge, interest or even efficiency than the way radio has been organized selling a quantitatively small amount of the same from Mexico to Colombia. This does not mean that the products of the advertiser would be any more than a advertising piece of the nature that can North and South America. It would not be used successfully. In this case a different format of Spanish in El Salvador than that in Honduras and the manner between Nicaragua and Colombia has to be used. It is a matter of speaking something but English, Latin, Spanish, etc. in the Dominican and Cuba. Mexico has introduced transcription which is used in Mexico City but they fail to attract even attention from the merchants speak Mexican Spanish, and in addition make frequent references to plans and conditions which

are local only to Mexico. Although a tie-up between U. S. and Central America but his article can't handle language and custom differences.

It isn't about the language but the approach that is the answer. It is possible to travel tax rules across the border between El Salvador and Honduras and find yourself making quite good in time and thinking. El Salvador is part of white America Honduras is representative of the entire native Western world. What sells in Honduras could be passed in El Salvador where the population is 2 shades lighter and the dress code even more different.

The broadcast commercial program isn't however, really as bad as the merchandising of the U. S. item that also is known to their marketing experts for an area where they sell millions of dollars worth of merchandise. The visiting "merchants" shake hands and drink some switch type is only for the "peder" who can't afford with wide drizzle. He visits a bit, plays some golf, and just about when he's at the point where he would do some good he has to move to on the next country. He hits Central Americans like a torpedo in Texas, dis-

arranging everything and accomplishing little constructive.

All these 30 hour visits do is to establish in Central America a distorted picture of the U. S. A. A reflection of this, for example, is the notion that the "man of distinction" carries a Parker fountain pen, or at least an Eveready. A manufacturer's representative traveling through Central America had better carry a Parker - or else he is considered set up as what's what.

Most Central American advertisers are intelligent but admit they know comparatively little about radio procedure or broadcasting. They cry for education in merchandising so that they can continue to sell as they were doing without much of their staff during the war. Actually there were few of the shortages that were prevalent at the Station during the war. Shelves of retailers had few products left in these countries. Inter American strategy during World War II was to "make them happy south of the border." Now, however, money isn't as free as it was during the war, although the dollar exchange is good and nothing is frozen exchange-wise at present except in Costa Rica and Nicaragua. More selling is re-

# AMERICA

quired than formerly and most Central American businessmen want to know how.

"Canned" education is out because every one of the small countries is different in population and thinking; what's good in Honduras wouldn't sell a dollar bill for a dime in El Salvador. What's needed is not a good-will ambassador like James Farley who with his daughter is touring the Latin American countries for Coca-Cola, although he's undoubtedly mending a lot of business fences. What are needed are merchandising men who will spend at least a week at a time in each area, going over the territory's problems. Also needed is home office intelligence. One manufacturer, who has special Spanish-label packages, ships anything when these are out of stock—and since it's financially not feasible to return exported material, the local distributor is stuck with the shipment and has to do his best to think up some alibi for his retailers. Wrong shipments aren't confined only to wrong labeling, either. Often one model is ordered and another arrives—on a take-it-or-else basis.

One of America's greatest drug firms, a great user of broadcast time, has earned

the hatred of stations in Central America (and South America also for that matter). Using what the stations call "Yankee shrewdness," this "giant American corporation" bought blanket time of two hours or more per day on each station involved, and then "decided" to use it in 30-second commercials every 10 minutes. The contracts were so drawn that this was possible and many of them run for years. When these agreements run out this corporation is going to have a great deal to explain to the stations and their own distributors, although the man who arranged these deals will be shifted back to U. S. operations and will "take the rap" for the legal but snide dealing.

There are other problems for American products in Central America. In many small countries there are two main towns—the old and the new. One approach will sell in the "modern" town while the same selling will fall flat on its face in the "native" or old town—which is frequently across the river or over the hill. This means a split appropriation, with separate advertising to reach each group. In the modern sections six out of 10 homes have one or more radio receivers. In the "native" sections the figure is as low as four out of 10 (although listeners-per-



James Farley with A. Mata, Central American Coke g.m., broadcasting from TGO, Guatemala

listening-set in the old towns are three to five times as high as in the new cities).

The Central American standard of living has changed completely during the past eight years. The poverty, even worse than that of the share-croppers of our South, which was formerly the rule in most areas, is now the exception. Not that everybody's wealthy now, but the standard has definitely been raised. They

(Please turn to page 48)

Typical Central and South American radio tie-in advertising of U. S. manufacturers

**Pilsener**  
VICORIA  
LETA - TOMICA

**DIVERSIONES Publicas**

ORQUESTA DE "LA CONSTANCIA" S. A.

LUNES 23 DE ENERO

AL  
Mickey Rooney y Edmund Gwinn en "Menturas de un Yanki".  
3:30 p.m. 20c. 10c. Sección Damas con pases 30c. y 10c.  
5 p.m. En español "Si la Legión".  
8 p.m. "UN NUEVO AMANECER".  
Revista Paramount. 40c. 25c. 15c. 5c.

PRINCIPAL  
8 p.m. - Revista Paramount "Las hermanas Andrews".  
9 p.m. - "Knopie" y Grace Mac Donald en el film Universal.  
NOVIA 45c. 30c. 10c. Damas con pases 15c. y 10c.

POPULAR  
8 p.m. - Triple Republic Ralph Byrd y Bela Lugos.  
9 p.m. - "ES GLORIAS" con H. Wilson y Elin.  
10 p.m. - "Balneario" y Revista Paramount. 8c. 5c. 15c.  
10c. con pases 40c. y 30c.

8. Jueves y sábado a las 12 - 15 p.m. concierto PILSENER.  
9 p.m. - "Toda la noche" con la Orquesta de Luis Alonso Polo. Estación.  
10 p.m. - "LA VOZ DE EL SALVADOR"

**Pilsener**  
ADPOSITIVA  
TOMICA  
MILITARIA

**OTRA VEZ EN EL AIRE!**

**TEDDY**  
con  
**LAS CUATRO PALABRAS DE PILDORAS ROSS**

**HOY Y TODOS LOS JUEVES**  
por  
**CX-16 RADIO CARVE**  
20.30 hs.

**LA PREFERIDA DE MILLONES ES LA Pepsi-Cola**

**Qué buena!**

Además de ofrecer doble cantidad y mucho mejor calidad, le brinda la oportunidad de seguir escuchando hoy domingo por las Emisoras HIZ y HIZZ a las 1 p. m. la voz angelical de

**AMANDA LEDESMA**  
(La Novia de la Sonata Muzart)

**Rapsodia Philco**

EL PROGRAMA DE LA ALEGRÍA

**Los Kikars**  
**Chelo Flores**  
**Genaro Salinas**

HOY LUNES  
onda larga 990 kilociclos, 300 metros  
onda corta 6265 kilociclos, 49 metros

**PHILCO**

1<sup>ST</sup>

- 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**

Know the Writer



**Bob Tallman and  
Gil Doud**

Sam Spade is their man and they love him

**T**heir writing talents are teamed to produce the fast-paced *Adventures of Sam Spade* for Wildroot Cream Oil. *Sam Spade* took first place in the annual Mystery Writers of America poll, and walked off with the coveted Edgar Allen Poe Award for the best-scripted detective show on the air. When it comes to listener ratings, the hard-boiled half hour does well too, showing up with a solid 10.5 against *Edgar Bergen and Charlie McCarthy*.

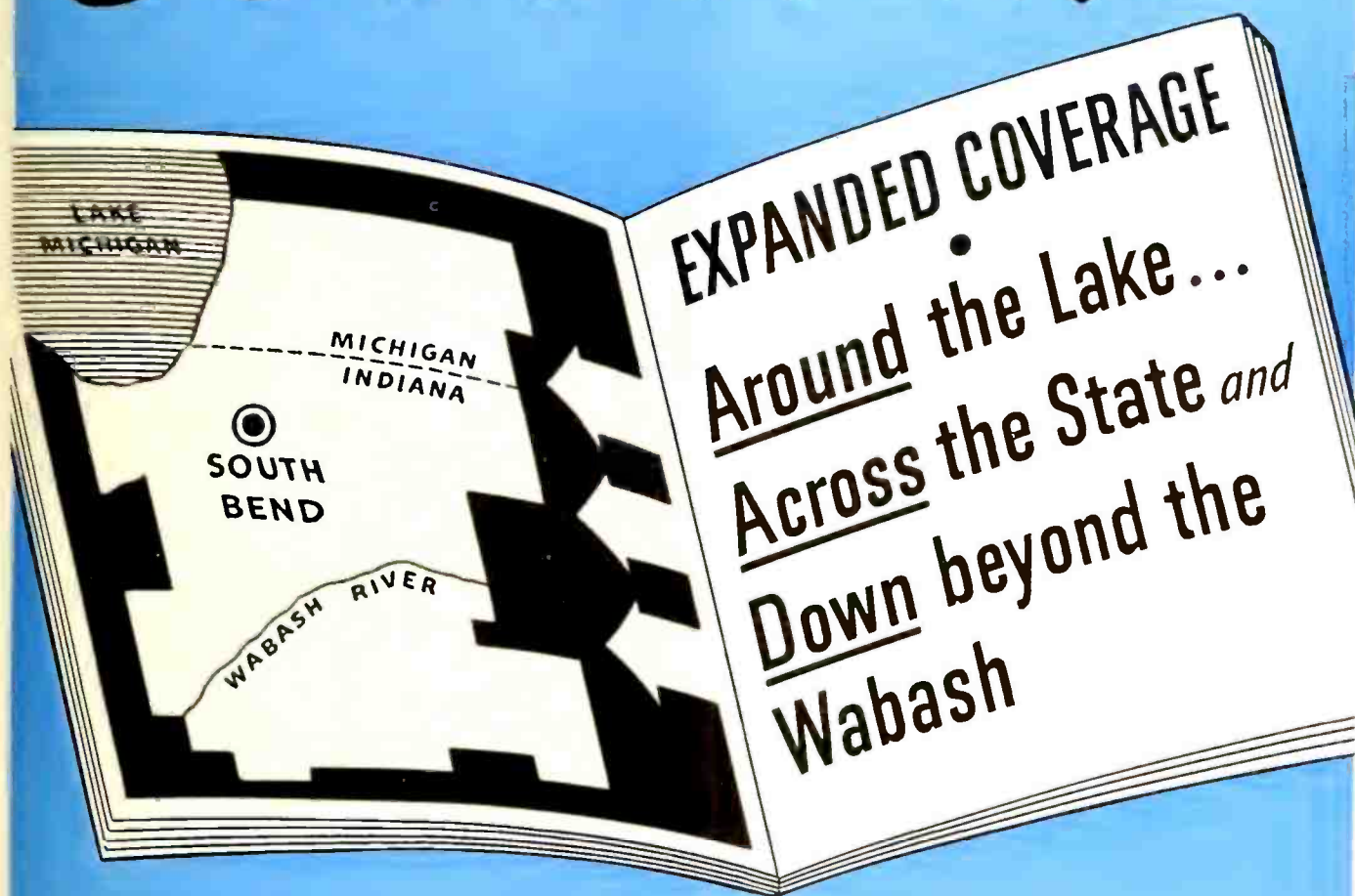
Like any good dramatic show that maintains listener interest, *Sam Spade* sounds fresh and spontaneous, but is carefully planned as to plot and characters. Tallman and Doud use at least one flamboyant character per script to contrast with Spade's hard-boiled speech and manner. They both maintain that a show of the Sam Spade type must have tight, plausible situations; dialogue that is tough and realistic; and occasional comedy-relief lines. Above all, both abhor mystery scripts with loose ends.

The *Sam Spade* scripts are based on Dashiell Hammett's famed "private eye," but Hammett only collects royalties. Occasionally Tallman and Doud adapt a Hammett story, but generally they get their Spade plots from hours of consulting trial journals, old clippings, books on police procedure and criminology in Tallman's 500-volume crime library. Once they decide on a plot, they roll up their sleeves for a full eight hours of writing and coffee-drinking, generally at night. Doud writes from page 1 to page 13, while Tallman is writing from page 13 to the finish. Then they put the two acts together, spend more long hours smoothing out the whole show.

Both writers have been around for years, although this is the first time they have worked together. Tallman broke into radio in 1934, writing for *March of Time*, and worked up through *Suspense*, *Intrigue*, *Reader's Digest*, and *This Is My Best*. Doud lists his first air credit as Mutual's *Calling All Cars*, some later ones including *First Nighter* and *Manhattan at Midnight*. Tallman and Doud rarely appear at *Sam Spade* broadcasts. They sweat them out at home.



# Now - 5000 Watts



960 KILOCYCLES  
COLUMBIA NETWORK

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVES

**WSBT**  
SOUTH BEND



## Mr. Sponsor Asks...

"Where FM is being added by AM radio stations, thus diluting the latter's listening audience, will there be a rate adjustment?"

R. M. Gray | Advertising and Sales Promotion Manager  
Standard Oil of New Jersey

### The Picked Panel answers Mr. Gray:



It is very clear to me that an AM station should not compete with itself by separately programming an FM station. While some new listeners might be gained, it is obvious that

practically all FM listeners will be recruited from the AM audience. To that extent the AM station becomes less effective for the advertisers; therefore, less valuable, and a rate adjustment is called for. This would mean a constant lowering of AM rates and increase of FM rates in proportion to the degree of audience shift. No one would gain from this procedure.

If it is true that FM is eventually to replace AM, then it is equally true that the operator of an AM station should protect his investment, his position in the community and his advertisers by transferring them to his FM station operation. This can only be done gradually through complete duplication of programming (Mr. Petrillo permitting).

It may be argued that the costs of installation and operation of an FM station are substantial and not warranted unless recoverable from the advertiser. I would disagree entirely with this point of view for the reason that the advertiser gains but little, if anything.

In entering FM the owner of an AM

station simply endeavors to provide insurance against the future. He tries to protect himself against the inroads upon his audience which other FM stations may make. This insurance is effective, however, only if programs are duplicated. Otherwise the advertiser is justified in demanding a reduction in rates due to loss of audience.

As I see it, the expense of FM duplication is a transitory condition which AM broadcasters must meet. To those finding it difficult to do so, I would suggest an examination of their present AM rate structures, national, network and local. Radio continues to be badly under-priced.

E. E. HILL  
Executive Vice-President  
Station WTAG



There should be no deduction where an AM station is operating an FM station simultaneously, with advertisements going over both. Rather, there should be at least 10 per cent

added to the AM rate. The advertiser will receive more coverage, particularly during adverse weather conditions and periods of interference on AM station, since FM is not influenced by outside interference. Since it is not, FM sets will be turned on more hours than AM, once more assuring greater coverage for the advertisers. These remarks are based on a 250 watt AM station versus a community FM station with not more than 1,000 watts of radiated power.

In the case of a 250 watt AM station versus a mountain top FM station radiating 10,000 watts or more, the set-up differs somewhat. In this case, the FM coverage is approximately 70 per cent

greater than AM, up to the 50 microvolt contour of each. Therefore, the advertiser should pay a regular established rate for FM, according to the number of FM sets in that area, unless he uses both stations simultaneously. Then the charge for FM should be based on a percentage of the AM rate, probably 30 per cent the first year, 40 per cent the second year, 50 per cent the third year, and the regular established FM rate thereafter. It has been estimated that in four to five years, FM will supplant AM entirely.

W. A. WILSON  
President  
Stations WOPI, WOPI-FM



I think the question submitted by Mr. Gray might be called a trick question. It is so broad that it is capable of being answered in many different ways.

There are currently more than 200 FM stations on the air, and there are more than 200 different policies in effect. Some FM affiliates are running entirely separate programming, and thus are in some degree diluting the listening audience. Other stations, however, such as our own, are in large measure duplicating their AM programming. Thus, instead of the advertiser receiving a diluted audience, he is actually receiving a plus audience.

WWDC is a low-powered station but adequately covers virtually all the residents of the Washington metropolitan area. In fact, we enjoy unusually high Hooperatings. However, we know that there is a limit to our night-time coverage. We know, for example, that those Washingtonians who reside for the summer at nearby Potomac River and Ches-

peake Bay beach points can't receive us at night. We know that those who live in some of the newer suburban areas which are upward of 15 miles from the downtown district receive some interference on our frequency at night. We regard FM as the answer to this vexing problem. Even though we are not operating on our full FM power, we have already found that we are reaching points 40, 50 and 60 miles from Washington with a highly listenable signal. Some mail has come from points 125 miles away. Nearly half of the letters we have received came from points on or beyond the edge of the Washington metropolitan area. A number of the letters particularly complimented us on the duplication of all Washington Senators baseball games on FM. They pointed out that listening to baseball on FM was a new thrill and that you could hear the crowd noises with a much greater degree of fidelity than was ever before possible.

Radio never stands still and certainly, as both FM and television develop, there should be changes in rate structure. Television some day may force radio's night-time rates down. FM, where there is separate programing, or in those cases where the FM signal will not cover as large an audience as the AM signal has done in the past, may force rates down. But there are many stations like ours where FM increases the coverage of the station. We believe in those cases that rates will go up rather than down.

**BEN STROUSE**  
General Manager  
Stations WWDC—WWDC-FM



The answer to this question largely depends upon the policy of the operating company which holds both an AM and FM license in the same area.

If the programs on FM are not duplicates of the AM programs, there is no reason why the FM station should not be considered as a separate station and a rate card set up accordingly.

If, as many operators are doing, a high percentage of programs are duplicated, then there should be a rate adjustment commensurate with the loss in the listening audience by the AM station.

**HERBERT L. PETTEY**  
Director  
Stations WHN and WMGM  
(Please turn to page 48)

Take it from Sam—



**Hoosiers DO  
get up EARLY!**

**SAM SIMS—popular  
WFBM "Early Bird"**

★ Twelve years ago, WFBM first aired the "Early Birds" program—now a favorite waker-upper in central Indiana. The audience would amaze you—it's terrific—at the unearthly hour 6:00 to 7:00 A.M. Hoosiers get up *early!*

Sam Sims spins the platters and chatter. Sam's been to Hollywood, Chicago and New York with Orrin Tucker's orchestra, but Sam loves Indiana and Indiana's fond of Sam—so he's had the early shift on WFBM for 5 years now.

Don Hancock is a former "Early Bird" announcer, now in New York and all over CBS. John Holtman got up early for WFBM before he went to NBC in Chicago. Durward Kirby took over—then journeyed to WLW, WMAQ, and thence to free-lancing in New York. Ned LeFevre was chief "Early Bird" at WFBM before he went to Hollywood to star on NBC's "Masquerade."

The point is, the popularity of the "Early Birds" is a tradition. So—catch these early-rising Hoosiers—get Sam to make your pitch on WFBM's "Early Birds" show. For details, ask anybody at The Katz Agency.



**WFBM**  
INDIANAPOLIS

**BASIC AFFILIATE: Columbia Broadcasting System**

**Represented Nationally by The Katz Agency**



**BEHIND THIS MICROPHONE...**

**200**  
**PROFESSIONAL**  
**PROGRAM - BUILDERS**  
**in six great market areas**

LET'S LOOK AT IT THIS WAY. You're buying spot radio. You want not only time on the air in a selected market or markets.. but interesting program-content to fill that time, and to condition that particular market to your sales story.

It makes good sense to ask the help of a station which specializes in *program*-production.

It stands to reason that you will get the best results from the station that has a staff of program-builders experienced in creating local shows for local advertisers and local listeners. Such on-the-spot professionals know the market. The market knows them.

Within the Westinghouse organization, you'll find 200 professional program specialists at your service. Writers. Announcers. Technicians. Directors.

Whether you're planning a station-break series or a half-hour musical, these program people are ready to deliver a live show, with a lively listenership, in Philadelphia, Pittsburgh, Boston, Springfield, Fort Wayne, or Portland, Oregon.



**WESTINGHOUSE RADIO STATIONS Inc**

WBZ • WBZA • WOWO • KEX • KYW • KDKA • National Representatives, NBC Spot Sales — Except for KEX • For KEX, Free & Peters

One out of every six residents in the U. S. took out a license last year in order to enjoy participation in them. Over \$30,000,000 was spent for those permits which enabled 24,000,000 people to enjoy them.

They're fishing and hunting.

While newspapers give pages to other sports, fishing and hunting together rate at the best a single column. Yet football, baseball, basketball, and boxing account for less than a quarter of the money spent with rod, gun and rifle. What's true in the black-and-white field is also true on the air, with less than one-tenth as much airtime granted fishing and hunting as is devoted to other sports.

Only two months ago (April), the Governor of Maine stated that "tourism"—the latest trade term for the tourist-trade industry—brought \$100,000,000 to the State of Maine, half of this (\$50,000,000) from fishing and hunting.

Only one network program is devoted to fishing and hunting, the *Fishing and Hunting Club of the Air*. It started on ABC in July 1945 and moved to Mutual in January of this year. Its major sponsor is Mail Pouch Tobacco Company which presented the program over 90 stations on ABC and uses 42 on Mutual. The program has over 30 sponsors on a cooperative program basis, however, and 140 stations carry it sustaining.

The shift from ABC to Mutual was based upon the former's refusal to permit the program to retain the slot, Wednesday 8:30-9 p.m. est, which it had had, with a rating average of a little over 2 (it hit as low as 1.5). ABC wanted this time period as a build-up for the Bing Crosby period and *Fishing and Hunting Club* just isn't a high-rating program. There was also another factor. Mail Pouch had to buy 90 stations on ABC in order to reach the areas in which it has distribution. On Mutual it reaches this market with 42. On ABC it was aired in 24 Hooperated cities, on Mutual it's in only 8. This reduces costs considerably for the tobacco organization, yet its MBS contract permits it to recapture the program in any Mutual city when it achieves distribution in that area. The company is producing at 100 per cent of capacity now and ex-

Newell (Sports Afield) and Hurley (N. Y. Mirror) checking Izaak Walton before airing

JUNE 1947

# Those rod and gun millions



**Mail Pouch Tobacco and 30 other sponsors fish in a real gold-bearing audience stream for sportsmen and women are faithful fans**





Mail Pouch still paints thousands of barns throughout the nation but it now depends upon its sports air show to sell its three tobacco products

panded distribution must await enlarged manufacturing facilities.

Spot sponsors range from Ocean City Manufacturing Company of Philadelphia, manufacturers of fishing equipment and supplies (WOR), to a retailer in Las Vegas, Outdoor Equipment Company (KBNE, Boulder City, Nevada). The latter bought the program as soon as it became available as a cooperative in February of this year. The store's tackle sales have jumped from \$150 to \$4,000 monthly since it began to sponsor and merchandise the program. Ocean City was sold by WOR with the proviso that its rods and reels would be used on the national program as prizes.






Every state in the Union and every province in Canada has a conservation or

wild life department. In the U. S. in 1946 \$1,126,221 was spent in the production of eggs, fry, and fingerlings with which to stock lakes and streams. New York State alone has four fish hatcheries. Hunters, according to U. S. Interior Department figures, spent \$100,500,000 last year on their sport. Outdoor sports hit all income brackets from the barefoot boy to the executive who flies, via Flying Fisherman Clubs (Eastern Airlines), to game fish areas.

Listeners to this type of program (show details later) are as vertical a group as any dialing in the U. S. There are a few who don't actually fish and hunt, but even these attest to doing just that vicariously while listening. Unlike devotees of other sports they want to tell the world about

their tricks. From mountain stream to Gulf Stream fishermen, from quail to black bear hunters, they want to share what they know. The men for the most part are pipe smokers. Anderson, Davis and Platte, advertising agency, in making a survey for Kaufmann Bros. & Bondy (Kaywoodie Pipes) in April, discovered that Kentucky Club (Mail Pouch product) was number one favorite among the respondents. The survey was made in Dayton, Ohio, and also revealed that one out of five of those surveyed stated that they listened regularly to the *Fishing and Hunting Club of the Air*. Eighteen out of 20 identified the sponsor of the program. This firm has nothing to do with the Mail Pouch account, which is handled by Walker and Downing, Pittsburgh agency.

Effective newspaper ads on sport pages and "handwritten" post cards promote show. Both contribute to that personal touch which builds sales

**T**his is your permit to tune in  to hear  big game hunter  rod and reel expert on  small game expert and  rod and reel expert on.

**WAAA** **FISHING AND HUNTING CLUB OF THE AIR**  
*plenty of prizes for you, too!*

**MONDAY... 0:00 pm... Mutual Network**

Tuesday

Dear Sportsman—

Heard a program on WTMN last night at 10 pm. It was "The Fishing and Hunting Club of the Air" and is sponsored by Mail Pouch Tobacco. I think you'll like it, too. This Monday night at 10 o'clock. WTMN is 1340 on your dial.

yrs.  
 Johnny

Mail Pouch for years has been a barn-painting advertiser. For generations it has been said that over 1,000,000 barns owed their paint jobs to Mail Pouch. Billboards and barns continue to get a good slice of Mail Pouch's budget. Its present advertising expenditure is over \$500,000, of which more than half goes to radio. Less than \$1,000 goes to men's and outdoor magazines.

The program is a self-promoter. Mutual claims that it has done only a routine exploitation job while it's been on that network. However, Walker & Downing, the agency, state that the network job has been "better than average" because it's been "directed at the magazines and newspapers that are interested in the sports."

Hundreds of fishing and hunting clubs have been formed because of a suggestion by one of the authorities on the program that it would be a good idea. Not too long ago J. A. Bloch, President, and W. J. Frankston, vp and advertising manager, of Mail Pouch, went into a huddle with R. C. Woodruff, account executive and director of radio at the agency. The huddle produced the idea that listeners be urged to phone a friend who was a sports fan a half hour before broadcast time. "Ask your friend to tune in," was the suggestion. Not an especially bright idea to come out of a b'g-time huddle, but because fishermen and hunters are a peculiar kind of breed, the listeners, a solid part of them, followed the suggestion of the program mc, Roland Winters. He is an actor but also a boating and camping enthusiast.

Winters moderates a group of outdoor authorities on the program including Dave Newell, dean of the sports writing experts and roving editor of *Sports Afield*; Jim Hurley, Outdoor Editor, *N. Y. Daily Mirror*; and Gail Borden, noted amateur sportsman. The panel answers from 16 to 20 of the 15,000 letters that come in each week. Sportsmen, especially fishermen, have patience, so they write week after week until their question, or its reasonable facsimile, is answered. Typical is the listener who noted that this was his 25th letter without an answer but he was going to continue to write. Every tip or letter used on the program brings its writer some gift related to fishing and hunting. No "outside" product has a chance to be an award on this airing. The gifts are presented by their manufacturers, in return for generous credits on the broadcast. Since they are sporting equipment they are frequently discussed as well as presented to sports fans who send in ideas.



Fishing contest at KBNE (Boulder City) in desert jumps tackle sales from \$150 to \$4,000

The program is a low-budgeted show, costing around \$1,500 per broadcast as against \$3,500 paid by Mail Pouch for its former network program, *David Harding, Counterspy*. They used 170 stations (ABC) with this latter Phillips Lord-produced package. It was bought because it had a ready-made audience, having been on the air for a number of years, and Bloch and Frankston, Mail Pouch executives, had been sold on radio since the early thirties. During the earlier period their favorite vehicles were hillbilly musical sessions mixed with news, sports, and spot announcements. Stations that did a real job for them while they were getting their feet wet in radio were WTAM, WLW, and KDKA. The present sport program was inspired by a session that Walker & Downing produces on KDKA for Duquesne Brewing Company. Mail Pouch executives heard the program and worked with W. & D. in developing the network version.

Everyone connected with the program feels it's just what the doctor ordered, despite the microscopic rating. Since they're aiming at smokers, and since very few fishing and hunting enthusiasts are non-smokers, they reason that their "waste circulation" is at a minimum. Actually, more than 3,000 men write to the firm directly each week for the Expert Stogies mentioned on the program. The

commercials cover three Mail Pouch products, Kentucky Club Smoking Tobacco, Expert Stogies, and Mail Pouch Chewing Tobacco, all of which are at their all time high in sales volume.

And the program is doing the same kind of a job for beer, hardware, motor car, real estate, and service station sponsors.

While the program does better than satisfactory selling, it's none the less public service. Conservation of the nation's natural resources is a big job. Ruthless hunting and fishing can destroy whole sections of forests and turn streams into mosquito breeding brooks. While the program's experts don't lecture at listeners they make it clear without being dogmatic that the outdoor fan is one who thinks of the other fellow as well as himself. The more knowledge, the better the sportsman.

Consistant attempts to interest the younger generation in hunting, fishing and the great outdoors perform another public service, combatting juvenile delinquency. Youngsters who get out into the forests just don't hang around street corners and land in courts.

All this the program does—and its selling job besides.

The *Fishing and Hunting Club of the Air* is based upon the theory of intensity of listenership. It proves that one fan is worth 10 casual listeners.

# Commercial review

## MARTIN BLOCK



Now

ON WARNER BROS.

**KFWB**

980 ON YOUR DIAL

10 TO 1  
P. M.  
DAILY

### BREAKFAST PARTY

Radio Station WTAG, Worcester, Mass.,  
Monday-Wednesday-Friday, 9:30-10 a.m.  
est

**PROGRAM:** The only thing breakfasty about this is the hour at which it's broadcast. It's a fast-moving quiz show addressed to women, with a fair amount of home audience participation. There's very little about it that's folderol, the two mc's and the hostess neither kissing the grandmas nor kidding the young brides. They do pick up from other "clubs" what's almost standard, the giving of an orchid to a guest. WTAG's giving is to the girl in the Coronet Room where the party is held married the shortest length of time. Program features are "How I found my husband," dart throwing, song-title guessing, word-making contest (from the letters in the name of the sponsor, Filene's), and a number-guessing competition (number picked nearest a pre-selected numeral from one to 100 wins an award).

Obviously there's nothing fancy about this breakfast stint, but it brings the housewives to their receivers as well as to the broadcasts and to the sponsor's store. N.B. Unusual note on the broadcast reviewed was a want-ad stating that Filene's had the job of advertising manager open and telling what was wanted and whom to see.

**COMMERCIAL:** Since every award given during the half hour broadcast is something on sale at Filene's there's plenty of selling on the program. Describing gifts is routine these days so it doesn't seem like department store selling—and that's good. To bring listeners into the store, there's usually a jingle contest of some kind, with the listeners having to go to a specific department to pick up an entry blank that has a jingle with a missing last line. Complete the last line, etc., and maybe you win an award. The jingle is a commercial in itself. The word contests, being based on the letters of the name Filene's, are also an out-and-out plug. As a matter of record there's as much selling on this program as there would be in a double spread in a newspaper department store ad.

**TIME:** Broadcast is scheduled at 9:30 a.m. in order to stress "early shopping." The competition includes ABC's *Breakfast Club* over WORC, *News For Ladies* over WNEB, *Listen and Learn* and *Radio Journal* over WBZ, as well as recorded music on WAAB. The audience de-

livered to the program on WTAG comes from Gretchen Thomas's *Modern Kitchen* which precedes it. Its latest City Hooperating is 7.7.

**PROMOTION:** The program is almost 100 per cent promotion in itself. Filene's spreads posters throughout the store and the station uses a reasonable number of "courtesy" announcements.

**CREDITS:** Program is smoothly written by Andrew C. Fuller and directed by Henry Felix. The co-mc's are Johnnie Dowell and Bob Adams who rate bows for forgetting to drip. Eileen McCorty, hostess, is just the business girl next door, which is also a wholesome relief from the voices that ooze personality.

### SWIFT HOME SERVICE CLUB

WNBT, New York, NBC-TV, Friday  
1-1:40 p.m. edst

**PROGRAM:** The fine art of scanning informative programs was set back another year by this presentation. Everything was available in the studio and nothing came through the home receiver. There can't be any question of the fact that Jinx Falkenberg is telegenic, but there also isn't any question but that she hadn't the slightest idea of what to do next on this show. Tex McCrary, the male half of the Jinx and Tex team, would have looked better with a hair cut and an established character that would justify a he-man's playing around with his wife at cooking, decorating, and a millinery contest. Sandra Gahle, the interior decorator on the program, should look to her corseting and the hat designer, Walter Florell, should realize that the television camera is not a mirror in which he's looking at himself and striking poses.

Everybody on the production end of this program knows better than to permit his cast to do interviews sitting down. Why both Jinx and Tex were permitted to act like end men on a minstrel show only the three "great" brains of television who handled the program can answer.

Somehow there wasn't enough light on the set. Half-light effects are good in their place, but not when the viewer is being taught how to decorate her home. Information can be fun—this wasn't. Jinx has everything the camera asks for, except that it didn't come through the receiving tube.

**COMMERCIAL:** Martha Logan, the young lady in charge of the Swift test kitchens, handles the commercials in an informative manner. For instance instead of telling how good a Swift Pre-

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.**



mium Ham is she explains how to cook one. That's a good device, but poor Miss Logan was all a-twitter about being before the camera. And the hams, which were real, seemed like wax imitations. It's also okay to use three hams to cook one, due to time limitations, but Miss Logan just seemed to have too much ham on her hands—at least for this viewer.

The opening credits were well designed and the program started off as though it was going to be a real professional scanning. It wasn't—even commercially.

**TIME:** The hour is a little early for a program of this type. Audience measurement devices all seem to indicate that the lady of the house (the ham cooker at least) is still in the kitchen or dining room at this hour. A 2 p.m. the lady of the house would be more likely to be out of the kitchen and ready, if not too eager, to be told how to cook. There's no TV competition at one p.m.; network radio competition in New York is a couple of daytime serials, *Big Sister* and *Ma Perkins*, with time-tested followings.

**CREDITS:** McCann-Erickson advertising agency, producing for Swift & Company, believes sincerely in television. Lee Cooley, who came to McCann after doing some creditable productions for Ruthrauff and Ryan, and Tom Hutchinson who directed the program, are two of the best hands in the business. This is also the rating of Ed Sobol of NBC who actually put the show on the air. Unfortunately the sum total of their work in this case was complete mediocrity.

#### MERIT NEWS

*Radio Station WKY, Oklahoma City, Monday through Friday, 12:30-12:45 p.m. cst*

**PROGRAM:** This is simply informed general-store gossip handled without too much heavy Oklahoma corn by Ken Lowe. It's superb barnyard handling of both Associated Press and United Press wire copy, with local news thrown in. Lowe's a newsman from way back and has a sense of values which intrigues even the slicked-down-hair folks from the cities—despite the fact that Lowe opines that everything he says is strictly for Jasper and Miranda. He sounds like he wears overalls and chews straw.

**COMMERCIAL:** Advertising copy is straight—Lowe doesn't mix news and selling. Merit has a special feed they want to sell chicken farmers and the announcer sells it straight, with reasonable why copy.

**TIME:** Twelve-thirty p.m. is when the average farmer is still at his mid-day meal finishing his coffee. No matter what else the radio offers, he wants the news before he goes back to the barns or the fields and this is for him.

**PROMOTION:** The Lowe following is growing without much outside selling. Word-of-mouth is doing a job in Okla-

# BMI *Pin-up Sheet*

## Hit Tunes for June

(On Records)

### ILLUSION (Pemora)

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-Porgie)  
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

### I WONDER WHO'S KISSING HER NOW (Marks)

Four Vagabonds—Apollo 1055 • Jack McLean—Coast 8002  
Frank Froeba—Dec. 23602 • Bobby Doyle—Sig. 15057 • D'Artega—Sonora 2012  
Foy Willing—Maj. 6013 • Joe Howard—DeLuxe 1036  
Marshall Young—Rainbow 10002 • Joseph Littau—Pilotone 5132  
Jerry Cooper—Diamond 2082 • Ted Weems—Dec. \* • Wayne King—Vic. \*  
Ray Noble—Col. \* • Jean Sablon—Vic. \*

### MANAGUA, NICARAGUA (Encore)

Freddy Martin—Vic. 20-2026 • Guy Lombardo—Dec. 23782  
Kay Kyser—Col. 37214 • Gordon Trio—Sonora 3032 • Julie Conway—Sig. 115086  
Two Ton Baker—Mercury 5016 • Dick Peterson—Enterprise 251  
Jose Curbelo—Vic. 20-90154

### 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 Kassel—Vogue 785 • Dinning Sisters—Cap. 389  
Louise Massey—Col. 37332 • Billy Hughes—King 609

### MY PRETTY GIRL (Republic)

Spike Jones—Vic. 20-2023 • Cliffe Stone—Cap. 378  
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

### THERE'S THAT LONELY FEELING AGAIN (Mallin)

Hal McIntyre—MGM 10032 • Connee Boswell—Apollo 1064  
Louis Prima—Maj. 1145 • Charlie Spivak—Vic. 20-2287 • Frankie Carle—Col. \*

### 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. 3931  
Rosemary Calvin—Maj. 1119 • Roberta Lee—Sonora 2016  
Betty Reilly—DeLuxe 1079 • Sherman Hayes—Aristocrat 1002  
Jack McLean—Coast \* • King Sisters—Vogue \* • Sunny Skyler—Mercury \*

\* Soon to be released

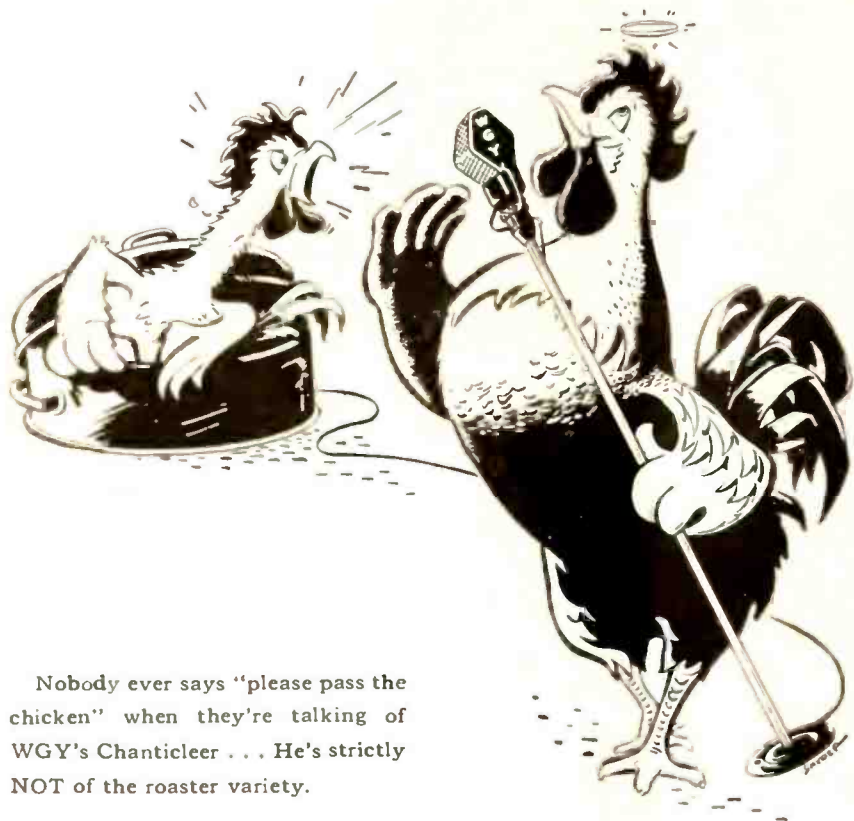
## BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD

# No Roaster!

FOR WGY'S CHANTICLEER!



Nobody ever says "please pass the chicken" when they're talking of WGY's Chanticleer . . . He's strictly NOT of the roaster variety.

WGY's Chanticleer is the original early bird who covers more territory than any other early riser in the Great Northeast (central and eastern New York and western New England). During the past 18 months "Chanticleer" has pulled over 54,194 letters from listeners . . . an average of 3000 per month . . . more than any other single show on WGY.

Appealing to urban as well as rural listeners, Chanticleer is broadcast

Monday through Saturday from 6:30 -7:00 a.m. Primarily it catches farm folk and factory workers who are up preparing for the day's work.

A low-cost participation show with a long record of successful selling, "Chanticleer" offers big results for your advertising dollar.

For complete details call your nearest NBC Spot Sales office or WGY.

GENERAL  ELECTRIC

50,000 WATTS—NBC AFFILIATE

# WGY

SCHENECTADY, NEW YORK

REPRESENTED NATIONALLY BY NBC SPOT SALES

homa—"Did you hear what that Lowe feller had to say yesterday?" That's what builds a newscaster.

CREDITS: Newscast is prepared by WKY's newsroom, which is staffed with men who know what the farmer wants to hear. Something local is given twice the play of a national event that doesn't touch too vitally on the daily life in Oklahoma's farm lands. It's what the farmers ordered. Lowe even gives the weather twice.

## FIFTY CLUB

Radio Station WLW, Cincinnati Monday through Friday, 2-2:30 p.m. est

PROGRAM: This is another simple daytime formula in which women at home listen to their own kind on the air. WLW brings to the *Fifty Club* 50 women each day. They're usually members of a church or community club and giggle like the very dickens as some of their crowd are kidded over the air. The show's carried on the shoulders of the mistress of ceremonies, Ruth Lyons, and if to the radio gang she seems forced at times it's because she has to thaw out her audience in the studio as well as entertain the listening audience. For the give-away portion of the show they play a version of musical chairs, with numbers winning special gifts—hats, carpet sweepers, slacks, skirts, etc. By the time they reach the musical chairs Ruth Lyons is really kicking the girls around and they love it. This gobble, gobble session is so inexpensive that it's amazing that it sounds like a big time production. There's just an accordion player, the mc, the program director and the announcer. The prizes are "free," for a mention of the donor, and the show is ad-lib.

COMMERCIAL: The two ad-agencies', Dancer-Fitzgerald-Sample and Compton, copy is fairly straight but by having guests in the audience try to top the announcer's selling of the two Procter and Gamble products, Oxydol and Crisco, the copy becomes fun and part of the show.

TIME: The program has plenty of competition. There's *Queen for a Day* (WCPO), Burt Farber (WSAI), news and *Perry Mason* (WKRC) and news and *Waltz Time* (WCKY). However, the hour is right for this type of program and it's been on since February 1946 with a December-January Nielsen of 5.1. Audience is delivered to the program by *Big Sister* which runs ahead of it.

PROMOTION: Station states "no special promotion," which at WLW means more than that done by three-quarters of the stations on the air.

CREDITS: Frazier Thomas pinch hitting for Paul Jones, the regular announcer on this program, was light but obviously not too familiar with the routine. Ruth Lyons, mc, was a little strident but as noted she had plenty to carry. Ralph Brown handled the production chores okay and it was an all-round well balanced production—produced on a peanut.

# 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
BORDEN CO.	Borden's Instant Coffee	County Fair	Saturday 1:30-2 pm	300 Mirromatic pressure cookers	Complete "I like Borden's Instant Coffee because" in 25 words or less; send to Borden County Fair contest, New York	CBS
CONTINENTAL BAKING CO.	Wonder Bread, Hostess Cakes	Grand Slam	MTWTF 11:30-11:45 am	Miscellaneous household merchandise. Grand Slam bonus, \$100 Savings Bond	Send 5 questions based on song to program, New York	CBS
GENERAL MILLS	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	ABC
	Gaines' 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
KELLOGG, INC.	Pep	Superman	MTWTF 5:15-5:30 pm	Silver key chain, bracelet, 12 lucky charms	For chain, 15c and 1 Pep boxtop; bracelet, 10c and 1 Pep boxtop; each charm, 10c and 1 Pep boxtop; send to program, Battle Creek	MBS
KORTZ, LEE JEWELRY STORE	Jewelry	Little Red School House	Monday 10:30 pm	\$1,000 in merchandise; \$50 grand prize	Contestant wins prize for each question answered up to 6; all contestants eligible for final grand prize question	KLZ, Denver
LOCAL PARTICIPATION	Flowers, drapes, furniture, groceries, candy, department store merchandise	The Spinning Wheel	MTWTF 9-9:30 am	\$2 in merchandise added by each sponsor daily to pyramid jackpot	Listener gives sponsor's assigned code word when called on phone	WAZL, Hazleton, Pa.
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
MANHATTAN SOAP CO.	Blu-White	Strange Romance of Evelyn Winters	MTWTF 10:30-10:45 am	Heart-of-love perfumed locket pin	Send 25c and B from Blu-White box to program, New York	CBS
		Rose of My Dreams	MTWTF 2:45-3 pm			
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
PILLSBURY MILLS	Snow Sheen Flour	Grand Central Station	Saturday 11-11:30 am	6 giant gladioli bulbs, 1 special salmon-color bulb and 100 bulblets	Send Snow Sheen boxtop and 25c to Pillsbury Garden Club, Chicago	CBS
QUAKER OATS	Aunt Jemima Ready-Mix and Pancake Ready-Mix	Ladies Be Seated	MTWTF 2-2:15 pm	Plastic salt, pepper set	Send 25c and 1 boxtop from either product	ABC
RALSTON PURINA CO.	Farm feed and cereal products	Checkerboard Jamboree	MTWTF 12:15-12:30 pm	\$500 cash; 5 Philco radio-phonographs; 15 17-jewel Bulova watches; 15 Sunbeam Iron Masters; 25 Flint Kitchen Knife Sets	Complete "I think the Purina grown pullets will lay more eggs because"; send to Pullet contest, St. Louis; enclose name of local Purina dealer and product tag	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
STERLING ORUG, INC.	Energine Shoe White	Backstage Wife	MTWTF 4-4:15 pm	Gold-finish leaf design bracelet	Send 25c and Energine Shoe White boxtop to program, 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
TAYLOR REED CORP.	Cocoa-Marsh	Hop Harrigan	T-Th 5-5:15 pm	2,000-mile all-expense-paid trip for winner and guardian in DC-6, lunch with pilots, presentation from Hop of 50-inch chromium model of plane; 10 24-inch gasoline-powered models; official Harmon pilots' watches; 10 models of United Airlines Mainliner; 2,000 sets official U. A. junior stewardess and pilot wings	Write name for Hop's racing plane on back of Cocoa-Marsh label and mail to program, New York	MBS
TEEN-TIMERS, INC.	Dresses	Teentimers' Club	Saturday 11-11:30 am	Trip to New York, weekend at Waldorf, back-to-school outfit, appear on Teentimers Club radio show; 5 Miracle Diamond Rings; 2 RCA Victor Radio-Phonographs; 10 30-volume sets Americana Encyclopedia; 100 Teentimer dresses	Complete product limerick; take to local Teentimer store; open to girls 11-17	NBC
WANDER CO.	Ovaltine	Captain Midnight	MTWTF 5:30-5:45 pm	Shake-up Mug	Send 15c and Ovaltine label to program, Chicago	MBS
WESTERN AUTO SUPPLY CO.	Automobile supplies	Circle Arrow Show	Sunday 10:30-11 a n	175 Big Bass Fishing Sets	Listeners obtain entry-blanks, instructions from local W. A. S. stores	NBC
WHITEHALL PHARMACAL CO.	Kolynos Tooth Paste	Front Page Farrell	MTWTF 5:45-6 pm	Gold electroplated love bird brooch with 3 rhinestones	Send 25c and front of Kolynos carton to program, New York	NBC
WILLIAMSON CANDY	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

# "IBCing you" . . . in INDIANAPOLIS

## What the "Hoopers" won't tell you the "Hoosieratings" will

Don't think for a minute that we do not treasure our Hoopers. But it has troubled us no end that they are only indicative of the popularity of WIBC programs in *Indianapolis, alone* . . . giving no hint of the magnitude of WIBC audiences throughout the rich, 33-county market of Central Indiana. And so we have coined a word to remedy this deplorable situation. The word is "Hoosierating" and, if you will examine the BMB reports and our 1946 mail analysis, you will find that the programs presented daily by Indianapolis' *live talent station* have a very robust and constantly growing "Hoosierating." See your John Blair Man for verification.

JOHN BLAIR & COMPANY • NATIONAL REPRESENTATIVES

**WIBC** 1070 KC  
5000 WATTS  
BASIC MUTUAL

## The INDIANAPOLIS NEWS Station

reach  
a  
market  
twice  
as  
good  
in  
Eastern  
Iowa  
with

Cash receipts from Iowa farms are over twice as large as those of farms elsewhere.\*

And agriculture provides only half of prosperous Iowa income. The other half comes from Iowa's steady Industries.

Cover the "twin markets" with WMT . . . for selling that's twice as effective.

\* Source: Iowa Development Commission

MID-STATES GROUP



## status report

### What Teen-Agers Want

Four hundred teen-agers in Baltimore were recently surveyed by an advertising agency to discover their listening, reading and buying habits. Eighty per cent of these stated that they listened to the radio regularly and 20 per cent indicated that they weren't "regular listeners."

The survey, which is the second annual polling handled by high school and junior high school students in their own schools (four highs and one junior high), is paid for by Stan Lee Reed, Inc., local Baltimore advertising agency. Reed uses the survey as a business promotion and the local department stores use it as a business check.

The boys and girls were asked to vote for their favorite program types and rated them in this order:

Type	Per Cent
Musicals	30
Comedy	17
Mysterles	16
Drama	15
Quiz	9
Teen-age shows	4
Romance	3
Classical Music	3
Popular Music	1
Variety	1
Serials	1
News	1
Baseball	0.05
Westerns	0.05

\*Some indicated more than one favorite and thus the percentages add up to 102 instead of 100.

"Do they buy their own clothes?" is another factor in teen-age selling that is constantly a puzzler. Returns on this question indicate that 98 per cent select their own clothes. Eighteen per cent shop alone. Eighty-two per cent have supervision of their shopping.

Reasons for shopping in a particular store were also indicated. The "reasons why" ran in the following order:

Reason	Per Cent
Selection Offered	34
Style	21
Service	15
Prices	10
Ma's Charge Account	7
Location	6
Store Appearance	3.5
Teen Shop	3
Merchandise Quality	3
Discount Available	3
Clerk Courtesy	1.5
Habit	1.5

Store preferences were almost in direct relation with the store's intelligent use of broadcast advertising, with the store using NBC's *Teentimers' Club* high up among the stores the teen-agers liked.

# signed and unsigned

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
J. Robert Ballin	Kungsholm and Sweden House Bakeries, Chicago, advertising, sales manager	House of Daniels, Chicago, sales, advertising director
Royden C. Berger	Connecticut Mutual Life Insurance Co., Hartford, publications editor	Same, advertising director
Guy Berghoff	Pittsburg Plate Glass Co., Pittsburgh, public relations director	Same, charge of all advertising
Joseph E. Bloom	Glemby Co., New York	House of Westmore, Inc., New York, vp, advertising, sales director
George H. Booth	Kenyon & Eckhardt, New York	Collman Manufacturing Corp., advertising, sales promotion manager
E. C. Herbert		Peer Food Products, Chicago, advertising director
Joseph G. Howland	Pressed Steel Car Co., Chicago, advertising manager	Same, advertising director, domestic appliance div.
Irwin B. Jordan Jr.	John B. Stetson Co., assistant advertising manager	Same, men's div., advertising manager
J. Donald Mason		Hobart Co., Troy, Ohio, advertising manager
Robert E. McDonald	Carnation Co., Milwaukee, central div. sales manager	Millers' National Federation, long-range advertising, publicity program director
Philip Melhado	Creative Footwear and Shoe and Leather Reporter	Thomasetti's Shoes, Inc., St. Louis, advertising, sales, sales promotion manager
Il. H. Proskey	Lehn & Fink Products Corp., in charge sales	Michigan Chemical Corp., vp in charge household insecticides advertising, sales
Henry Sandberg	General Foods Corp., New York, market research director	Same, Post Cereals div., advertising, sales manager
L. H. Simonds	Schick, Inc., Stamford, Conn., vp	Stahly, Inc., South Bend, Ind., vp in charge advertising, sales

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
James A. Aull	Strawbridge & Clothier, Philadelphia, advertising manager	Geare-Marston, Philadelphia, copy chief
Floyd C. Bain	Phylic Northwest Broadcasters	Schultz & Ritz, Portland, Ore., account executive
Walter Barkdull	Philadelphia Record	Henry J. Kaufman, Washington, D. C., director new business activities
J. Escalante Bates	Romer, Washington	Courtland D. Ferguson, Washington, account executive
Herb Beaven	Davis & Beaven, Los Angeles, partner	Brisacher, Van Norden, Los Angeles, account executive
Alfred R. Beckman	Buchanan, New York, radio dept. business manager, timebuyer	Cecil & Presbrey, New York, timebuyer
William E. Becker	Joshua Hendy Iron Works, Sunnyvale, Calif., advertising, publicity director	Conley, Baltzer & Steward, San Francisco
Samuel Berman	Philadelphia Record, advertising staff	May, Philadelphia
Benjamin B. Bliss	Bliss, New York, head	Walter W. Wiley, New York, account executive
Bob Blumenthal	Elinor L. Brown, Philadelphia	London-Brooks Advertising Agency, Philadelphia (new), partner
G. H. Bobertz	Florez, Phillips & Clark, Detroit, account exe	Same, vp
Paul Boles	Radio, motion picture director-writer	International, Grand Rapids, Mich.
Arnold T. Bowden	Own agency, Binghamton, N. Y.	Flack, Syracuse, N. Y., account executive
John C. Bridgewater	Food manufacturing business, Florida, owner	Wade, Chicago
Frank Bromberg	Rodgers & Brown, New York, account executive	Diener & Doskind, New York, account executive
James R. Brumby	This Week Magazine, New York, southern manager	Tucker Wayne, Atlanta, account executive
Chester Bryant	General Motors Corp., Detroit, export advertising	Cabat-Gill, Tucson, Ariz., account executive
Ralph Cain	Hobart Co., Troy, Ohio, advertising manager	Foote, Cone & Belding, Dayton, account executive
Marvin Cantz	Barnes & Reinecke, Chicago, western advertising manager	M. M. Young, Los Angeles, account executive
Gerald H. Carson	Benton & Bowles, New York, vp, copy director	Kenyon & Eckhardt, New York, vp, copy director
Jack Carson	N. W. Ayer, New York	Lennen & Mitchell, New York, account executive
Harry B. Cohen	J. D. Tarcher, New York, vp	Harry B. Cohen Advertising Co., Inc., New York (new), head
Meyer A. Cohen	Harry Feigenbaum, Philadelphia, account executive	Same, member of firm
William Conover	House & Garden, New York, space representative	Lawrence Boles Hicks, New York, account executive
Ellis Craig	Lockheed Aircraft Corp., Burbank, Calif., recreation director	Adolphe Wenland, Hollywood, account executive
John S. Davidson	Federal, New York, vp, account executive	Campbell-Ewald, New York, vp, account executive
Ray Vir Den	Lennen & Mitchell, New York, executive vp	Same, president
Philip J. Desmond	Crane Co., Chicago, advertising dept.	Armstrong, Chicago, associate; assistant account executive
Jack Devaney	New York Herald Tribune	Boyd, Los Angeles, account executive
Edward F. Donovan	Cappel MacDonald, Dayton, Ohio, planning director	Ross Roy, Detroit, account executive
Jim Dooley	Nevada Courier, Las Vegas, editor-publisher	Kemmerer, Hollywood, radio director
John B. Doriss	TACA Airways System, advertising director	Royal & de Guzman, New York, account executive
John Eckels	Brooke, Smith, French & Dorrance, Detroit	BBD&O, Detroit, copy chief
Joe Edwards	Gano-Backrod-Edwards, Houston, Tex., partner	Joe Edwards Advertising, Houston (new), owner
James L. Fallon	Allied Studios, Inc., Henderson, Nev., advertising director	Davis, Los Angeles
John J. Foy	Craig E. Dennison, Chicago, manager	Landsheft, Buffalo, account executive
Robert W. Gillham	J. Walter Thompson, New York	Selznick Releasing Organization, New York, eastern advertising director
Sam Godfrey	Dan B. Miner, Los Angeles, copy chief	Harrington, Whitney & Hurst, Los Angeles, copy chief



NAME	FORMER AFFILIATION	NEW AFFILIATION
Daniel M. Gordon M. T. Gorton	Ruthrauff & Ryan, New York, media manager Kaiser-Frazer Corp., Willow Run, Mich., sales promotion manager	Same, vp, media director Swaney, Drake & Bement, Detroit, manager
Robert F. Hamilton	Geyer, Newell & Ganger, New York, media director	Ellington, New York, media director
John Hansen Donald C. Heath	Knollen, San Francisco, account executive Compton, New York, plans board secretary	Same, Los Angeles, account executive Agricultural Advertising & Research, Ithaca, N. Y., general manager
Walter T. Hedlund Al Heffer James B. Hill	Walgreen Drug Co. Stores NBC, CBS announcer, narrator Brooke, Smith, French & Dorrance, New York, radio dept.	Jere Bayard, Los Angeles, account executive Walter Haehnie, Cincinnati, account executive Same, Detroit, radio director, supervisor television, motion picture activities
William H. Hines Gilbert J. Holiz Roland E. Jacobson Harold H. Jaeger William H. Jenkins	Goold & Tierney, New York, copy director Buchanan, Los Angeles, account executive	Kiesewetter, Wetterau & Baker, New York, account exec Laurence R. Rosenbaum, New York, account executive Same, manager Can Mfrs. Institute, New York, advertising director Earle Ferris, New York, executive vp
Jacqueline Joyce J. Frank Kelly	Young & Rubicam, New York, public relations, publicity director Deb, New York, Midwest editor Army	Stubbs & Montgomery, Chicago, account executive Davis-Harrison-Simmonds, Los Angeles, to open Philadelphia office
James G. Kelly Howard Kenyon	Melvin F. Hall, Buffalo, N. Y., account executive LaPlant Choate Co., Cedar Rapids, Iowa, advertising manager	Kelly-Mengle, Inc., Buffalo, N. Y. (new), partner Andrews, Milwaukee, vp, account executive
Marshall Kester Frank Kling	Hal Rouch Studios, writer N. W. Ayer, Detroit, account executive	William Kester, Hollywood, president KNX, Hollywood, CBS Pacific network, assistant sales manager
George J. Kuhlbach Alice Lake Lew London	Comstock, Duffes, Buffalo, account executive John Falkner Arndt, Philadelphia WPEN, Philadelphia, sales staff	Tyler Kay, Buffalo, vp in charge new business MacKenny and Shontz, Philadelphia, account executive London-Brooks Advertising Agency, Philadelphia (new), partner
Edward J. Lush Ed Y. Martinez	Graham, New Britain, Conn. Blow, New York, Latin American manager	Goldsmith, Providence, R. I., account executive Dorland International-Pettingell & Fenton, New York, account executive (Lady Esther)
L. S. Martz	Micromatic Hone Corp., Detroit, assistant to president in charge public relations	Marvin Hahn, Detroit, account executive
Richard Marvin Robert E. Mayer	Ward Wheelock, Philadelphia, radio director Blow, New York, account executive	Grey, New York, radio, television director McCann-Erickson, New York, account executive (Revlon products)
Edward Mazzucchi Fred S. McCarthy George McNutt	Export Advertising, New York, director Abbott Kimball, Chicago, radio director, Botsford, Constantine & Gardner, San Francisco, vp	Fuller & Smith & Ross, New York, account executive Burnet-Kuhn, Chicago, vp, sales director Own agency, Oakland, Calif.
H. Jack Mengle	Backes, Welsbeck & Besig, Buffalo, N. Y., account executive	Kelly-Mengle, Inc., Buffalo, N. Y. (new), partner
Beverly M. Middleton Carl F. Miller Robert E. Moore Edward W. Murtfeldt	Harry C. Wilder Stations, assistant to president Chicago Herald-American Christiansen, Chicago General Foods Corp., New York (Post Cereals div.), associate advertising manager	French & Preston, New York, radio director F. W. Laurites, Chicago, account executive Makelim, Chicago, general manager Benton & Bowles, New York, account executive
Hiram W. Neuwoehner Jr. James D. North	Oliver Life Advertising, St. Louis General Foods Co. (Cereals Div.), advertising, sales manager	Charles W. Bolan, St. Louis, account executive, new business Foote, Cone & Belding, New York, vp, member plans board
Ben Paulsen Alfred M. Pettler	Roux, Inc., New York, advertising manager Creative Lithograph Co., Berkeley, Calif., sales manager	Davis, Los Angeles Conley, Baltzer & Steward, San Francisco
William H. Pickett George L. Randall	Parish & Pickett, Miami Foote, Cone & Belding, Los Angeles, account executive, motion picture div.	McCreary, Miami, account executive William Kester, Hollywood, vp, account executive
William Randol Jr. George Rich III Henry Rubin Lou Schillinger Stanley Schlenther	Don Lee Broadcasting, Hollywood, production Decora, Chicago, account executive Henry Rubin Advertising, New York Standard Brands, New York, special rep. TWA Airlines (international div.), advertising director	Bill Kelso, Hollywood, account executive Olian, Chicago, account executive Lexington Advertising Co., New York (new), partner William A. Schautz, New York, account executive Fuller & Smith & Ross, New York, account executive
Allen W. Schmidt John Schneider A. K. Spencer	McCarty, Los Angeles, account executive Lennen & Mitchell, New York, copy supervisor J. Walter Thompson, New York, account, radio executive	Mann, Los Angeles, partner Kenny & Eckhardt, New York, copy supervisor Sullivan, Stauffer, Colwell & Bayles, New York, executive capacity
Howard Bernard Shaw Walter Greenville Smith Erwin Spitzer William E. Stauber Jr.	Interstate Department Stores, Inc., Illinois Ruthrauff & Ryan, New York, vp charge of media Morton Freund, New York WPTF, Raleigh, N. C., copy chief	Wilson, Haight & Welch, New York Blow, New York, vp in charge media planning Lexington Advertising Co., New York (new), partner Piedmont, Salisbury, N. C., specializing in radio program development John Falkner Arndt, Philadelphia, account managers staff
Earle C. Thompson	International Resistance Co., Philadelphia, advertising manager	BBDO, San Francisco, account executive Burton Browne, Chicago, vp Same, media director
Burton Vaughan Frank Walsh Robert E. Walsh Earl Wareham Edward Whitley Merritt E. Willey Mrs. Charles H. Williams Sanford Woolf Harry H. Wright	Sears, Roebuck & Co., Chicago Brisacher, Van Norden, New York Vincio Corp., Detroit, advertising manager Compton, New York, timebuyer Tullis, Los Angeles, account executive Davison-Paxon, Atlanta, advertising manager Atherton, Hollywood, account executive Justin Funkhouser, Baltimore, radio director, account executive	Tucker Wayne, Atlanta, executive capacity A. James Rouse, Los Angeles, account executive Same, vp
M. G. Wright Ernest P. Zobian	Guenther-Bradford, Chicago, copy chief Pedlar & Ryan, New York, vp in charge drug advertising	Christiansen, Chicago Dancer-Fitzgerald-Sample, New York, in charge Whitehall Pharmaceutical Co. products

## New Agency Appointments (Continued from page 10)

Sta-Neet Corp., Los Angeles	Sta-Neet hair trimmer...	M. M. Young, Los Angeles
Sweetheart Bakeries, Blismarck, N. D.	Bakery products	Barney Lavin, Fargo, N. D.
State of Massachusetts Industrial Development Commission	Industrial development	James Thomas Chirug, Boston
Patricia Stevens School for Models, Chicago	School	Schoenfeld, Huber & Green, Chicago
Super Market Merchandising, New York	Food products	Paris & Peart, New York
Tide-A-Vision Corp., Los Angeles	Children's books	Davis-Harrison-Simmonds, Hollywood
O. C. Tanner	Jewelry	Cooper & Crowe, Salt Lake City
Tilford's Restaurant, Los Angeles	Restaurant	A. James Rouse, Los Angeles
Trans-International Pictures, Los Angeles	Theater chain	Allied, Los Angeles
Tranon Ballroom, Southgate, Calif.	Ballroom, restaurant	Arthur W. Stowe, Los Angeles
Tucker Corporation, Chicago	Tucker automobiles	Roy S. Durstine, New York
Tureo Products Co., Inc., Los Angeles	Tay (detergent)	Mayers, Los Angeles
Underwood & Underwood, Washington, D. C.	Photographs	Kronstadt, Washington, D. C.
John W. Walter, Inc., New York	Electrical appliances	Terrill, Belknap, Marsh, New York
Weinberg Diamond Co., New York	Diamonds	Cole & Chason, New York
Western States Printing Co., Los Angeles	Paints	Allied, Los Angeles
York Wallpaper Co., York, Pa.	White Rose Wallpaper	VanSant, Dugdale, Baltimore

## SUMMER REPLACEMENTS

(Continued from page 18)

time. Sealtest and Borden are two and they go right on during the summer, with slightly lower budgets but with no hiatus. In the spot field Breyer's and other local ice creams all over the nation do just as much air advertising during the summer as they do through the rest of the year, if not more. What Sealtest does, permitting Jack Haley to vacation while his co-star, Eve Arden, stays on through the summer, has been done from time to time by a number of sponsors. James Melton vacations while *Harvest of Stars* (NBC) runs right along. Years ago when Fanny Brice and Frank Morgan had a joint starring vehicle each one took a vacation while the other carried the program.

The nighttime hiatus-takers are broadcasting's greatest spenders. Procter & Gamble drops four, Colgate-Palmolive-Peet axes three, as does General Foods. Lever Brothers lets two rest, both expensive shows (*Lux Theatre* and *Joan Davis*). These sponsors make those shows which they have left carry their product burden. Very few one-program sponsors vacation for any length of time. DuPont does, however, as do Philco, R. B. Sessler, Waterman, and Lady Esther this year.

Most programs that take vacations or have summer replacements do so for two basic reasons. First they're too high-budgeted for what sponsors believe is the summer audience. Second the stars want vacations. This second reason becomes more insistent year after year as big names discover that summer work only makes their payments to Uncle Sam larger and their net incomes smaller.

One type of sponsor is passing up a terrific bet. This is the advertiser who has only a summer product to sell. It would be possible for him to step into a choice summer spot during the months that he requires advertising, without paying a premium fee. Bathing suits, soft drinks, the big summer resorts, summer clothing, home air coolers, are just a few that could use network and local station open summer time. There is considerable industry thinking at present that will manifest itself in winter planning (1947) for summer broadcast time sales next year. Listening surveys of resorts are scheduled for this summer but more important the campaigns will stress the fact that out of 100 adults only 11 are away even in the greatest vacation month, August, and half of these listen while they're away from home, even on the beach. The proportion will also stress that 90 per cent of the summer homes are radio-equipped,

and that the average vacation is only two and a half weeks. These are just a few of the facts and figures that will be used next year, when the nation is expected to return to "normalcy," to underline the fact that listening goes on all the 365 days of the year.

## BROADCAST MERCHANDISING

(Continued from page 8)

MBS printing "Current Program Availabilities." Last month SPONSOR noted that CBS was releasing its list of network built programs that were available to advertisers. At the same time (although it was mailed

later) Mutual printed its list. Networks are back in the show-building business with both feet.

RCA Exhibition Hall a tourist delight. Thousands of visitors to Rockefeller Center are making a regular stop at the RCA exhibit, which is dominated at one end by a giant transparent plastic map of NBC. Fact that they also can see themselves on television and participate in many ways in the exhibition sends them home pre-sold on RCA and NBC. Trade show purists find plenty to criticize with the design of the exhibition hall but the consumer is not conscious of the fact that everything isn't "perfect."

*Another Masterpiece!*

**THE TOP 15 HOOPER-RATED PROGRAMS IN WORCESTER ARE ALL ON WTAG\***

**AS are 13 of the next 15**

**And 14 of the next 15**

**With a high rating of 34.1 and a low of 17.0**

*When You Buy Time - Buy An Audience*  
THROUGHOUT  
CENTRAL NEW ENGLAND

\*FALL-WINTER REPORT, OCTOBER 1946 THROUGH FEBRUARY 1947

**WTAG** PAUL H. RAYMER CO.  
National Sales Representatives

WTAG-7M

**WORCESTER** 580 KC  
5000 WATTS

**BASIC CBS**

**AFFILIATED WITH THE WORCESTER TELEGRAM-GAZETTE**

# TV

Television chalked up its first direct retail sale on record for a motor company when Walter J. Groll of Bayside, New York, saw a video commercial of a 1947 Mercury town sedan dashing through deep water with no trouble from wet motors. The commercial was part of a Madison Square Garden sports program scanned by WCBS-TV.

Business is rapidly increasing for the

few television stations in operation. WNBT, NBC's sole operating video station, has a regular daytime schedule after several false starts. This is additional to the daytime telecasts of the baseball games. The program is sponsored by Swift and Company, meat packers. (Debut is reviewed on page 38.)

List of advertisers now in television indicates the scope of the visual air medium. It includes Esso, Kraft, Kelvinator, General Foods, Gulf, Swift, U. S. Rubber, RCA-Victor, Bristol-Myers, Ford, General Mills, Gillette, Mouquin, Chevrolet, John Wanamaker, and the Wall Street firm of Bache & Company, to mention some trail blazers.

The Television Broadcasters' Association, which is championing the cause of apartment house tenants who want TV installations in their battle with apart-

ment house owners, finally won over a major real estate firm during May and it appears as if the rest of the apartment house owners will fall into line. This resistance threatened to become a major hurdle to apartment house tenants acquiring home receivers. During the month it was also announced that Telecon had developed a master antenna system for apartment houses which would not only eliminate the need for multiple dipoles on roofs but also "ghosts."

The "Television Caravan," which has been in the works for more than a year finally started its tour of 22 cities during May. Fact that Sam Cuff and Lou Sposa, who headed up the DuMont WABD station operations, are handling the tour is assurance that the RCA-Allied Stores tour of department stores will at least be a professional presentation.

# FM

Twenty-two new FM stations were ushered onto the air during May, many of them simply test operations checking equipment, service areas, etc. In some areas local baseball is heard only on the FM affiliate of the local AM station (WBT, Charlotte, is typical). In other areas where standard stations find it impossible to air games after a certain hour the AM station announces that

"You can hear the rest of the game through our FM affiliate XXY on your FM dial." Typical of this type of FM operation is WMGM, the affiliate of WHN in New York.

Airing of the U. S. Army Band programs over the Continental Network (FM) is enabling stations to cooperate with radio dealers in demonstrating just how good "live" music can sound on Frequency Modulation. The Petrillo ban against the presentation of network live musical programs over FM affiliates of AM stations is holding back a great deal of FM progress, but independent FM outlets are presenting a limited amount of live musical programs without benefit of the AFM. Other independents are expected to follow the advice of Morris Novik (ex-WNYC manager now station

consultant) and sign contracts with the musician's union as soon as there are sufficient receivers in their territories to justify establishing a rate schedule that can carry the load.

AC-DC FM receivers will be available for the first time early this fall in the areas where only DC current is available. First in the field with these sets will be Freed-Eisemann.

FM broadcasting, especially on its new band, is still without sufficient field testing to determine how far beyond the "line of sight" an FM sign will travel. Nobody knows just how far it will travel under any set of circumstances. Off-the-record reports, however, reveal that FM signals which engineering tests had proved "couldn't get out of the District of Columbia" have been heard in Venezuela.

# FAX

Although FAX is still in the side-show category as far as the public is concerned, there are a number of stations that have announced that they will be transmitting regularly this fall. In Philadelphia the *Bulletin* and the *Inquirer* both demonstrated facsimile within one week last month. *Inquirer's* presentation was in cooperation with WFIL, which it owns, and receiving sets

were installed in John Wanamaker's, Strawbridge and Clothier's, Gimbel's and Frank and Seder's. The *Bulletin* demonstration was a surprise and was shown in Gimbel's windows. WFIL demonstrations were given for members of the Poor Richard Club and the Union League. Two hundred turned out for the former and 900 for the latter.

Over 100 bonafide inquiries concerning printers, as FAX receivers are called, were received at WFIL with inquiries as to when regular transmitting would start. Station is said to have told prospective set owners that they'd start service before winter. WFIL first transmitted facsimile editions of eight and a half by eleven inch editions in 1939 before it had its present newspaper affiliation.

WOR (New York), it is understood,

will also start its regular transmitting of FAX signals within the next 10 months, while the Finch multiplexing (FAX and FM voice signals at the same time) will be continued experimentally under a special temporary permit which the FCC is expected to grant this fall.

With the television picture cleared—and the Federal Communications Commission doing everything within its power to further network television (they feel that TV just won't move as fast as it should without networking)—the FCC expects to be doing some FAX investigating and expediting. The commission is interested in getting some independent non-newspaper operators in the field so as not totally to put into the hands of present publishers another opinion-forming medium.



Making the best  
even better!



Now—along with  
"The Texas Rangers"

A sure-fire give-away or self-liquidating offer! Attractive 18-pages of *Original Songs The Texas Rangers Sing* and scrap-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

40 West 52nd  
continued from page 6

advertisers on weather availabilities, how they are handled, and their popularity. We think our findings are significant.

Local advertisers seem to realize the value of sponsoring local weather forecasts more than national advertisers. Being closer to the pulse of their own community, they know how popular such a feature can be, and the value of weather forecasting as a local public service. In almost every case, and particularly in the rural and farming communities, audience comment is more than favorable. Here are some typical comments from stations:

"Weather is a very important factor in this farming area"—KBST, Big Spring, Texas.

"One of KWTO's most popular features"—KWTO, Springfield, Mo.

"The growing of winter vegetables is one of our biggest industries and a great gamble as a drop of a few degrees can wipe out entire investment . . . station gives forecasts for vegetable and fruit grower's protection"—KBAB, Laredo, Texas.

"It was reported to us . . . that . . . over 90 per cent of the citrus grove owners listen to the 11:15 p.m. weather report each night before going to bed"—WLAK, Lakeland, Florida.

Of Pearson reporting stations:

- 18 out of 21 carry weather reports as a separate feature
- 9 out of 21 carry them sponsored
- 18 out of 21 have availabilities
- 10 out of 21 sell them at regular 1-minute rates
- 2 charge rate plus service charge
- 1 has a monthly package rate
- 11 out of 21 stations carry them in 1-minute
- 4 out of 21 stations carry them in 5-minutes
- 2 out of 21 stations carry them in 30-seconds
- 1 each carry them in 2-minutes and 4-minutes

Types of sponsors include dairy, bank and trust, coffee, jewelry, flying school, optical service, tire and gas, winter produce, fertilizer and auto sales.

Sources for weather information used are U. S. Weather bureaus, state farm bureaus, AP, and UP.

HINES HATCHETT  
John E. Pearson Company

**MORGAN'S**  
*the name*

**Jimmy Morgan That Is**

● Jimmy now handles the 5:30 to 6:30 a.m. "Good Morning" broadcasts on WNAX, Monday through Saturday. He was already one of the mid-west's most popular radio personalities when we latched on to him. Sings American Folk Music, plays a guitar, and has a cheerful line of patter that folks in Big Aggie Land are growing mighty fond of hearing. 5:30 to 6:30 a.m. is good radio time in WNAX's five-state listening area. The cost is nominal . . . and with Morgan at the mike, here's an outstanding buy. So get the facts from your nearest Katz Man.

WNAX is available with KRNT and WMT as the Mid-States Group. Ask the Katz Agency for rates.



**WNAX**  
*A Cowles Station*  
SIOUX CITY • YANKTON



PIONEERING SINCE

1942

An established claim  
on the  
Kansas City Market

for availabilities write

O. R. Wright, Sales Manager  
Porter Bldg., Kansas City, Mo.

E. L. DILLARD, GENERAL MANAGER

with  
**KAY LORRAINE**



**FRANK GALLOP**  
Announcer

"Songbird Kay Lorraine is scheduled for the biggest gal build-up since Dinah Shore"

—WALTER WINCHELL

"Kay Lorraine is the greatest modern songstress"

—QUENTIN REYNOLDS

"Kay Lorraine, one of this column's pets"

—ED SULLIVAN

Write . . . Wire . . . Phone

*Harry S. Goodman*  
RADIO PRODUCTIONS NEW YORK, N.Y.

save time

**TRAVEL  
BY  
AIR**

for fast reservations  
and complete routing  
itineraries contact

**BLUEBIRD  
TRAVEL  
BUREAU**

inc.

34 East 32nd St., N. Y. C.  
Telephone: Murray Hill 4-5181

**TRANSCRIPTION YEAR**

(Continued from page 24)

creased considerably and it's not unusual for a show budget to be twice the time cost, transcriptions usually average 35 per cent of facilities charges. Transcriptions with high production costs such as Lou Cowan's *The Smiths of Hollywood* with a talent budget of about \$6,000 a week run higher than this, as do productions like Ziv's top musicals and his Colman *Favorite Story* half hour. Costs to Ziv of his Wayne King series (he's doing his second 52 now) are slightly out of this world, but per station they are still lower to a sponsor than many a top flight network production. Harry Goodman's recently announced deal for two transcribed daytime serials, *Linda's First Love* and *Mary Foster The Editor's Daughter*, has opened up the daytime field for transcriptions also. There are 1,000 episodes of *Linda* and 800 of *Mary Foster* available.

One thing's vitally important. Putting a program on wax doesn't change it a bit. *Easy Aces* was a productive network show and it's good on transcription.

Transcriptions require promotion just as well as live shows and they're just as liable to land on their face without exploitation as any other form of broadcast. They can't be traveled in the flesh, they don't enable the executives to invite their friends to a broadcast but that's about all they won't do.

Most of what has been reported about transcriptions has concerned itself with library and "open-end" recordings. The custom built jobs like Bing Crosby's Philco opus are another matter. They do everything that a network show does, whether they're used on a network or not, even to having dealers present as members of the audience during recording sessions.

A final note to Hooper-conscious advertising men. In Minneapolis *Boston Blackie*, on WCCO, ran as high as 16.5 (July-September 1946 Hooper), which was 64 per cent of the sets-in-use at that time. *Philo Vance* on WWJ, Detroit, hit 11.3 within the first three months it was on the air (October-December 1946). It was topped during this period only by Wayne King, another transcribed show which rated 15.6. Both programs were on from 7:30-8 p.m. Tuesdays. These ratings are proof of what good transcriptions will do despite the fact that they top their live show competition.

It doesn't really matter what yardstick is used—transcriptions can meet any air advertising standards, in product sales.

**MR. SPONSOR ASKS**

(Continued from page 33)



When AM radio first became a good buy years ago, everyone said that newspapers would lose business, and that the magazine publishing business would fall off. However, in the last ten years,

newspaper and magazine circulations have gone up along with sets in use.

Actually, everyone has gained. Somewhat the same situation can conceivably happen as FM broadcasting becomes more widespread.

There are so many different types of people in any given radio market, it is a question of programing as to who is going to get the audience. It would be rather difficult to show that FM in the next few months, or even for several years, will dilute the listening audience. Latest surveys show that one out of every three homes is a multiple-set home. But, the average number of listeners-per-set is still less than the average family unit, which means there is still considerable room for increase in the size of the listening audience.

I feel that AM stations should hold their rates, principally because at the moment a substantial rate adjustment is not called for on the basis of audience dilution. The present audience structure gives a good dollar-value to the AM advertiser, and will continue to do so for quite some time.

JONES SCOVERN  
Eastern Sales Mgr.  
Free & Peters, Inc.

**CENTRAL AMERICA**

(Continued from page 29)

all have money to spend, and since practically no manufactured goods are made in any of these countries, the money must be spent for U. S. products—at least until such time as Great Britain, Germany, and Russia are once more producing surpluses and seeking markets for them. That that time will come is of course as inevitable as the fact that tomorrow will follow today. And they'll find a ready market—unless U. S. exporters begin to use broadcasting more intelligently—and realize that one day per town affords only time enough to shake hands, the Central American way

July SPONSOR gives you the "Fall Facts"

24,000,000

LICENSED

HUNTERS AND FISHERMEN

*can now be reached through*

# OUTDOOR LIFE TIME

THE PRE-TESTED, HIGH RATING  
TRANSCRIBED

OUTDOORS PROGRAM

*produced in conjunction with*

OUTDOOR LIFE MAGAZINE

OUTDOOR LIFE TIME REGISTERED THE FOLLOWING HOOPER RATINGS:

10.5 in Hartford, Conn., 1 P.M. Sunday  
9.0 in Toledo, Ohio, 7:15 P.M. Saturday  
6.8 comparative rating in Denver, Colo., opposite  
"Burns & Allen" and "The FBI in Peace  
and War," despite the fact that these two  
programs are consistently among the top  
network shows.

OUTDOOR LIFE TIME also offers the most extensive promotional opportunities ever presented by any radio series. This is not the usual type of exaggerated claim, but can be fully substantiated by reviewing the program's format and purpose.

OUTDOOR LIFE TIME has been pre-tested in twenty markets throughout the country and is ready for NATIONAL SPONSORSHIP by any product appealing to a male audience:

*for further information wire, write or phone*

## RICHMAN PRODUCTIONS

10 East 43rd Street, New York 17, N. Y.,

MUrray Hill 2-5854

# WANTED

*promotion  
and  
publicity  
director  
for  
group  
of  
nationally  
known  
radio  
stations*

This is no run-of-the-mill opportunity. The man chosen for this important assignment will direct and coordinate promotion-publicity-merchandising for more than half a dozen alert, prestige radio stations. He must prove himself able, on the basis of his record, to give sparkle and individuality to his job. He must be an idea man, and, first and last, a team-man. He must be willing to tell us about himself in a letter (including salary requirements). He must be willing to live in a large midwest city.

Box 66

SPONSOR Publications Inc.  
40 West 52 St., New York 19

## WEATHER IS COMMERCIAL (Continued from page 14)

for morning, afternoon, and evening. No matter what the time of day, there's a jingle starting with "Oh, Mr. Weather Man" ready to do the forecasting. And in order to satisfy all comers he has the jingles planned for 30 seconds of weather and 30 seconds of commercial as well as for 15 seconds of each. Goodman has sold the reports in more than 200 cities and explains that sponsors can use his weather jingles and not worry about not being between two top-Hooperated programs since "weather has an audience all its own and doesn't have to ride on the tail of a Hope or Fibber McGee." These weather reports in rhyme are selling for everything from shoes to loans, from automobiles to beer, from storm windows to books. Goodman has a record of renewals of 88 per cent.

Very few stations have come to sponsors offering weather packages, i.e., groups of weather spots. In most cases the idea of using weather forecasts has originated with agencies, sponsors themselves, or as in the case of Goodman, with program-building organizations. Weather, like time, is unobjectionable station break material. It always has an audience, for, like time, it affects everyone and is always changing.

\*The phone companies have arrangements with private organizations which operate weather and time information services. These firms sell "commercials" just as broadcasting stations do.

## APPLAUSE

(Continued from page 52)

in turn wouldn't research the tobacco industry but would choose other fields and in turn make their facts and figures available to NBC. Admen feel that the idea makes good sense, avoids wasting thousands of research dollars.

## NETWORK PROGRAMING

Emergence of orchestra leader Percy Faith at the head of the Coca-Cola Sunday evening program, instead of Billy Rose heading up a group of amateurs, is the result of CBS not desiring another "talent search" show to compete with its Arthur Godfrey *Talent Scouts* opus. Thinking at network is also that one amateur program is all that it can promote properly. It's still a fact that Billy Rose has a contract for an amateur program for Coca-Cola and the program may yet land on CBS. Network is refusing programs to avoid unbalanced program structure and frequently because it doesn't feel some are up to Columbia standards. *The Sheriff* was one show refused recently.

## ● LATEST PRODUCTION NEWS FROM AL BUFFINGTON

Mayor for sale! Heels for sale! No connection, of course, but our basic spot ideas can sell anything . . . or anybody. We've proven it locally with a big city mayoralty candidate and nationally with O'Sullivan Heels' "Singing Bootblacks". Yes, basic spot ideas are our forte. Now we have a completely new format flexible enough for any advertiser . . . a new vehicle to hold listeners' interest as easily as calypso music . . . with remembrance value as good as "Chiquita Banana". If you have a spot problem and are looking for a solution with a basic merchandising idea, write us today for an audition

## AL BUFFINGTON CO.

CREATORS OF THE FAMOUS  
"QUIZ OF TWO CITIES"

2104 North Charles St.  
Baltimore 18, Md.

**KMLB**  
MONROE, LOUISIANA  
HAS MORE  
*Listeners*  
THAN  
ALL OTHER STATIONS COMBINED  
IN NORTHEASTERN LOUISIANA  
AND REACHES A  
\$103,629,000 BUYING POWER

Year in and year out, every authenticated listening survey conclusively proves that KMLB has more listeners in Monroe and Northeastern Louisiana than all other stations combined!  
KMLB is your time-tested advertising medium in this rich area!

AFFILIATED WITH  
AMERICAN BROADCASTING CO.

J. C. LINER, JR., Gen. Mgr.

## TIMEBUYERS

(Continued from page 21)

ache for the agencies, even with all the help that station representatives stand ready to give, is the fact that station coverage is expected to parallel product distribution. But even the products that are supposed to blanket the nation with their distribution seldom do that. The leading soap and cigarette brands, for example, do not blanket the nation—despite the fortunes they spend in advertising, sales promotion and merchandising. It's useless to project a campaign in an area where distribution is weak unless the sponsor is prepared to do a special merchandising job in the area—and has so stated in his outline for the broadcast campaign. This means that a study of each station's coverage in relation to the products distribution is called for—and the time and background required for this kind of a study is just not available at most agencies. The markets to be covered are decided at the sponsor's office. The agency's job is to select the station.

As spot radio has grown the timebuying responsibilities of agencies have expanded.

Since the entire spot field has become big business only during the past 10 years, agencies have had to create timebuyers out of secretaries, program men, statistical clerks, time salesmen and even apprentices in their art departments. At first they worked under careful supervision but as pressure increased, and radio and advertising are notoriously ulcer-producing fields, the timebuying beginners found themselves on their own and department heads were born.

Actual easing of the timebuying job through standardization of rate cards, BMB, City Hooperatings (timebuyers lean too much on these) and Diary Studies hasn't grown anywhere as fast as the number of stations contending for the advertisers' dollar. The only way a timebuyer can keep abreast of a station's standing is to know not only a station's coverage but its week-by-week program changes and the changes in its competition's programming as well. This is obviously impossible. Even with the daily help of station representatives it can't be done—and since the timebuyer may not need to know anything about an individual station for months at a time, a good deal of keeping individual station audience trends in mind would be love's labor lost.

The number of stations fighting for their share of the advertising dollar has doubled within the past five years and is set to double once again during the next five. Keeping each station in each market in its relative position with respect to listenership is a giant operation. There are at least 20 markets today in which the number one stations are not the ones so designated when BMB took its first measurement (March 1946). This change will be even more pronounced as more FM receivers are available, as TV becomes an increasingly important factor, and as facsimile arrives.

Old time media men point out that the publication buying assignment many years ago didn't rate the respect or the cash that it does today. Pointed out one, "It took more than 10 years for space buying to gain respect. Time buying will get that respect eventually. In the meantime," stressed this media man, "we are going to hold on to the fact that our field is still the parent operation."

P.S. He admitted he knew nothing about timebuying.

Timebuyers are as vital a segment of the advertising agency business as any other branch. What's wrong, as one timebuyer herself put it, is that "the prestige is with the program builders, not the timebuyers."

# FOR JOE METROPOLITAN MARKET STATIONS

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

\* except in New York \*\* except in Chicago

*For Joe Offices*

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



**RSO**  
DES MOINES

**The Best Buy in Central Iowa**

★ The Only CBS Station Serving Iowa's Richest Market!

★ Response Rated Shows an Exclusive Feature!

**MURPHY BROADCASTING COMPANY**  
5000 WATTS-BASIC CBS  
Des Moines 9, Iowa

Kingsley H. Murphy  
PRESIDENT

George J. Higgins  
GENERAL MANAGER

Headley-Read Co.  
NATIONAL REPRESENTATIVES

# SPONSOR



## SPEAKS

### Rating Constable Requested

**W**e are just as far away from setting standards in radio research as we were when the Cooperative Analysis of Broadcasting (Crosley Ratings) was eliminated from the radio field. That's bad. Hooper is making a coincidental program popularity report. Nielsen is rating programs three different ways, on a popularity basis where they can be heard, on a total audience basis (how many listen to at least part of a program) and on an "average audience" basis (how many listen to an average minute). BMB rates stations on a listen-once-a-week basis. Industrial

Surveys rates programs on a panel basis and Schwerin determines program popularity via a panel on a "qualitative basis" just as Lazarsfeld-Stanton research has been doing for years. They're all good, but if anyone has ever seen a program report incorporating half a dozen different ratings he will know just how confused the picture becomes. The industry should be ready at least to establish "labels" for each research method, tags by which the figures will take on the flavor of being comparative.

A czar for the entire broadcast industry doesn't make much sense (SPONSOR, April 1947) but a rating constable would help sponsors who for the most part don't know the difference between a correlation and a projection.

### Wanted: Summer Facts

**L**ast month SPONSOR readers were amazed to discover that the audience between midnight and 1 a.m. was larger than that between 7 and 8 a.m. Most of those who were amazed discovered this fact for themselves while reading this magazine because it was not stressed in SPONSOR's after-midnight audience report but merely included in the A. C. Nielsen figures which charted the dialers between midnight and 8 a.m. This has already changed a great deal of advertising thinking and more will be changed as the impact of this newly revealed information is felt.

What's true about the audience available to be sold during the first hour of any

new day (that it's far greater than anyone believed) may also be true about summer audiences. The facts in the latter case are not simple to obtain since Nielsen, Hooper and diary researches do not have the figures at hand. It will require special studies made throughout the nation's summer resorts. It's not a study that will have to be made every year or even every two years, since the import of the facts to be revealed is simply required in order to ascertain the relationship of listening between the families who stay at home and those who vacation and or who have a summer home.

Some such studies are being made this summer, but they're not as comprehensive as might be desired. SPONSOR's report on the cost of listeners during the summer (page 15) reveals that due to network rate structures and lowered program costs listeners may actually cost less to reach during the vacation months than they do during the frigid months. SPONSOR believes that further studies will prove that by adding car radio listening and resort listening to figures that Nielsen and Hooper deliver for regular home dialing the resulting figures will not be far away from what mid-season indices reveal.

The air is a selling medium 52 weeks in the year. Some sponsor will start his campaign mid-summer and discover it results in his biggest year. What the man who pays the bills wants is real honest-to-goodness facts about listening in the good old summertime.

## Applause

### BUSINESS GOOD—FOR INDEPENDENTS

While the networks generally (with the possible exception of ABC) are singing the business blues, individual stations throughout the nation are chalking up new highs in billings, thus indicating that it isn't national conditions that are receding rapidly but that it's simply a realignment of business and advertising. WQXR (N. Y.) had the best first four months of its history in 1947 and WWDC (D. C.) also is crowing the same song, to mention only two. As noted in *Sponsor Speaks* last month the broadcasting business is being led by the small independents rather than by the big networks. Even the network owned and operated stations are doing better than their parent organizations. Every time a network show

off goetheair the network owned stations have at least three local clients ready to take over the network spot. Independent stations are proving that the old cliché, "all business is local," is true—at least with broadcasting.

### THE LISTENER COMES FIRST

Recently a diary study of a key network affiliate revealed that a soap opera in the late afternoon was chasing the audience away from that station. What the station required to hold its audience was a different kind of program. The station general manager came into New York and had a pow-wow with the agency on the account and sold it on taking the program off the station. The agency retained the time and permitted the station

to build its own program for the sponsor in the block programming mood. The agency, station and its general manager all rate bows for not permitting hide-bound tradition to stop them from serving the audience and the advertiser. The agency—Compton. The station—WKY. The manager—P. A. Sugg. The audience—Oklahoma listeners.

### SHARED RESEARCH

Recently Charles Hammond, NBC promotional head, proposed that the networks share their promotional efforts to avoid waste and duplication. He stated that if NBC were to research the cigarette field it should make its facts and figures known to the other nets. Naturally they

(Please turn to page 50)

**Katherine Fox**, WLW's Director of Special Broadcast Services; Vice-President Cincinnati Radio Council; Ways and Means Chairman Zonta Club of Cincinnati; Executive Committee Y.W.C.A.; 7th District Chairman, Association of Women Broadcasters of NAB; Charter Member, Association for Education by Radio and Junior Town Meeting League of America. Director of Women's Activities for the War Finance Committee of Ohio. Ten years with The Nation's Station.



## every radio station Needs a Fox

Once upon a time there was a smart fox. She worked for a radio station. The sign on her door read, "Katherine Fox, Director of Special Broadcast Services". (It might also have added, "And the sales department gets v-e-r-y unhappy with me").

We all agree that a radio station must have advertising revenue to exist. It also must serve the best interests of its audience. Sometimes these two fundamentals cause minor crises. Because if some event, program, or service should be broadcast for the good of our listeners—it must be aired at a time when the majority will hear it. Naturally, this is just the time when the nice clients want their shows broadcast.

Obviously, then, this fox has a tough job—she's strictly in the middle. The sales department and their nice clients scream, tear their hair and beat their chests in frenzied agony—but then

they both agree that she is a smart fox that knows what Special Broadcast Services mean to the vast WLW audience.

So what happens? Usually it follows the pattern pointed out by *Variety*: "... they think nothing of cancelling an hour of choice commercial time to air a public service show". (Please, *Variety*... "think nothing"? You shoulda asked our sales department!)

The moral? Simply that every station should have a smart Fox AND a smart sales department. Happily, for us AND our listeners, we have both.

WLW Special Broadcast Services is a separate department requiring the full-time services of four experienced persons. Assistant to Miss Fox is Larry Neville, former FBI agent with 15 years as a writer, producer and special events director with KMOX and WLW. Eloise Coffman Brown, former teacher and director of radio education, has charge of the international division while Jean Friar handles secretarial and office details.

All policy matters in connection with the Special Broadcast Service Department are handled directly through the office of the president of the corporation.

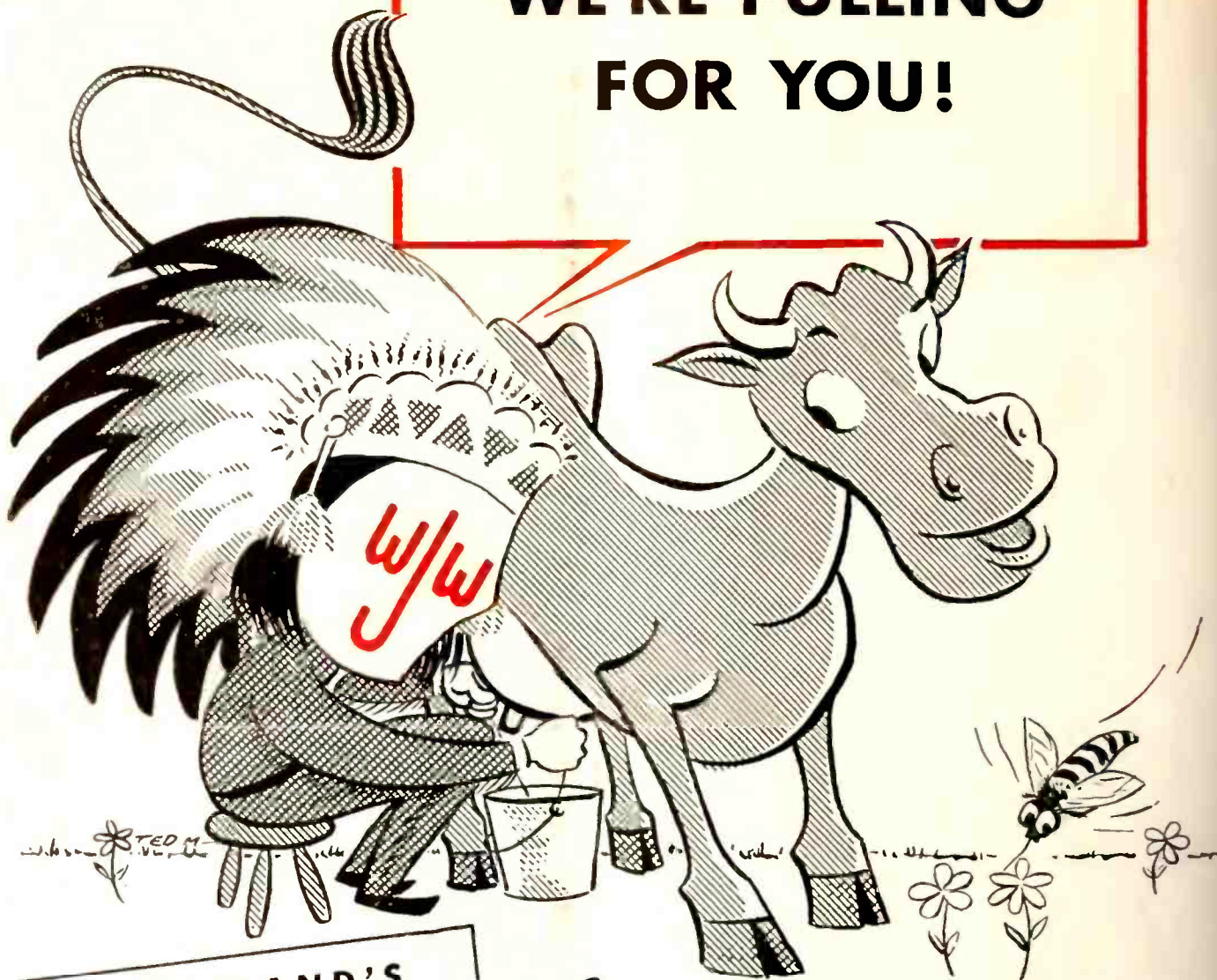
In 1946, WLW broadcast 1,210 hours of programs in the public interest. Had this time been purchased, the cost for station time alone—figured at the greatest possible discounts and not including the cost of dramatic talent, production, music, etc.—would have amounted to \$1,134,210.69.

**WLW** 1947

25<sup>th</sup> Anniversary

CROSLY BROADCASTING CORPORATION

**WE'RE PULLING  
FOR YOU!**



CLEVELAND'S  
*Chief*  
STATION

It's all milk and honey for you—Mr. Sales Planner . . . with WJW delivering your advertising message to its tremendous and ever-growing audience.

Advertisers know what the Hoopers show . . . that morning or afternoon WJW delivers more listeners per dollar than any other Cleveland station.

So . . . let *Cleveland's Chief Station* pull for you . . . it will all be milk and honey to see the resulting sales and money!

BASIC  
**ABC Network**  
CLEVELAND, O.

**WJW**

850 KC  
**5000 Watts**  
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY