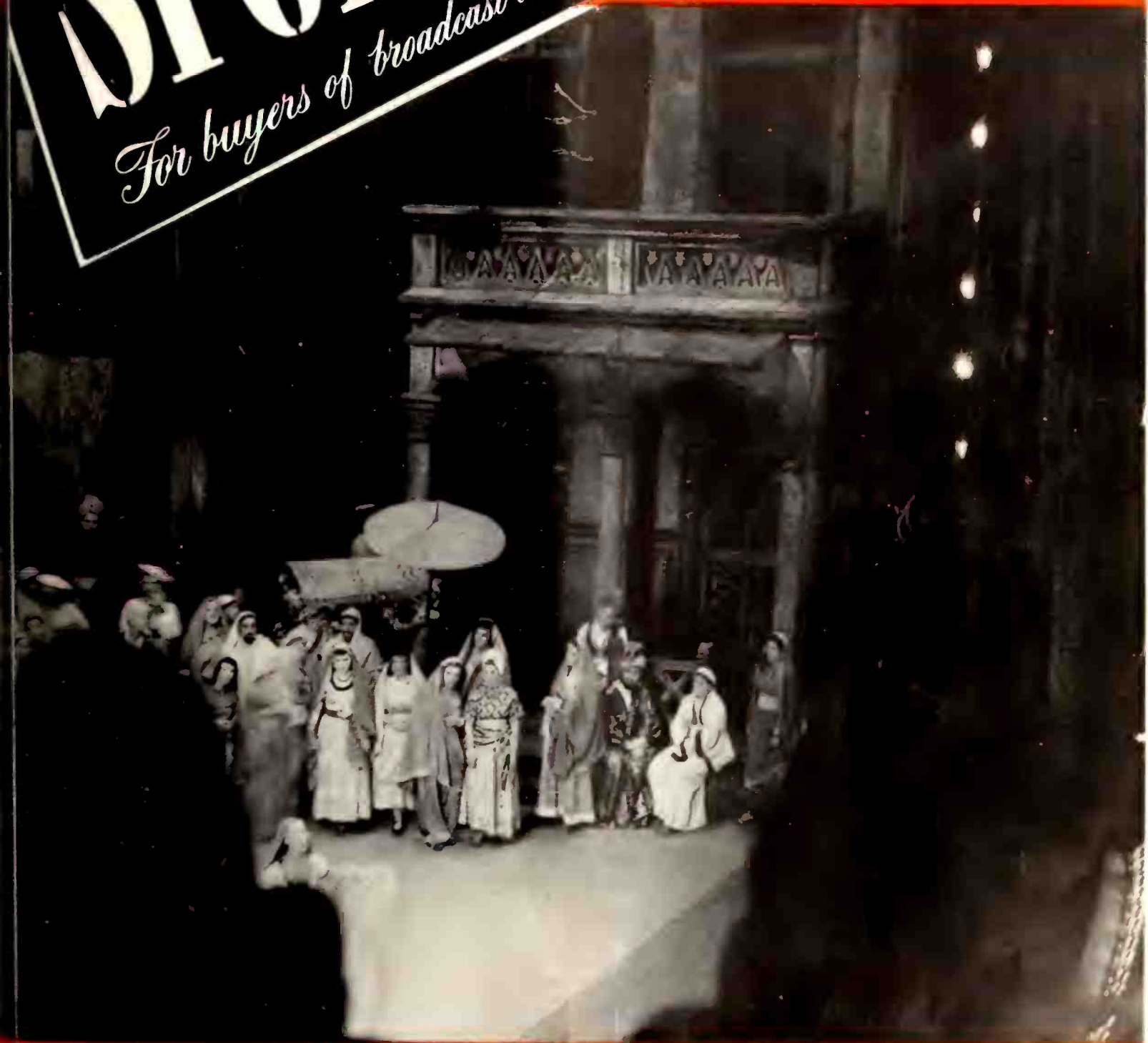


SPONSOR

For buyers of broadcast advertising

JANUARY 1948

50c • \$5.00 per year



Metropolitan Opera as Milton Cross, Texaco's announcer, views it (page 41)

**The Benrus story • Soft drink leadership • Spot Trends
Selling the supplier • Oil and the opera • FM Market**

**IN DETROIT
IT'S**

**THE
NEW**

WJBK

**NOW ALL IN ENGLISH
24 HOURS DAILY**

**NEW BLOCK PROGRAMMING
NEW LISTENER-ATTRACTING TALENT
NEW PROMOTION
NEW SHOWMANSHIP
NEW "THINKING"!**

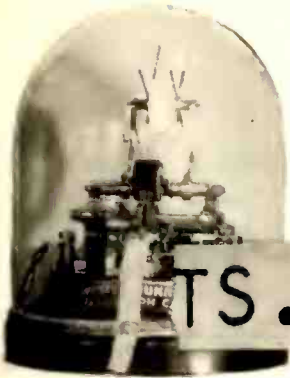
WJBK



DETROIT'S MOST PROGRESSIVE STATION
AFFILIATED WITH WLOK, LIMA, OHIO—WWVA, WHEELING,
W. VA.—WSPD, TOLEDO, OHIO—WMMN, FAIRMONT, W. VA.
—WGBS, MIAMI, FLA., AND WAGA, ATLANTA, GA.

ALL WJBK PROGRAMS BROADCAST SIMULTANEOUSLY*
ON WJBK-FM 93.1 mc.

REPRESENTED BY FORJEO & CO.



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

JANUARY 1948

U. S. RADIO TWO BILLION ANNUAL SPENDING

O. H. Caldwell, former broadcasting commissioner, estimated last month that America spent \$2,115,000,000 for radio in 1947. His breakdown showed time sales of \$350,000,000; talent costs \$60,000,000; electricity consumption \$220,000,000; radio receivers (retail) \$800,000,000; TV sets \$120,000,000; replacement radio tubes \$90,000,000; radio parts \$100,000,000; phonograph records \$300,000,000; and receiver repairs \$75,000,000.

-SR-

CAMELS USING BIG SPOT BUDGET

Camels is largest user of spot announcements among cigarettes today. Other tobacco organizations are pouring cash into day and nighttime network broadcasting. Camels is also networking but is spending as much for announcements as for one of its chain programs.

-SR-

PETRILLO'S SWORD OVER WEB HEADS

Petrillo (as SPONSOR goes to press) is following usual routine delaying tactics on new web contracts. Tension is mounting at networks. Preparations are being made for musicians' walk-out despite hope there won't be any.

-SR-

RADIO MANUFACTURING FACILITIES CLOSE DOWN

Closing down of number of radio factories is indication that present receiver manufacturing potential exceeds demand. Production was built to fantastic heights during war and U. S. won't buy all sets which can be produced. Hoped-for export business hasn't developed.

-SR-

CBS BLOCK- PROGRAMS

To combat both local block programming and other networks, CBS, which developed "mood" (block program) formula, is going all out to block-program network. First indication of this is notification to advertisers that protection on time slots will end shortly. First all-out CBS attempt to block-program is Friday night, which now throughout the U. S. has grown to be sport-listening night, making CBS job more difficult. If CBS attempt to build Columbia ratings through comedy block-programing on Fridays works, block-programing can be answer to that chain's fight for top audience ratings.

-SR-

SPONSOR BUYS TELECASTING PUBLICATIONS INC.

Sponsor Publications Inc. has purchased the capital stock of Telecasting Publications Inc., publishers of FREQUENCY MODULATION BUSINESS. SPONSOR will continue its established format and editorial content with added emphasis on TV, FM and FAX. Publication of FREQUENCY MODULATION BUSINESS has been suspended. Edward Codel, former president and publisher of Telecasting Publications Inc., has joined the Katz Agency Inc., national station representatives, as head of its new television department.

SPONSOR, Vol. 2, No. 3, January 1948. Published monthly by Sponsor Publications Inc. Publication offices: 5800 N. Mervine St., Philadelphia 41, Pa. Advertising, Editorial, and Circulation offices, 40 W. 52 St., New York 19, N. Y. Subscription \$5.00 a year in U. S., \$5.50 elsewhere. Acceptance under the act of June 5, 1934 at Philadelphia, Pennsylvania, authorized December 2, 1947.

SPONSOR REPORTS... SPONSOR R

NBC TO LEAD IN HOOPER NATIONAL RATINGS

Hooper's national ratings, which will be available some time in March or April, will give NBC programs, generally speaking, largest listening indices of any of four networks' shows. More NBC sponsors use full web and NBC stations, averagewise, are older and more powerful.

-SR-

TRANSCRIPTION FIRMS SET ON MUSICAL BACKLOG

All major transcription organizations finished pressure schedules of musical recordings under wire. Killing pace had been maintained until December 31, with one musical aggregation refusing New Year's Eve bookings in order to fill six recording sessions that day. Now e.t. organizations are prepared for Petrillo ban on recordings.

-SR-

LOUIS FIGHT HITS COMPETING PROGRAMS

ABC's airing of Louis-Walcott fight hit all competing programs. "It Pays to Be Ignorant" Hooper was down to 4.1, from 8.5. Spotlight Revue was off 5.0, rating 2.6. "Mystery Theater" rated 5.4, off 6.5. Gillette-sponsored fight garnered 41.5 and was highest-rated regularly-scheduled program of 1947. It increased by 5.8 rating of "The Sheriff" which preceded it, sending it to 14, perfect indication of what good programs do to airings which precede them.

-SR-

YEAR-END NETWORK REPORTS GLOW

Heads of all four networks look forward to '48 with optimism which reverses most network heads' approach to '47. While there were no feelings of cockiness, all being certain that there would be real battles for advertising dollar, there nevertheless was assurance that broadcasting would do its job and get its share.

-SR-

50 KW FOR CFRB HELPS CANADIAN INDEPENDENTS

Canadian independent broadcasting (non-government) was given new hope during past month by CBC (Canadian Broadcasting Corp.) grant of 50,000 watts to Harry Sedgwick's CFRB. CFRB is first independent Canadian station to reach 50 KW.

-SR-

STEEL COMPANY DONATES TIME TO COMMUNITY PROJECTS

To guarantee premium nighttime spots for civic groups, Portsmouth Steel Corp. (Ohio) has purchased 6:30-6:45 p.m. on WPAY, Monday through Friday. Five to 15 minutes will be available to worth-while projects in station's area. Gesture will also serve to further employee relations.

-SR-

SOAP OPERAS ENDORSED

Study of "Big Sister" published in "Genetic Psychology Monographs" by Professor W. Lloyd Warner and Dr. William E. Henry of Social Research, Inc., indicates soap operas do have stimulating effect on listeners, both as individuals and as members of society. Most women listeners researched by Warner and Henry feel they "learn while they listen."

-SR-

ALL-NIGHTERS INCREASING

Number of stations on air 24 hours daily is increasing at rate of one a month. Latest to serve its all-night area (which is many times a station's day or evening listening territory) daily is WCKY, Cincinnati, which started January 1, though it broadcasts only 18 hours a day on Sundays.

Today's Most Perfect

Picture of Product Behavior

SAMPLE DESIGNED BY
Dr. Raymond Franzen
TECHNICAL ADVISOR
Dr. Paul Edwards
PANEL CONDUCTED BY
Audience Surveys, Inc.



What every Advertiser wants to know!

The Oklahoma City Consumer Panel has been set up on a continuing basis and financed by WKY and the Oklahoma Publishing Company to give advertisers and manufacturers the most perfect picture of product behavior modern research methods can devise.

The method, the products covered and the sampling were adopted after consultation with the country's leading agencies, advertisers and research men.

Four hundred families, selected for perfect representativeness of Metropolitan Oklahoma City, maintain a day-by-day purchase record for some 40 commodity

classifications, recording brand, size, number of units, price paid and place of purchase.

Tabulations are issued quarterly, but special reports for longer or shorter periods are available at cost covering any phase of activity possible to obtain from correlation of the detailed purchase records and biographical information available.

Nowhere in the U. S. today is there available to advertisers a more sensitive thermometer and more accurate recording of product behavior. Write today, letting us know how the Oklahoma City Consumer Panel may be helpful in the solution of your particular problem.

What YOU Can Find Out About YOUR Product!

1. The number and percentage of families buying your product in Metropolitan Oklahoma City.
2. The comparative standing of your product with competitive brands.
3. The number of units, price and weight of all brands purchased.
4. The time and place of purchase; grocery or drug store, independent or chain; department store; house-to-house distributor; or other.

This information on products in 40 odd classifications is available quarterly. In addition special reports are available at cost. Write today for the reports covering the specific products in which you are interested.

WKY • OKLAHOMA CITY

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING COMPANY: THE DAILY OKLAHOMAN • OKLAHOMA CITY TIMES — THE FARMER-STOCKMAN
KAYO. COLORADO SPRINGS — KLZ, DENVER AND WJIK, PLORIA, AFFILIATED IN MANAGEMENT — REPRESENTED NATIONALLY BY THE KATZ AGENCY

JANUARY 1948

40 West 52nd



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Published monthly by SPONSOR PUBLICATIONS INC. Executive, Editorial, and Advertising Offices: 40 West 52 Street, New York 19, N. Y. Telephone: Plaza 3-6216. Chicago Office: 410 N. Michigan. Telephone: Whitehall 3540. Publication Offices: 5800 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 Director: Lester J. Blumenthal. Advertising Department: Edwin D. Cooper; (Chicago Manager) Kay Brown; (Los Angeles) Duncan A. Scott & Co., 448 S. Hill St.; (San Francisco) Duncan A. Scott & Co., Mills Bldg. Circulation Manager: Milton Kaye.

COVER PICTURE: The air audience looks over the shoulders of Milton Cross at the opera each Saturday afternoon

CONGRATULATIONS

You are certainly to be congratulated on your December issue. It is literally packed with informative data. In fact, I would like to have two more copies, if you could send them to me.

HARLEY B. HOWCOTT
Media director
Fitzgerald Advertising Agency
New Orleans

I would like to take this opportunity to tell you how I enjoy SPONSOR. When I was in New York last month for a BMB board meeting, I heard, on two or three occasions, the name of your book mentioned.

A. H. CAPERTON
Advertising manager
Dr. Pepper Co.
Dallas

I would appreciate it if you would change the address for future mailing to my home so that I will not miss any copies of your esteemed publication and will have time to enjoy it in my leisure.

EMERY M. LEWIS
Executive vp
Brown & Williamson Tobacco Corp.
Louisville

I am gathering some information on the idea of "planned programing" or "block broadcasting" by radio stations.

I am referring, of course, to the idea of stations arranging the subject material they put on the air in an orderly, planned fashion, for the convenience of listeners and of advertisers.

I shall appreciate very much any information you can give me on the growth of this idea, its present development, its use by the major networks, and the names of any stations that have used the idea independently.

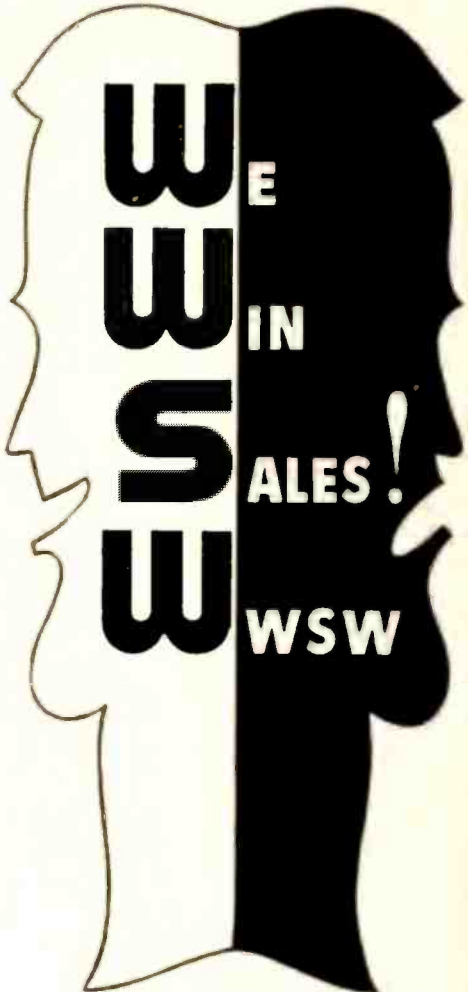
JOHN B. MACK, JR.
Director
Public Relations Council, N. Y.

SPONSOR reported on Block Programing in its "Fall Facts" (July 1947) and October 1947 issues.

COMPLETE FILE WANTED

Would it be possible to obtain a complete file of SPONSOR for our agency library? Somehow in the travels of our agency copy, the library has suffered, and Mr. Evans particularly is most eager to

(Please turn to page 6)



WWSW delivers "More L. P. D." in Pittsburgh!

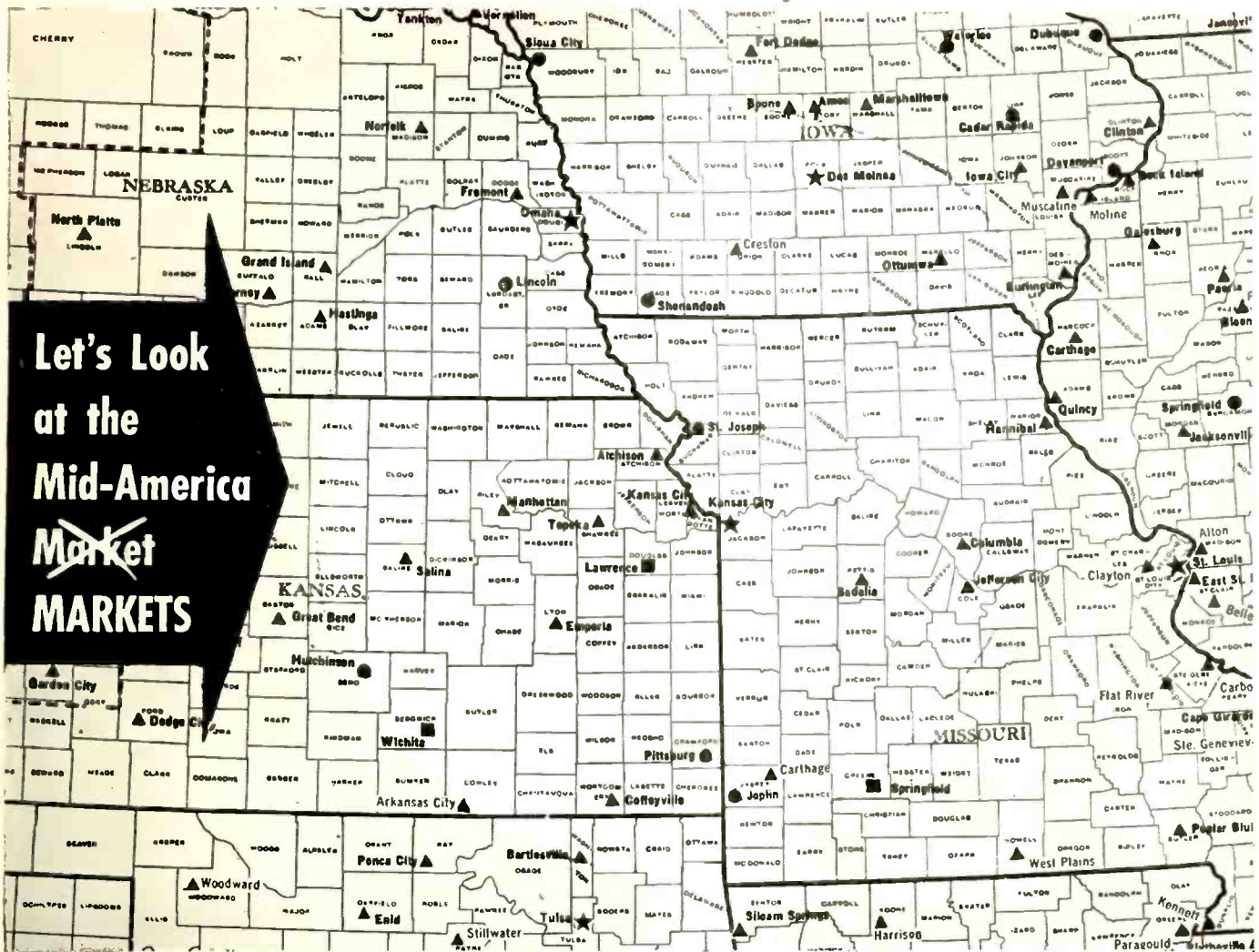
That's More Listeners Per Dollar in this rich industrial market you can't afford to overlook.

These are the facts.* WWSW leads Pittsburgh stations in sports... in public-service features... in on-the-spot coverage of local events... in value for your advertising dollar.

WWSW belongs on your station list. Allow us to prove it!

ASK FORJOE for evidence





(KCMO 1/2 millivolt contour map — 50,000 watts non-directional)

Mid-America is many markets in one — metropolitan, urban and rural. And KCMO, Greater Kansas City's most powerful station for Mid-America, covers this entire area . . . reaching out far beyond the 1/2 millivolt contour to a mail area (based on first 3 months' operation) which includes:

- | | |
|--------------------------|------------------------------------|
| 100 counties in Missouri | 19 counties in Oklahoma |
| 79 counties in Kansas | 30 counties in Arkansas |
| 42 counties in Nebraska | 23 counties in Illinois . . . plus |
| 70 counties in Iowa | 18 other states not tabulated. |

This is 150 counties more than the 213 counties in the 1/2 millivolt area.

With 50,000 watts day, non-directional, and 10,000 watts night, KCMO, and only KCMO, offers you one-station, one-rate coverage of this important industrial and agricultural area.

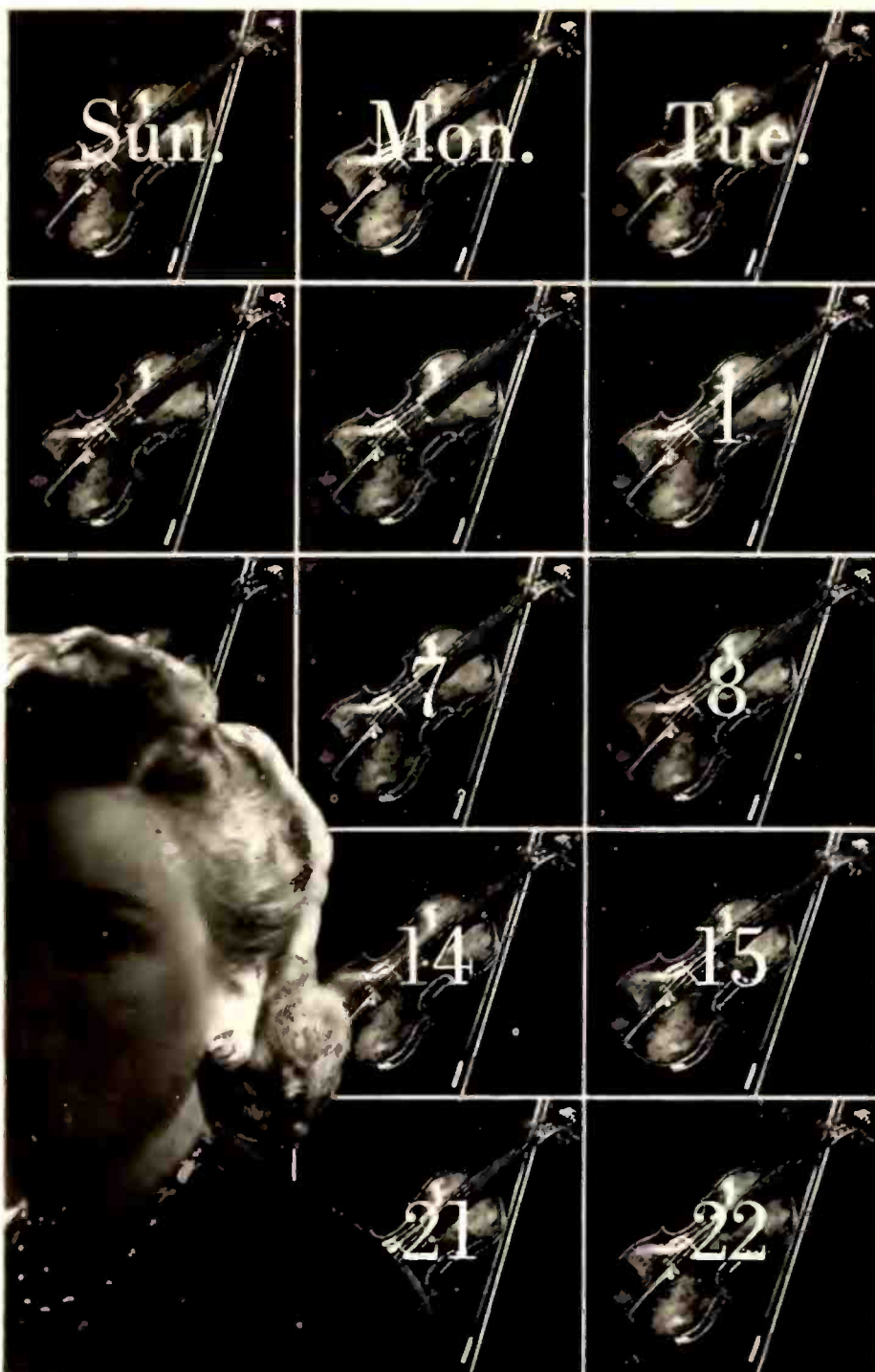
National
Representative:
JOHN E PEARSON CO.

KCMO



Kansas City, Mo. • Basic ABC for Mid-America

Base map courtesy
Broadcasting Magazine



GOOD MUSIC IS A HABIT Good music forms good listening habits . . . attracts music lovers . . . keeps them listening . . . knits them into an intensely loyal, responsive audience. More than half a million music-loving families in the New York metropolitan area tune habitually to WQXR-WQXQ . . . comprise "A City Within A City" in the world's richest and greatest market. A record number of advertisers, using the sales-producing impact of good music, are tapping this vast source of purchasing power. Their increasing sales are proof that good music is a powerful selling force. For greater sales, use WQXR-WQXQ . . . the stations distinguished for good music and the news bulletins of The New York Times.

WQXR

. . . and FM Station WQXQ
Radio Stations of The New York Times

40 West 52nd
continued

(Continued from page 4)

have a complete file. Also, do you produce binders for a year's file?

DOROTHY CANTRELL
Account Executive
Albert Evans Advertising
Fort Worth

Back issues are scarce but the Evans' agency files have been brought up to date. No binders available yet.

TRANSCRIPTION CORRECTIONS

Just a note to let you know how very much I enjoyed the transcription article in the November issue.

A couple of corrections you ought to know about:

- (1) Singin' Sam, not the Mullen Sisters, does the commercials in the Singin' Sam series.
- (2) *Captain Stubby and the Buccaneers* is no longer handled by Transcription Sales. (Now distributed by Larry Finley.)
- (3) Recorded announcements by talent on all Transcription Sales features are available for clients' use not only as a part of the programs proper but as spot announcements on the same and other stations in the purchased program markets. There's no additional charge for spot use.
- (4) On the *Wings of Song* series, Emile Cote and the Serenaders are available to do personal appearances for clients in purchased program markets.

Again, congratulations on a mighty fine article in a mighty fine magazine.

EDWARD HOCHHAUSER, JR.
Eastern Division Manager
Transcription Sales, Inc., N. Y.

LOCAL PROGRAMS

We're sorry that WKNA missed a listing in your November tabulation of advertising by categories. Perhaps the questionnaire failed to arrive.

Checking the tabulation we find that only San Francisco, Chicago, Yakima, Los Angeles and Fort Worth have across-the-board programs of 30 minutes or longer. We think that WKNA's accomplishment in joining this list of large cities is noteworthy.

The Valley Bell Dairy of Charleston sponsors "The Valley Bell Swap Shop of the Air" Monday through Friday 12:30-

(Please turn to page 12)

1948



Resolved!

*that I will be ever-vigilant in the
guardianship of my priceless heritage
... the American Way of Life—*



CBS

50,000 WATTS

Represented by
PETRY

THE GOODWILL STATION FISHER BLDG. DETROIT

G. A. RICHARDS
Pres.

HARRY WISMER
Asst. to the Pres.

JANUARY 1948

7

KGNC, AMARILLO, TEXAS

Now -

10,000 Watts
710 Kilocycles

Thousands More Listeners Are Yours!

Look at the wonderful new coverage you get with KGNC's *increased power*... thousands more listeners in the Great Panhandle Country and even into Eastern New Mexico; in Southeastern Colorado; in Western Oklahoma and Southern Kansas. Dominating! Penetrating! The greatest selling force on the air in this rich, responsive market.



NATIONAL REPRESENTATIVES

TAYLOR-HOWE-SNOWDEN *Radio Sales*

YOUR FIRMEST GRIP ON THE FABULOUS PANHANDLE!

new and renew

New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	CAMPAIGN, start, duration
Block Drug Co	Polygrip	Cecil & Presbrey	12	E.t. spots; Jan 1; 13 wks
Bon Ami Co	Cleanser	BBD&O	12-15	Spots in women's participations; Feb 1; 13-52 wks
Doubleday Co	Dollar Book Club	Huber Hoge & Son	20-30	15-min spot program; Jan 15; 13 wks (with 2-wk cancellation clauses)
Emerson Drug Co	Bromo-Seltzer	BBD&O	40	E.t. spots, breaks; Feb-Mar; 8-52 wks
Foster Milburn Co	Doan's Pills	Street & Finney	20-50	E.t. spots, breaks in expanding campaign in rural markets; Jan 1; 52 wks
Garrett Wine Co	Virginia Dare wines	Ruthrauff & Ryan	20	E.t. spots, breaks in nighttime availabilities; Jan 15; 13 wks
Hercules Powder Co	Textone	Fuller, Smith & Ross	10-15	Early a.m. spot programs in southern markets; Feb 1; 13-52 wks
Hudnut Sales Co.	Rayve Shampoo	Roche, Williams & Cleary	25-30	E.t. spots, breaks, local programs; (expanding current campaign) Jan 15; 13-52 wks
National Biscuit Co	Shredded Wheat	McCann-Erickson	25-50	Spot programs, morning hours; Feb 1; 13-39 wks
Pleis Bros	Pleis' Light Beer	William Esty	5-10	E.t. spots in expanding campaign in southeastern markets; Jan 15; 52 wks
Schenley Distillers	Wines	Biow	25-40	5-min e.t. programs in nighttime availabilities; Feb 1; 13 wks
Stanback Co Ltd	Stanback headache powders	Piedmont	60	Peter Donald, 15-min e.t.; Feb-Mar; 13-52 wks
Standard Brands Inc	Chase & Sanborn coffee	J. Walter Thompson	5-10	E.t. spots in test campaign (may expand later); Jan 1-15; 13 wks
	Bluebonnet Margarine	Ted Bates	50	E.t. spots; Jan 12; 9 wks
Sterling Drug Co (Whitehall Pharmaceutical div)	Anacin	Dancer-Fitzgerald-Sample	15-20	E.t. spots, breaks; Jan-Feb; 13 wks
William H. Wise	Books	Huber Hoge & Son	30-40	15-min spot programs; Jan 15; 13 wks (with 2-wk cancellation clauses)

New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
Appalachian Coals Inc	Hahnle	MBS	75	Alvin Hefner News; MTWTF 7:15-7:20 pm; Dec 1; 52 wks
Brotherhood of Railway Trainmen	William Von Zehle	ABC	105	Dorothy Fuldheim News; Sat 5:45-6 pm; Nov 15; 52 wks
*Champion Spark Plug Co	MacManus, John & Adams	ABC	215	Champion Roll Call; Fri 9:55-10 pm; Jan 2; 12 wks
Farnsworth Radio & Television Corp	Warwick & Legler	ABC	82	Metropolitan Auditions of the Air; Sun 4:30-5 pm; Jan 4; 20 wks
Ferry-Morse Seed Co	MacManus, John & Adams	CBS	161	Garden Gate; Sat 10-10:15 am; Jan 17; 16 wks
Ford Motor Co	J. Walter Thompson	NBC	162	Fred Allen; Sun 8:30-9 pm; Jan 4; 52 wks
General Electric Co	Young & Rubicam	CBS	161	House Party; MTWTF 3:30-3:55 pm; Dec 1; 52 wks
Lambert Pharmaceutical Co.	Lambert & Feasley	CBS	165	Abe Burrows; Sat 7:45-8 pm; Jan 3; 52 wks
Ludens Inc	J. M. Mathes	CBS	67	Strike It Rich; Sun 10:30-11 pm; Nov 2; 52 wks
Philip Morris & Co Ltd Inc	Blow	NBC	160	Horace Heidt; Sun 10:30-11 pm; Dec 7

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

Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Express Co	J. M. Mathes	ABC	161	Vox Pop; Wed 8:30-9 pm; Dec 31; 13 wks
Anchor-Hocking Glass Corp	William H. Weintraub	CBS	144	Crime Photographer; Th 9:30-10 pm; Nov 1; 52 wks
Armour & Co	Foote, Cone & Belding	MBS	197	Queen for a Day; TTh 2-2:30 pm (alt 15 min); Dec 2; 13 wks
Bristol-Myers Co	Young & Rubicam	NBC	134	Duffy's Tavern; Wed 9-9:30 pm; Dec 24; 52 wks
	Doherty, Clifford & Shenfield	NBC	133	Mr. District Attorney; Wed 9:30-10 pm; Dec 24; 52 wks
Colgate-Palmolive-Peet Co	Ted Bates	NBC	141	Can You Top This?; Fri 8:30-9 pm; Jan 2; 52 wks
			142	Kay Kyser; Sat 10-10:30 pm; Jan 3; 52 wks
			150	Dennis Day; Wed 8-8:30 pm; Jan 7; 52 wks
	Sherman & Marquette	NBC	70	Sports Newsreel of the Air; Fri 10:30-10:45 pm; Jan 2; 52 wks
			141	Judy Canova; Sat 9:30-10 pm; Jan 3; 52 wks
Continental Baking Co	Ted Bates	CBS	47	Grand Slam; MTWTF 11:30-11:45 am; Nov 24; 52 wks
Curtiss Candy Co	C. L. Miller	CBS		Warren Sweeney News; SS 11-11:05 am; Dec 28; 52 wks
E. I. du Pont de Nemours & Co Inc	BBD&O	NBC	147	Cavalcade of America; Mon 8-8:30 pm; Dec 22; 52 wks
F. W. Fitch Co	L. W. Ramsey	NBC	158	Fitch Bandwagon; Sun 7:30-8 pm; Dec 28; 52 wks



SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
General Foods Corp Andrew Jergens Co	Benton & Bowles Robert W. Orr	MBS ABC	110 Juvenile Jury; Sun 3:30-4 pm; Dec 7; 52 wks 218 Walter Winchell; Sun 9-9:15 pm; Dec 7; 52 wks 210 Louella Parsons; Sun 9:15-9:30 pm; Dec 7; 52 wks
Lever Bros Co (Thomas J. Lipton Inc div) Manhattan Soap Co	Young & Rubicam Duane Jones	CBS CBS	160 Arthur Godfrey's Talent Scouts; Mon 8:30-8:55 pm; Dec 29; 52 wks 159 Romance of Evelyn Winters; MTWTF 10:30-10:45 am; Nov 17; 52 wks 160 Rose of My Dreams; MTWTF 2:45-3 pm; Nov 17; 52 wks 234 Fred Waring; Fri 10-10:30 am; Jan 16; 26 wks Paul Whiteman Club; MTWTF 3:30-3:45 pm; Dec 29; 13 wks
Minnesota Valley Canning Co National Biscuit Co	Leo Burnett McCann-Erickson	NBC ABC	202 Paul Whiteman Club; MTWTF 4-4:15 pm; Dec 29; 13 wks 136 Fat Man; Fri 8-8:30 pm; Feb 13; 52 wks 250 Radio Bible Class; Sun 10-10:30 am; Dec 28; 52 wks 236 Paul Whiteman Club; MTWTF 3:45-4 pm; Dec 29; 13 wks 151 Bob Hawk; Th 10-10:30 pm; Jan 1; 52 wks 148 Grand Ole Opry; Sat 10:30-11 pm; Jan 3; 52 wks 75 Village Store; Th 9:30-10 pm; Jan 1; 52 wks 144 One Man's Family; Sun 3:30-4 pm; Jan 4; 52 wks 143 Charlie McCarthy; Sun 8-8:30 pm; Jan 4; 52 wks 202 Bride and Groom; MTWTF 2:30-3 pm; Jan 5; 52 wks 140 Waltz Time; Fri 9:30-10 pm; Jan 23; 52 wks 141 Manhattan Merry-Go-Round; Sun 9-9:30 pm; Jan 25; 52 wks
Nestle's Milk Products Inc Norwich Pharmacal Co Radio Bible Class Inc R. J. Reynolds Tobacco Co	Compton Lawrence G. Gumbiner Stanley G. Boynton William Esty	ABC ABC MBS ABC NBC	141 American Album of Familiar Music; Sun 9:30-10 pm; Jan 25; 52 wks 147 Big Town; Tu 8-8:30 pm; Dec 30; 52 wks 33 Sunoco Three Star Extra; MTWTF 6:45-7 pm; Jan 19; 52 wks
Sealtest Inc Standard Brands	McKee & Albright J. Walter Thompson	NBC NBC	7 Pac Tillamook Kitchen; Sat 9:45-10 am pst; Jan 3; 52 wks
Sterling Drug Co	Dancer-Fitzgerald-Sample	ABC NBC	185 Paul Whiteman Club; MTWTF 4:15-4:30 pm; Dec 8; 15 wks 199 Ted Malone; MTWTF 11:45-12 am; Dec 29; 52 wks 152 Gene Autry; Sun 7-7:30 pm; Dec 28; 52 wks 253 Young Peoples Church of the Air; Sun 9-9:30 am; Nov 30; 52 wks
Sun Oil Co	Pedlar & Ryan Roche, Williams & Cleary	CBS NBC	
Tillamook County Creamery Assoc	Botsford, Constantine & Gardner	NBC	
Wesson Oil & Snowdrift Sales Co Inc	Kenyon & Eckhardt	ABC	
Westinghouse Electric Corp William Wrigley Jr Co Young Peoples Church of the Air	McCann-Erickson Ruthrauff & Ryan Erwin, Wasey	ABC CBS MBS	

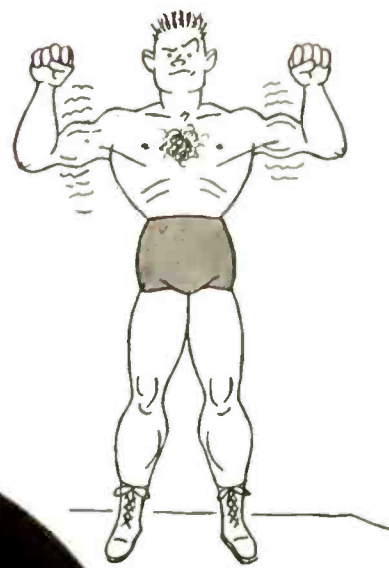
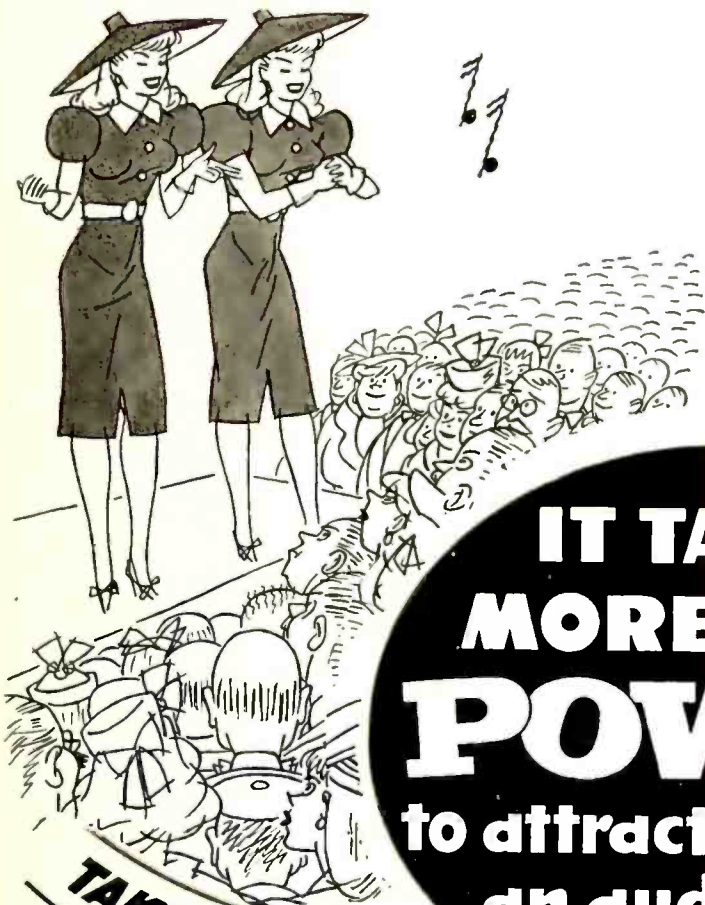
New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
American Tobacco Co Peter Ballantine & Sons	Foote, Cone & Belding J. Walter Thompson	WCBS-TV, N. Y. WABD, N. Y.	Film spots following news, preceding sports; Dec 29; 13 wks (r) N. Y. Yankees baseball games; as scheduled; April thru Sept; 21 wks (n)
The Boston Store	Mark Mautner & Berman	WTMJ-TV, Milw.	How to Do It; Sun 8:45-9 pm; Dec 7; 13 wks (n)
Botany Worsted Mills	Silberstein-Goldsmith	WTMJ-TV, Milw. WABD, N. Y.	Weather spots; Dec 3; 13 wks (n) Weather spots; Dec 17; 11 wks (r)
Broadway House of Music Bulova Watch Co General Foods Corp (Sanka) A. Gettelman Brewing Co	Direct Blow Young & Rubicam Scott-Telander	WTMJ-TV, Milw. WTMJ-TV, Milw. WABD, N. Y. WTMJ-TV, Milw.	High school basketball games; Fri 7:55-10 pm; Dec 5; 13 wks (n) Time signals; Dec 3; 52 wks (n) Spots; Jan 1; 8 wks (r) Wrestling matches; Th 8:30-10:30 pm; Dec 4; 13 wks (n) Sports Parade (film); Sat 8:15-8:30 pm; Dec 10; 13 wks (n) Television Newsreel; Sun 8:15-8:30 pm; Dec 7; 13 wks (n) Spots, preceding and following TV sports; Nov 14; 13 wks (n) Film spots; Dec 13; 13 wks (n)
Gimbels (Milw.) Girard Chevrolet Co Hat Research Foundation	Direct Edward Shapiro Grey	WTMJ-TV, Milw. WFIL-TV, Phila. KTLA, L. A. WCBS-TV, N. Y.	Film spots, before and after Madison Square Garden events; Dec 20; 6 wks Spots; Dec 9; 12 wks (n)
Robinson Lloyds Ltd (wines) Perma-Stone Corp Powell-Campbell Shoe Co Ed Schuster Stores Sears-Roebuck	Wiley, Frazee & Davenport Direct Sterling Cramer-Krasselt Mayers	WABD, N. Y. WTMJ-TV, Milw. WABD, N. Y. WTMJ-TV, Milw. KTLA, L. A.	Boxing matches; as scheduled; Dec 10; 13 wks (n) Spots; Jan 6; 52 wks (n) Schuster's Open House; Wed 8-8:15 pm; Dec 3; 52 wks (n) Spots in "Shopping at Home"; Sun 8:40-9 pm; Nov 14; 52 wks (n) Spots; as scheduled; Dec 8; 52 wks (n) Marquette U. basketball games; Sat 8:30-10 pm; Dec 13; 13 wks (n)
Socony-Vacuum Oil Co (Wadham div) Transmirra Products Corp	Scott-Telander Smith, Bull & McCreery	WTMJ-TV, Milw. WABD, N. Y.	Spots in "Small Fry"; Tu 7-7:30 pm; 13 wks (n)
Trilling & Montague (Norge dealers) Western Fuel Co	Campbell-Ewald Scott-Telander	WFIL-TV, Phila. WTMJ-TV, Milw.	Phila. Warriors basketball games; as scheduled; Nov 31; to Mar 18 (n) Spots; Dec 4; 13 wks (n)

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Academy Theatres, L. A.	Movie chain	Tullis, H'wood.
Alda Products Co, Tujunga, Calif.	Cosmetics	A. James Rouse, L. A.
American Frigid-Dough Inc, Oak Park, Ill.	Frozen Ready-to-Bake Pastries	Swaney, Drake & Bement, Chi.
American-Marletta Co, Chi.	Paint, asphalt products	Ruthrauff & Ryan, Chi.
Appalachian Coals Inc, Cinc.	Coal	Haehle, Cinc.
Arnold Bakers Inc, Port Chester, N. Y.	Raisin tea loaf	Walter Weir, N. Y.
Associated Products Inc, Chi.	Cosmetics, toiletries	Norman A. Mack, N. Y.
Broadway-Spring Arcade Building Corp, L. A.	Cooperative merchants	Charles N. Stahl, L. A.
Brock & Co, Phila.	Frozen French Fried Potatoes	Richard A. Foley, Phila.
Brown Brothers Ltd, Toronto	Stationers	Vickers & Benson, Toronto
California Dew Distilling Co, L. A.	Orange wine	Harry J. Wendland, L. A., for natl adv
Cella Vineyards, Fresno, Calif.	Wine	McNeill & McCleery, L. A.
Chloepce Mfg Corp (Lumite div), N. Y.	Lunite screening, plastic fabrics	Geyer, Newell & Ganger, N. Y.
Circus Foods Inc, S. F.	Circus Peanuts	BBDO, S. F.
Claridge Food Co, N. Y.	Meat products	Al Paul Lefton, N. Y.
Coast Van & Storage Co, L. A.	Moving & storage	Irwin-McClugh, H'wood., for regl adv
Colgate-Palmolive-Peet Co, Jersey City	Lustre-Creme Shampoo	Lenner & Mitchell, N. Y.
Cooperative Mattress Assn, L. A.	Institutional	John Freiburg, L. A.
Craig Oil Co, Oakland	Petroleum products	Tullis, H'wood.

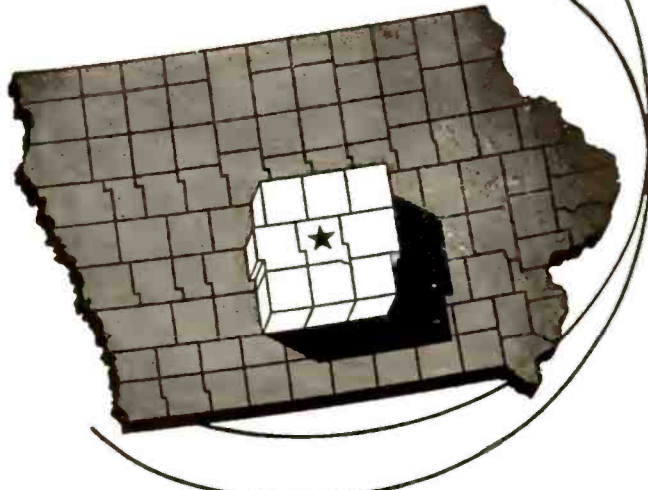
(Please turn to page 62)



**IT TAKES
MORE THAN
POWER**
to attract and hold
an audience!

L. PETERSON
WACAMETZ

TAKE THESE NINE IOWA COUNTIES, FOR INSTANCE



People listen to certain radio stations more than others because they like what they hear.

For example, Des Moines has four* radio stations, each of which has daytime coverage throughout the nine counties emphasized on the map at the right. In addition other stations "come in" with sufficient strength to warrant very considerable audiences.

Normally you might expect WHO to get 25% of the audience in these nine counties. The 1947 Iowa Radio Audience Survey shows, from 5:00 a.m. through 6:00 p.m., WHO's 9-county average percentage of all radio listening is 66.4%!

There is only one answer to such listener-preference. That answer is *Top-Notch Programming—Outstanding Public Service*. Write for your copy of the 1947 Iowa Radio Audience Survey and see for yourself.

*At the time of the 1947 Iowa Radio Audience Survey—May, 1947.

WHO

+ for Iowa PLUS +

DES MOINES . . . 50,000 WATTS

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives



THE AIRLANE TRIO

"Good listening music"—in the inimitable style of The Airlane Trio—Hammond Organ, Accordion and Guitar—is available for

FM

through Lang-Worth exclusively. Other outstanding features in Lang-Worth's Service of 4000 high-fidelity selections include:

D'Artega and the Cavalcade of Music, Vaughn Monroe, The Silver Strings, Blue Barron, Lew White, The Emile Cote Glee Club, Los Amigos Pan Americanos, Chiquito, Chuck Foster

. . . The Lang-Worth Symphony, Anita Ellis, Szath-Myri, Bertrand Hirsch, Harry Horlick, The Lang-Worth Choristers, Claude Thornhill

. . . Tommy Dorsey, Foy Willing, Count Basie, Shep Fields, Joan Brooks, Howard Barlow, Johnny Thompson, Frankie Carle, "Dinner Music"

. . . and many more.

LANG - WORTH
INCORPORATED
113 W. 57th St., New York

40 West 52nd

1:00 p.m. on WKNA. Ninety per cent of the mail received at the station by this program bears the name of the sponsor.

FRANK E. SHAFFER
Program director
WKNA, Charleston, W. Va.

First, let me say that I believe SPONSOR offers the most interesting radio trade news of any publication on the market today. We think it's doing a most remarkable job. I've only found one instance of SPONSOR slipping up, and I am ready to admit it may not be your fault.

In the November issue, you present an index of locally-produced programs available for sponsorship. In the Middle Atlantic section, WCAE is not represented despite the fact (although I hate to admit it) that we, too, have a few programs available for sponsorship.

I personally can't recall being contacted by SPONSOR for information. I am ready to admit, as I said before, that perhaps any questionnaire you may have sent might have been mislaid or lost here at the station; or didn't you contact the station for information.

I realize it's too late for inclusion, but I would appreciate being included in any further similar indices.

JOHN WILKOFF
Promotion manager
WCAE, Pittsburgh

I found the issue of SPONSOR with *The Ohio Story* more interesting than *The Philadelphia Story*.

JOHN F. ROYAL
Vb
NBC, N. Y.

That article you had on page 39 plus in the September issue of SPONSOR, dealing with the problem of *What's Wrong With Insurance Advertising?*, was a peach.

We would like to get it into the hands of insurance companies in Canada and wonder if there is any way by which we could obtain about 50 reprints. Or, failing that, sufficient tear sheets from copies of the magazine. What would the charge be?

You have a dandy magazine and there is a lot of good, useful selling material in it. Keep it coming.

A. A. McDERMOTT
Horace N. Stovin & Co.
Toronto

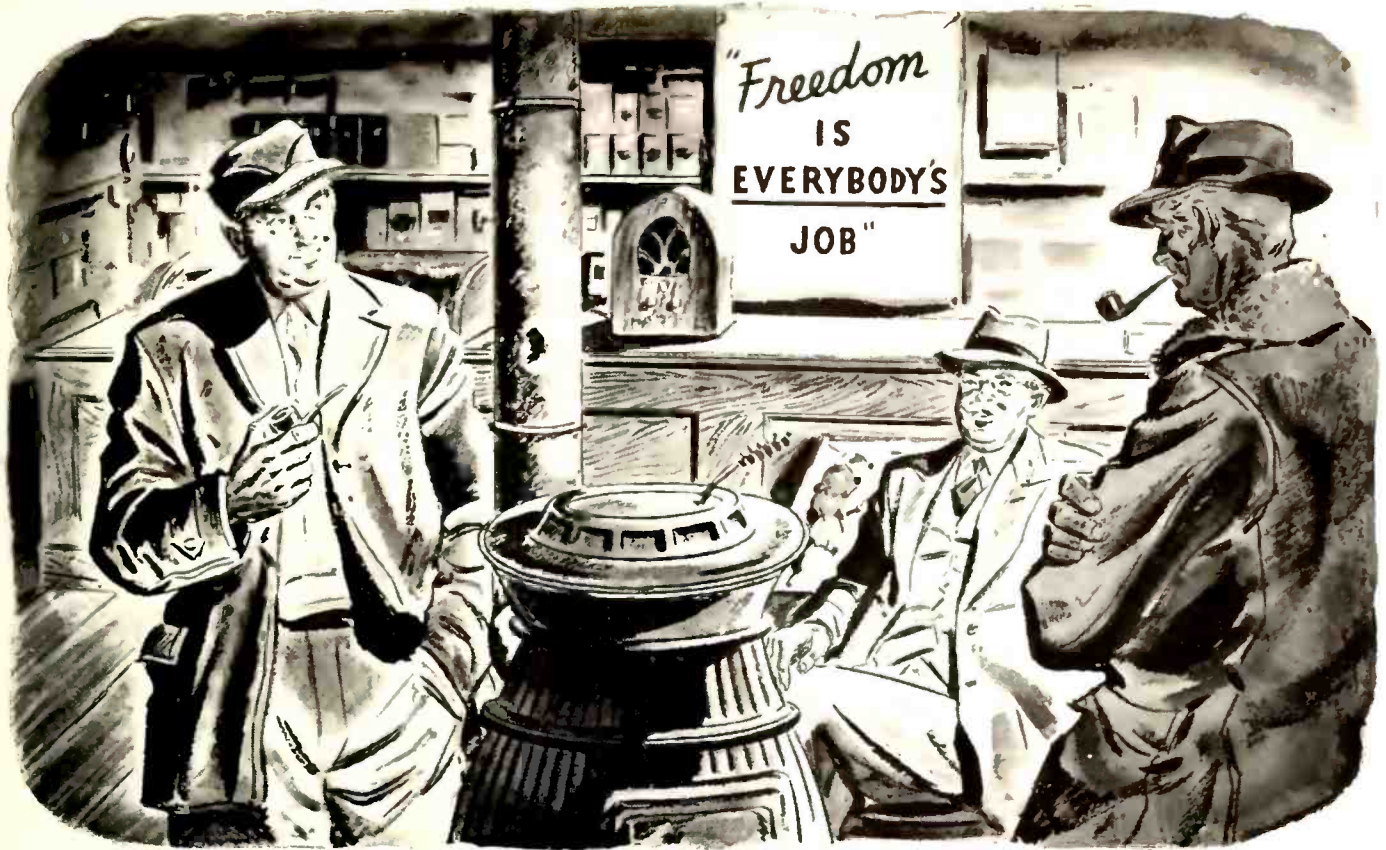
(Please turn to page 14)

COVERING KEY METROPOLITAN MARKET AREAS

WKAP	Allentown
KVET	Austin
WSID	Baltimore
WORL	Boston
WFAK	Charleston, S. C.
WTIP	Charleston, W. Va.
WGTL	Charlotte
WSBC	Chicago
KSIX	Corpus Christi
WJBK	Detroit
WBBC	Flint
KNUZ	Houston
WLAN	Lancaster
KWKW	Los Angeles
WCCM	Lowell-Lawrence
WNEX	Macon
WHHM	Memphis
WMIE	Miami
WMLO	Milwaukee
WMIN	Minn.-St. Paul
WBNX	New York
WLOW	Norfolk
WDAS	Philadelphia
KARV	Phoenix
WWSW	Pittsburgh
WRIB	Providence
KXLW	St. Louis
KONO	San Antonio
KUSN	San Diego
KEEN	San Jose
KFMJ	Tulsa
CKNW	Vancouver, B. C.
WWDC	Wash., D. C.
WHWL	Wilkes-Barre
WTUX	Wilmington

Forjoe & Company
National Representatives

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



In New England — the *Local Approach* Gets the Warmest Reception

*L*istening to the local station is an old New England custom — as much a part of the community life as the annual town meeting or the high school graduation.

Here's an important fact to remember about radio reception in New England: the Yankee Network's 23 home-town stations bring your message into 89.4% of the radio

homes of New England — a sales impact with the kick of a mule.

The Yankee Network is "sell-ective". You can buy the complete network of 23 stations from Bangor to Bridgeport or you can buy any group of individual stations.

The home town station is an essential with New England people and a must with the advertiser trying to reach them.

Acceptance is THE YANKEE NETWORK'S Foundation

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Represented Nationally by EDWARD PETRY & CO., INC.

10,000 WATTS



The Swing is to WHB in Kansas City

WHB is swinging high because . . .

Throughout every period of its broadcast time, WHB is the area's highest Hooperated station.

In the vast and incredibly rich Kansas City Marketland, WHB reaches effectively the greatest number of listeners per advertising dollar, has the lowest cost per thousand listener rate.

WHB will soon be offering greater power, a better frequency and full-time operation!

See your John Blair man today, and join the Swing to WHB in Kansas City!

WHB

MUTUAL NETWORK • COMING! • 10,000 WATTS DAY—5,000 WATTS NIGHT
710 KILOCYCLES • FULL TIME

40 West 52nd
CONTINUED

A NAME FOR SPOT

I have just read, with a great deal of interest, your editorial "Spot Needs a Name."

Paul Raymer's "selective advertising" doesn't, to me at least, quite hit the bell. It sounds a trifle too "exclusive." I take the liberty of offering my humble suggestion.

Why not call it "market advertising"? Upon reflection, I think you'll agree that this term properly describes it. After all, so-called "spot advertising" is nothing more or less than advertising designed specifically to cover certain "markets" at the advertiser's and agency's discretion. It also would eliminate any confusion arising between announcements and programs.

C. WYLIE CALDER
Manager, WHAN
Charleston, S. C.

Yes, indeed, "Spot Needs a Name"!

Around here, "spot" means radio spot announcements. The other thing often referred to as "spot advertising" is always called either pin-point advertising or area advertising. We think either of these names might well be generally used. They are really descriptive, easy to say.

H. R. LAUDERMILK
McCormick-Armstrong Co.
Wichita, Kansas

ONE BANK SOLUTION

I was very much interested in the article, *Bankers' Mystery*, appearing in the December issue of SPONSOR, and could not refrain from writing you of our experience at KSFO which, I believe, takes some of the mystery out of financial advertising.

The Morris Plan Company of California, with offices in San Francisco and Oakland, has, for many years, been a big advertiser, using all media, including newspaper, outdoor, street car, and direct mail, with varying degrees of success. Radio had never been used nor considered on a consistent basis but had been used spasmodically and consisted chiefly of spot announcements.

Last year, the Morris Plan people were keenly interested in increasing the number of their thrift savings accounts. Many campaigns and media were thoroughly discussed and finally, in collaboration with their agency, Leon Livingston, radio was given the nod. With sound judgment, a program of the widest possible appeal was chosen, so with eyes on the remarkable record of other KSFO adver-
(Please turn to page 90)

WHK

DOES A SOLID SELLING JOB IN CLEVELAND

**THAT'S WHY . . . WHK CARRIES
MORE LOCAL PROGRAM
BUSINESS THAN ALL OTHER
CLEVELAND STATIONS COMBINED!**



The name by which the Broadcasting Industry may ultimately call the proposed Standards of Practice is relatively unimportant but the standards employed are tremendously important!

For this reason, in order that all may know, we herewith publish the KVOO Standards of Practice by which all programs under our direct control are governed. These Standards have been effective in the past and we know of no reason why they cannot continue to be effective in the future to provide the best kind of broadcast performance for our listeners. Therefore, in the present absence of Industry-wide action on a new Standards of Practice we shall continue to operate under these proven KVOO Standards.

THERE CAN BE NO FREEDOM TO LISTEN WITHOUT FREEDOM TO PRESENT

50,000 WATT

NBC AFFILIATE

1170 KC

KVOO Standards

To the best of our ability we shall operate in the public interest, convenience and necessity.

All citizens shall receive equal consideration in regard to their constitutional rights whether of minority or majority groups.

Recognized religious groups shall enjoy equal access to KVOO microphones and shall receive equal consideration and respect for the sanctity of their rituals and beliefs.

The good things in life will be presented in the best light at all times while the mean, the sordid and the evil aspects of life will be minimized.

Medical and professional information and/or advice will be broadcast only by authorized speakers and as a service of the station.

The normal relationship of the sexes and family life will be referred to and/or portrayed in accordance with established customs of good taste and decency.

Newscasts, political broadcasts, matters of public interest and controversial issues will be presented factually without dramatization.

All commercial copy must comply with good business practices, professional ethics, KVOO Standards as herein outlined, and be acceptable listening in mixed company of the sexes.

The amount of commercial copy allowable on any sponsored program or within any time period will be governed by the quality and method of presentation and its fitness for the program within which it appears, except; *Straight commercial copy which does not provide entertainment or educational value will be limited to the following time:*

5 minute programs (4:30)	1:30 minutes commercial
10 minute programs (9:30)	2:00 minutes commercial
15 minute programs (14:30)	3:00 minutes commercial
30 minute programs (29:30)	4:00 minutes commercial
45 minute programs (44:30)	4:30 minutes commercial
60 minute programs (59:30)	6:00 minutes commercial

We shall at all times be attentive to the desires and needs of our listeners, and try, to the best of our ability to perform our license and citizenship obligations in a manner worthy of the trust which is ours.

OKLAHOMA'S GREATEST STATION

KVOO
Tulsa

EDWARD PETRY & CO. INC.

NATIONAL REPRESENTATIVES

only . . .

WMIX

serves all . . .

**THE RICH
DOWNSTATE
ILLINOIS
MARKET**

WMIX-AM

WMIX-FM

"Southern Illinois' Most Powerful
Radio Voice"

No. 2 Radio Center, Mt. Vernon, Ill.

the only stations that cover the
entire rich Downstate Illinois
Market with both AM and FM
at one single low rate.

940 kc

94.1 mc

National Representative
John E. Pearson Company

P.S.

(See Mr. Sponsor, Donald Bryant of Hudnut Sales, SPONSOR, October 1947, page 12.) Why did William R. Warner (Hudnut parent company) drop its network programs? Are they out of radio for a long time?

The thinking behind Hudnut promotion is that new audiences must constantly be reached. What builds a network radio program is the habit of listening, a faithful audience week after week. But Hudnut feels that what makes cosmetic sales is audience turnover, not audience consistency.

Hudnut dropped its two network programs, *Jean Sablon* and *Sammy Kaye*, when it felt that it had reached the saturation point in new buying among listeners to this pair of sugary, ballad programs. The ideal format, as this cosmetic manufacturer sees it, would be a program that had a different audience every broadcast. The nearest approach to this is spot campaigns and that's what Hudnut has turned to in 40 to 50 markets. Everything from music to newscasts, including women's participating programs and luncheon shows, are being used. These spot campaigns are being backed with window displays, counter cards, and are tied into magazine color advertising. Radio plans for 1948 include regional broadcasting over the Don Lee system.

The shift to spot and magazines will cost 30 per cent more for advertising than was spent in 1947, or nearly \$5,000,000.

Hudnut is not sour on network radio. The web programs curtailed the downward cosmetic sales curve. The report for the first nine months of 1947 indicates that Hudnut's sales increased 78 per cent. But when the shift to spot was pretested in Pittsburgh with Rayve shampoo the change of pace brought a 240 per cent increase in sales in the Smoky City.

To Hudnut's that confirmed the fact that turnover's their answer.

P.S.

(See "Crime Pays," SPONSOR, January 1947, page 24.) Why did Balm Barr and Carey Salt drop "The Shadow"? Why did "The Shadow" become a network (MBS) cooperative program? How is it doing for Blue Coal?

Balm Barr decided to discontinue its network advertising (*The Shadow* [MBS]) because it just hasn't the budget to do both broadcasting and black-and-white. It's the opinion of Barr's advertising manager, Jerome H. Mitchell, that cosmetics require a visual campaign to complement radio promotion. He says that the stories of Lady Esther and Campana, both of which spent all their initial budget on the air, are different in that the competition wasn't the same when they were introduced as it is today. All Balm Barr's budget will go into rotogravure. The fact seems to be that the Barr organization is still trying to find the merchandising answer to its problem and will continue testing media and copy slants for some time to come. *The Shadow* didn't fail to sell Balm Barr, Balm Barr just didn't know what they wanted it to do.

Carey Salt, which also decided to withdraw from sponsorship of *The Shadow*, did so because it felt that while the program had a great number of listeners it wasn't adapted to their needs. The rumor that Carey felt that a general recession was in prospect is denied by R. W. Streeter, advertising manager. He states, "We anticipate about the same general trend in volume for at least the next year, with the gradual increases continuing." The idea of sponsoring a mystery series never did sit well with conservative executives of the Carey organization. However, they recognize radio as a potent advertising medium and will continue to use it as part of Carey advertising. Spot broadcasting will get almost as much money as *The Shadow* did last season.



Ark-La-Tex a natural test market

Leading drug and grocery firms (names sent on request) in growing numbers are turning to the rich Ark-La-Tex to test their new products. Here in North Louisiana, East Texas and South Arkansas are nearly 2,000,000 people with more than \$1,000,000,000 effective buying income. Shreveport is the distribution center for, and KWKH is the only station that influences all the industrial, agricultural and petroleum wealth of this great tri-state area. Big, 50,000-watt KWKH is the Number One station in a Number One market.



* 11 counties in Arkansas, 12 counties in Texas and 26 parishes in Louisiana (1946 BMB—50%-100%), served exclusively by Shreveport and KWKH.

Coming Soon!
A NEW TELEVISION STATION

CHANNEL 13

ASK YOUR WAAT MAN ABOUT WATV

SERVING NEW JERSEY AND METROPOLITAN NEW YORK!

New Jersey's 1st Station
WATV
CHANNEL 13
NEWARK-NEW JERSEY

After Carey and Barr had withdrawn from *The Shadow* sponsorship, Mutual made a determined effort and did take over control of the program coast to coast. MBS didn't see the sense of permitting an independent producer (Charles Michelson) to sell a program on the Mutual network despite the fact that he controlled radio rights except Blue Coal's underwriting. With no regional sponsors on the line, they sold the producer on permitting them to offer *The Shadow* as a cooperative program in all areas where its major sponsor, D. L. & W. Coal Company (Blue Coal), wasn't broadcasting.

The MBS co-op department sold over 50 sponsors almost as soon as the announcement of its availability was made. Local sponsors include building contractors, plumbers, banks, soap companies, bakeries, tailors, and photographers. Current rating for the program is 10.8 (Hooper, December 7).

Blue Coal is still getting everything out of the program it could hope for. Coal business, however, is no test for broadcast selling at present, of course, since the fuel shortage throughout the country continues.

p.s. (See "Revere Explores the Unknown," SPONSOR, April 1947, page 23.) What has happened to "Exploring the Unknown"? What are Revere Copper and Brass' plans for radio advertising?

Revere Copper and Brass dropped *Exploring the Unknown* after running it 13 weeks longer than originally planned. The frequency discount enabled them to use this period at a small fraction of what their regular operation had cost them. They did not shift to daytime radio (as reported in the story) because they are not ready productionwise to fill even the market developed by their institutional campaign on *Exploring*. Revere is scheduled to return to the air by September and the daytime program will be handled by St. Georges & Keyes and Sherman H. Dryer Productions. The new campaign will start on a regional basis.

Since the Mutual Broadcasting System was unable to resell *Exploring* it was moved to the American Broadcasting Company where a sale was said to be imminent. The sale did not materialize and the program is continuing sustaining on Sundays at 7:30 p.m. The spot which *Exploring* had held down on MBS is now occupied by *Parkyakarkus*, a cooperative program sponsored by local advertisers throughout the U. S.

p.s. (See "\$500,000 program sells \$8,000,000 in teen-age dresses," SPONSOR, March 1947, page 27.) Why did "Teentimers' Club" leave the air? What's happened to NBC's only program with local retailer cut-ins? Does "Teentimers' Club" return to the air and when?

In order for Teen-Timers, Inc., to retain its program on NBC it was necessary to resell stores in key broadcasting areas consistently. Jules Rubinstein failed to obtain renewals in certain areas so was not able to renew the program last fall. Retail merchandisers point out that any campaign which requires renewals from every one of the cooperating department stores is doomed to eventual blow-up. The fact that *Teentimers' Club* ran as long as it did on the senior network is a tribute to Rubinstein's selling genius.

Teentimers' Club comes back to the air on Mutual, on February 14 at 11:30, same day of the week it was on NBC but a half hour later. It will have a minimum of 150 stations on the program. MBS stations are trained to sell cooperative programs and are said to be doing part of the Rubinstein missionary work themselves. Rubinstein will do even more promotion on the Mutual program than he did on NBC. The show formula is said to be the same.

"The Sweetest Music this side of Heaven"

The **GUY**
LOMBARDO
SHOW

NARRATED BY DAVID ROSS

AMERICA'S #1 BAND ON AMERICA'S #1 SHOW

CHOCK-FULL OF MUSICAL SHOWMANSHIP!

THE ROYAL CANADIANS
with Guy, Carmen, Lebert Lombardo.

DAVID ROSS, NARRATOR
Poet-Laureate of the air.

THE TWIN PIANOS
with Fred Kreitzer, Paul Rickenback.

LOMBARDO VOCAL TRIO
Three voices blended in harmony.

THE LOMBARDO MEDLEY
A sure-fire audience builder.

LOMBARDO VOCALISTS
Don Rodney and Kenny Gardner.

THE FAMOUS LOMBARDO PICTURE STORY
A tapestry in story and song.

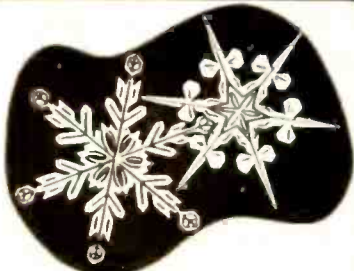
More than a band, here's a star-studded half-hour of musical showmanship at its sensational best. Now offered for local and regional sponsorship.

TRANSCRIBED BY ZIV MEANS THE GREATEST IN RADIO SHOWS



FREDERIC W. **ZIV** COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK CHICAGO • HOLLYWOOD

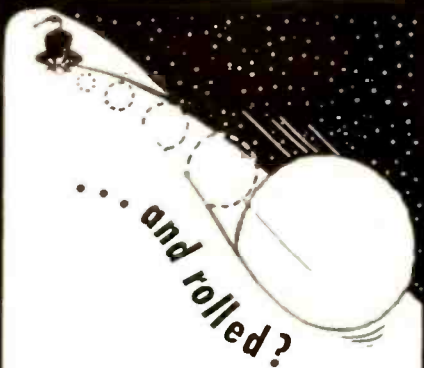
Remember the
story about...



the flake of snow



... that rolled



That's the story of W-W-D-C!
Starting in pretty shyly . . . then
growing more confident as clients'
business boomed . . . we rolled
right along! Today, to do a low
cost sales job in the great Wash-
ington market . . . you need the
audience that, in vast numbers,
listens to and is influenced by
1450 on the dial!

Only one other station in
Washington has more
loyal listeners

WWDC

AM-FM — The D. C. Independent

Mr. Sponsor:



Stephen A. Douglas

Director of Sales Promotion and Advertising, Kroger Co.

The Kroger grocery organization, whose 2,545 stores in 18 mid-west and southern states make it one of the country's largest, sells to just one customer. She is a Steve Douglas creation, the mythical young matron christened "Mrs. Tom Smith," and her wishes are law in the Cincinnati headquarters of the chain. Kroger expects to gross \$728,000,000 this year by selling hundreds of thousands of Mrs. Smiths just what they ask for at the grocery counters.

It is Steve Douglas' job to make the Mrs. Smiths in the Kroger 18 states conscious of the fact that she will find all the national brands at Kroger's as well as sell her on the more profitable house brands. Douglas last October reversed his field and spent a young fortune promoting national brands. Not only did he use national publications to tie up Kroger and all the nation's famous brands but he planned spot radio promotions in a number of his areas selling the "Kroger's for national brands" idea.

While this special campaign was building new customers for Kroger's, two daytime serials were continuing to sell house brands of coffee and bread for the grocery chain. These two programs*, *Linda's First Love*, the coffee show, and *Editor's Daughter*, the bread-selling vehicle, are broadcast from e.t.'s over 41 stations in key midwest and southern markets. Both have been pushing the sales curve on coffee and bread as well as other Kroger-owned products higher and higher for more than 10 years.

Both *Linda* and *Editor's Daughter* are richly promoted at the point of sale and this has resulted not only in top drawer sales results but in local Hooperatings averaging between 10 and 11.5.

Nobody in Steve Douglas' 75-person department is satisfied that they are doing the complete promotional and advertising job. Like Douglas himself they all say, "even if we are spending more than other grocery chains, it isn't enough."

*These programs are represented in the rest of the nation (30 states) by Harry S. Goodman.



HERE'S THE
New Look
AT NORTHEASTERN OHIO

Styles change with the years. And so does radio coverage of your markets.

Here, in Northeastern Ohio, with new power . . . 50,000 watts . . . beamed to blanket three important marketing areas, Radio Station WGAR now reaches an audience of more than *two and one-quarter million listeners*, representing 40% of Ohio's buying income.

Here, with more than *three billion dollars* to spend, is a market you want to reach with stepped-up, pepped-up selling . . . the kind of selling for which you'll pick WGAR as you take a *new look* at Northeastern Ohio.



WGAR

50,000 WATTS
CLEVELAND

MOST POWERFUL

SIGNAL OF ANY CLEVELAND STATION *in Cleveland . . . in Akron . . . in Canton*

Represented Nationally by **EDWARD PETRY & COMPANY**

the **FIRST** in Radio-

IS THE FIRST WITH

The profitable operation of your FM station is the first interest of Westinghouse.

Because a Westinghouse station was the world's first . . . because Westinghouse operates its own FM stations . . . because Westinghouse builds both FM transmitters and home receivers . . . because we believe in the future of FM and, more important, in its immediate possibilities . . . because of all these things, we want to help you build a listening audience for your new Westinghouse-equipped FM station.

On these pages, you will find concrete evidence of this interest. Here is a *new* FM promotion plan—the first *real* one offered to the broadcast industry—designed specifically to build your listening audience.

All of the resources of four Westinghouse divisions—Industrial Electronics, Home Receivers, Radio Stations, and Advertising and Sales Promotion—have been pooled to create this plan. It gives each of you who own a Westinghouse FM transmitter a sound, thoroughly tested plan that would cost you upward of \$10,000 if you were to duplicate it yourself.

Find out more about this program . . . it's the hottest thing in broadcasting since FM itself! Write, on your business letterhead please, to your near-by Westinghouse office or directly to Westinghouse Electric Corporation, P. O. Box 868, Pittsburgh 30, Pennsylvania.

J-02117

Westinghouse
PLANTS IN 25 CITIES . . . OFFICES EVERYWHERE



Electronics at Work

from studio . . . to station . . . to home

REAL **FM** PROMOTION PLAN

47 ways

TO PROMOTE YOUR NEW **FM** STATION

*a new promotion package to help you gain
listener attention and build your audience*

Here's a promotion package of 47 ideas to build good will, identification and listener acceptance of your new FM station.

It gives you ideas—and specific help—on every phase of station promotion. And this plan is also backed up by a strong, co-ordinated program developed for Westinghouse radio retailers that will help you promote FM in your community.

Here's what this new FM plan offers:

Newspaper advertisements Newspaper publicity Car and window cards

Window displays

Demonstrations and movies

Consumer booklets

Radio spots

Studio party guide

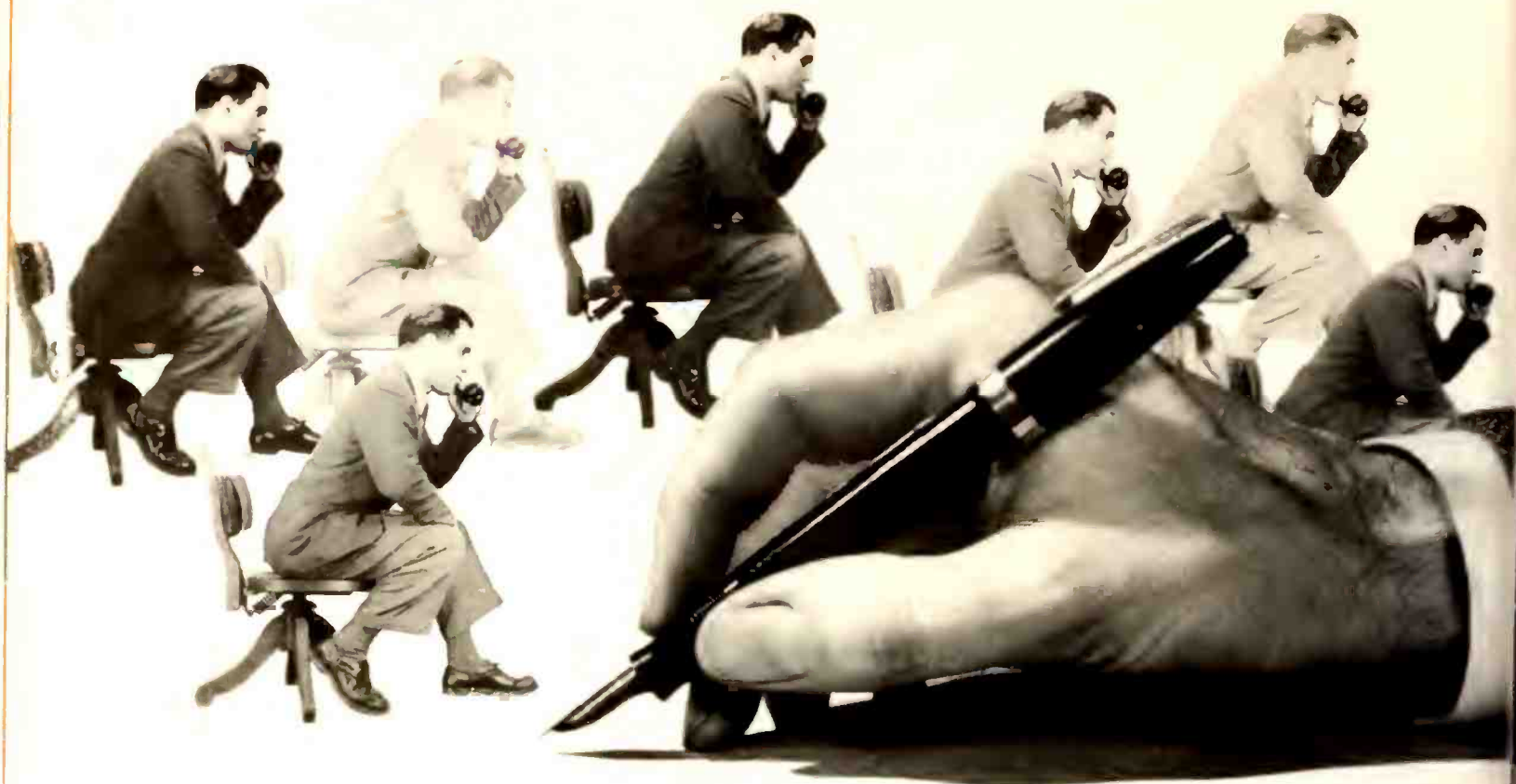
Programming aids

Contests

Timing helps

Dealer support





There's a lot more to it than this .

The man behind the pen is signing a contract for Spot Radio — one of the most profitable of all forms of advertising. But the signing of the contract means more than that — a lot more. It means that plenty of hard work has been done — somewhere, by some one.

Yes — there's a lot more to it than fountain pens — or contract forms, or sales charts, coverage maps and station lists.

There's training and experience, timing, associations, persistence — maybe even a little luck. But primarily . . . it's a simple matter of knowledge and hard work . . . the two factors that produce most of the results most of the time . . . the two factors that make Weed & Company service so valuable to any advertiser.

Weed *radio station representative*
and company
new york • boston • chicago • detroit
san francisco • atlanta • hollywood



Soft Drink Leadership

**how radio has
changed the picture
and the outlook
for 1948**

over-all The average American consumes 155 bottles of soft drinks each year. His maximum consumption is between the ages of 19 and 24. In this age group Pepsi-Cola leads the field—and the leadership was achieved through a broadcast jingle.

In other age groups the battle hasn't been joined yet. Here Coca-Cola far outstrips all contenders and is spending in radio currently four times as much as any other drink.

In 1948 the Coca-Cola advertising budget will be \$18,000,000, which is \$5,000,000 less than the advertising department had hoped for. Since a good part of this appropriation is in the uncheckable category most advertising reporting services will show figures of less than half this amount. Actually Coke will be spending as much for broadcasting alone as the entire reported budget of 1947. Coca-Cola has four programs on the air aside from what individual parent bottlers* will be spending themselves on broadcasts like sporting events in the Philadelphia area. These programs and their annual costs

*Parent bottlers are corporations controlling bottling rights in great sections of the U. S. and franchising actual bottlers.

What's Doing in DR. PEPPER ADVERTISING

DECEMBER 1937

CONCENTRATED ATTACK WILL DRIVE YOUR PUNCHES HOME

LOCAL & NATIONAL ADVERTISING THIS MONTH AIMED AT THE HOME MARKET

TAKE HOME



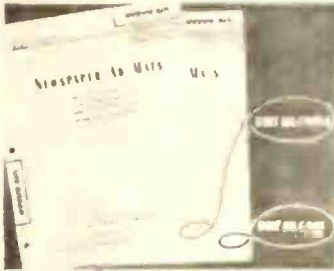
Fun and Hospitality!



30-SHEET POSTER FOR DECEMBER...
The Pepper...
and...



THE NEW CARSON PINE TAG DISPLAY CARD...
The...
and...



NEWSPAPER AD MATS OF CARBONS...
The...
and...



EASY PIES UP IS THE TITLE OF THE HOLLYWOOD...
The...
and...



FIVE COLORS OF PEPPER NATIONAL MAGAZINE ADS...
The...
and...



DRIVE DR. PEPPER FOR CHRISTMAS...
The...
and...



SHOW THE ABC NETWORK...
The...
and...



SPECIAL RADIO TEAMSHIROB SPOTS...
The...
and...

Use Your "Take Home" Kit * To Insure "Take Home" Success

Broadcasting gets seven and a half cents out of each 25 that Dr. Pepper spends on advertising

Spike Jones and his City Slickers are part of Coca-Cola's multi-million-dollar radio schedule



(sans discounts) are

Program	Talent & Time
Coke on the Air	
Pause That Refreshes*	\$1,352,000
Spike Jones (Spotlight Time)	\$1,040,000
Morton Downey	\$ 708,000
Claudia & David†	\$1,250,000

*Featuring Percy Faith.

† Theoretically placed by local bottlers at local rates but actually paid for by Coca-Cola.

Thus \$4,350,000 will be spent on radio if the programs or their equivalents continue throughout the entire year.

The only rub in this tremendous use of the broadcast medium is that the youth market, which is any cola drink's vital consuming group, is not being reached by any of these four programs. Coke's markets, as the great Atlanta firm itself characterizes them are, At Home, At Work, Youth, Special Events, and Route although they do not list them in this order of importance.

The home market is reached by the daily *Claudia and David* and the Percy Faith program on Sunday. Spike Jones may be addressed to the "at work" market but by what kind of thinking at the D'Arcy agency or at the Coke advertising department no one knows. Whom Morton Downey is supposed to reach (he's on the air at 11:15 p.m. e.s.t. three times a week) is another question mark.

The "special events" market is not reached by any air advertising of the Coke parent company, but as indicated previously a number of the big bottlers slant air advertising at this business through their own broadcasts of sporting events.

Coca-Cola's failure to recognize the importance of the teen-age group, whose habits, according to a Psychological Corporation survey, determine the drinking habits of the 19-24 group, is felt by many to be the Achilles heel in their promotional thinking.

The impact, however, of reaching the radio audience twice a week between 6 and 10 p.m., the late evening audience three times weekly (Downey), and the daytime listeners five times weekly (*Claudia*) is bound to be tremendous. Previous programming by Coke has never had much of an audience. The *Spotlight Bands* (at times MBS and at others ABC) usually had a Hooperating of 2. Morton Downey (MBS) in the daytime also was rated at 2 or less. The Sunday afternoon Andre Kostelanetz-Lily Pons program on CBS did better than 2 (it hovered around 5 most of the time it was on the air.) No Coke program, starting with its air debut featuring Jessica Dragonette as the Coca-Cola girl in 1927, ever attracted a mass audience. Coca-Cola's current rating story is better than it has ever been before, with Nielsens in the 10s and

SPONSOR

Hooperatings in the 7s.

Coca-Cola falls down on promoting its broadcast advertising—and since point-of-sale tie-in material is an essential part of using the air to sell, the leading soft drink firm in the world obtains only part value for its radio dollar. The firm is so big that point-of-sale material is planned a year ahead of its distribution. That makes it very difficult to promote radio effectively. As one promotion man in Coke's advertising department stated,

increase in price to seven cents in most markets while Coca-Cola has turned handsprings trying to keep its dealers to the five cent figure. The Pepsi jingle, written by Austen Croom-Johnson and Alan Kent, made the nation conscious of a 12-ounce cola drink at a nickel. The jingle became so popular that it was even played without words on stations which refuse singing jingles they played the tune and the listeners themselves supplied the words.

gram and its anti-juvenile delinquency pitch.

Pepsi-Cola will spend about \$2,000,000 on advertising in 1948. Its big problem is maintaining a bottling organization that's satisfied with its margin of profit which it hasn't been able to do for some time. A rebate of two cents per case reportedly is being paid them currently to keep peace in the family. This doesn't help too much in areas where cutthroat battles are going on between other 12-



Harry Resor and his Clicquot Eskimos did one of broadcasting's greatest selling jobs. His musical signature meant ginger ale to millions

"We can't know if the programs will be on the air a year from now, so we've never discussed merchandising our programs beyond using newspaper advertising to introduce the new vehicles to the radio audience."

The reverential manner in which the entire Coca-Cola organization approaches the advertising of the product leaves the entire field open to an aggressive competitor. Neither on the air nor in print may any claims be made for the product beyond the fact that it offers "the pause that refreshes."

The youth market has been captured by Pepsi-Cola in many big cities, including New York. In fact, at the end of 1946 Pepsi was the number one cola drink in metropolitan New York. It has lost some headway all over the country due to the

Pepsi was hard hit by the war and sugar restrictions. It also just hasn't made the grade with any form of broadcasting except the jingle. That's now been changed so that there's no more nickel in it. The last program Pepsi-Cola tried—on Mutual for 13 weeks starting February 24, 1946—was a liberal program with Quentin Reynolds called *Let's Talk It Over* and was such a quickie that it went on the air before a name had been selected for it. Overtly it was an attempt to reach the youth market. Reports within the industry indicated that a basic motivation probably was a desire to make a political impression which would net them more sugar for their product. One thing is certain, Mrs. Walter Mack (Ruth Meier), wife of Pepsi's president, worked feverishly publicizing the pro-

ounce bottled cola drinks and Pepsi. In Chicago Royal Crown Cola (Nehi Corporation) upset the market by dropping the price back to a nickel and making the news known by extensive advertising, on the air and via black-and-white. In Akron, the Pepsi bottler is said to be giving away one case free to a dealer for each case he buys in order to fight Royal Crown. Chicago and Akron are just straws which indicate that the cola business is heading for a slugfest before another year is over.

Royal Crown, which rates third among cola drinks, like Pepsi, places its confidence in spot announcement broadcasting (on some 250 stations). The announcements designed and placed by Batten, Barton, Durstine & Osborn stress
(Please turn to page 90)



Jingles recorded by star singing groups are used by Benrus dealers all the year round

\$20,000,000 Benrus Sale

There's magic in

Benrus' radio-identification with airlines and terminals is accentuated by its tie-ups with airports as well as leading flying organizations



ia Station Breaks

romotional follow-through

spot

Benrus is a radio-made watch. The Lazrus-headed tick-tockery (there are Benjamin, Oscar M., and Ralph Lazrus) wasn't a factor in the watch business prior to its sponsorship of time-signals; today it spends 80 per cent of its ad-dollars for broadcasting. And a sizable share of its \$1,150,000 budget goes to promote its air-advertising at the point of sale.

Each air-dollar must be spent the hard way, because Bulova continues to have powerful key stations sewed up tighter than Stalin has Russia. Every good station Benrus signs is obtained the hard way, but KDKA, Pittsburgh, WGY, Schenectady, and WCAU, Philadelphia were won away from competition. Benrus frequently buys time on the second or the third station in a town, feeling that a spot before Crosby or Winchell is much better than second-rate spots on the number one outlet. Benrus recently shifted from WMC, the NBC outlet in Memphis, to WMPS, the ABC station in that city. WMC had increased its rates and Benrus could get 10 spots on WMPS for less than it was paying for five on WMC. The shift, besides saving ad-dollars, reflected thinking at Benrus. They have records that indicate that repetition is more effective than big audiences. If there's a choice between reaching a mass audience a limited number of times and a smaller group more frequently their tendency is to buy the station with the lesser circulation.

It pays off.

Despite the fact that no black-and-white advertising is used, Benrus does not

expect the air actually to sell their watches. They are convinced that the actual sales are consummated by the jewelers, not the advertising. On the other hand when a consumer goes into a store and asks for a Benrus, or any other watch, it conditions the retailer just as much as, if not more than, it influences the final watch sale.

Benrus wasn't original in its use of air time. Bulova was doing a terrific job with broadcast advertising and the Lazrus company felt they could do likewise. They bought a good many time signals on a good many stations and found, just as Arde Bulova and Milton Biow (the Bulova agency) had discovered before them, that time signals sold timepieces.

They hadn't the Bulova budget to spend but they were perfectly happy to sell less than the big Bulova operation. At the outset just their being on the air brought people to jewelers to buy watches. That didn't continue long and the trend then ran to the firm with the most air advertising—Bulova. Benrus then decided to roll up its sleeves and bring in an air promotion specialist, Adrian Flanter, to spark-plug their advertising. Even before that Benrus had started to tie in with air transportation. Since the public was being educated to the fact that airlines flew on split-second schedules and since Benrus had discovered that buyers of watches valued, above all other things, accuracy, the catch line, "official watch of famous airlines," plus rotated mentions of the airlines which Benrus has tied up—Delta, Northwest,

(Please turn to page 79)



(top) Point-of-sale clocks emphasize airline time
(center) Benrus officials see "Miss Embraceable" to plane
(above) News tape pulls eyes to Benrus airport time
(below) Benrus air give-aways are promoted by dealers



FM market

JANUARY 1948

National coverage by FM stations is still far away but the 288 stations on the air cover over 60 per cent of the nation's most profitable markets. True, most of these stations are operating with interim power but 80 per cent of them are moving along towards fulfilling their license requirements within the next six months. Many expect to be operating with full power before March 1. According to the Federal Communications Commission, on December 3 there were actually 331 FM stations on the air, but this figure includes some educational broadcasting stations which, while helping to develop FM listenership, are not available for advertising.

Partial power and part-time operation (many stations are not on the air the full 18 hours that most standard broadcasters operate) may seem to shadow the outlook for frequency modulation. They don't. Progress is being made. Ingenuity is replacing network programs in building FM listening just as sports have made a major contribution to TV growth, so also are they building FM listening in many areas that have no television—and which because of location may be without visual entertainment on the air for many years to come. In a number of cases FM station operators have gone out and signed on an exclusive basis events that have for years been standard broadcasting features. Station WIZZ in Wilkes-Barre for instance signed 161 professional basketball and baseball games this season. This station is trying to prove that it's a whiz in promotion and claims that it is absorbing 3 to 4 per cent of the national production of FM-AM receivers and a healthy quantity of tuners (devices which enable AM set owners to receive FM programs). Besides reaching home listeners (WIZZ claims 40,000 FM-AM receivers in its service area), the station has started what it calls "Transcasts," which will ultimately place FM sets in all the trolleys and buses in its area. This "Transcast" installation differs from previous demonstrations in trolleys (Cincinnati) in that speakers are placed throughout each vehicle so that WIZZ's programs are heard throughout the vehicle with about equal intensity.

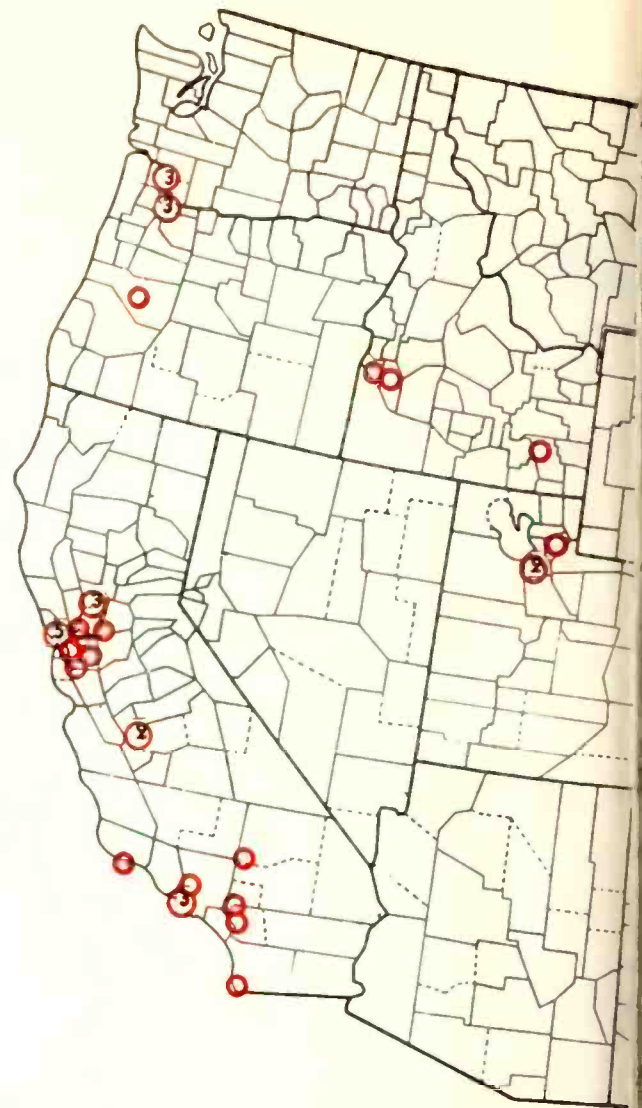
Like WIZZ, WWDC-FM in Washington, D. C., is out promoting FM in every way possible. It goes to its full power in the latter part of January and expects as part of its promotion prior to that time to have a special section in one of the local newspapers that will run to 20 pages or

larger. WWDC, the FMer's parent station, is typical of the operators who are going all out for the staticless type of broadcasting. It's a 250-watt operation which is doing a top program job but knows it isn't covering every part of the Capital market. With FM, it's putting a signal (even under interim power) in places in which WWDC itself isn't even a noise. Stations like this have a great deal to gain by complete consumer acceptance of FM and really roll up their sleeves to tell the public why FM is better.

The set-production bottleneck is loosening up each month as set manufacturers

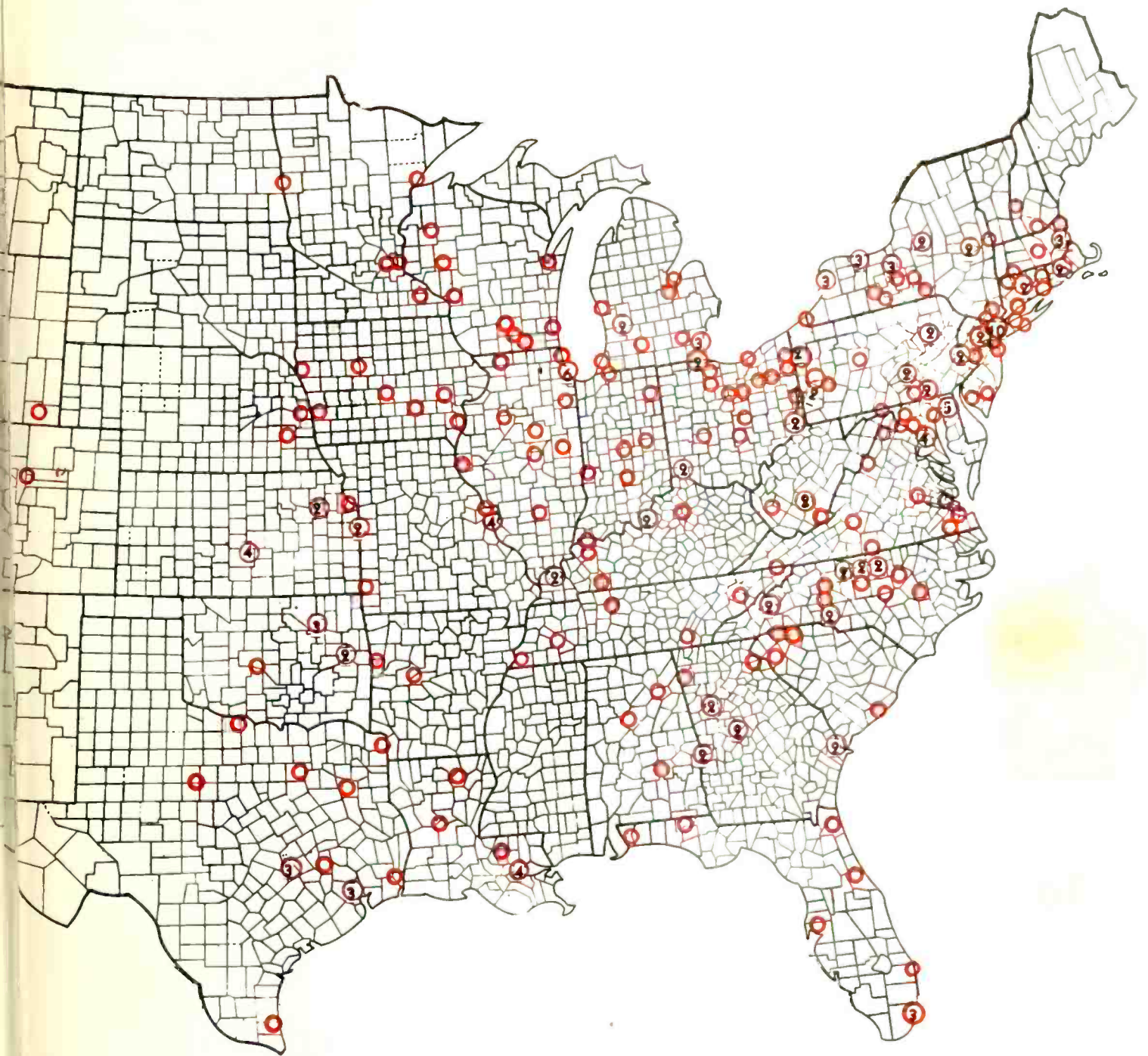
lick the problem of producing combination FM-AM sets at reasonable prices. The tuners (of which Pilotuner is a leader) are educating future buyers of combination sets, for while these tuners cannot deliver program quality any better than the reproducing facilities of the AM receiver to which they are attached, they do eliminate the static. In many areas this is just as important as the full-range quality of the sound that comes forth from the speakers.

In 1946 over 1,000,000 combination FM-AM receivers were produced (Radio Manufacturers' Association figures).



- ① Towns with 1 FM outlet
- ② Towns with 2 FM outlet
- ③ Towns with 3 FM outlet

Numbers indicate number of FM outlets in town.



Two hundred and eighty-eight frequency modulation stations reach a market representing 60% of profitable areas throughout United States

These do not include tuners, which are said to have run as high as 150,000 during the year. Most of these sets and tuners have passed into homes, because over 65 per cent of all the FM stations on the air go out of their way to sell receivers. Twenty-seven per cent of the stations now operating are acting as sales agents, although half of this 27 per cent clear the sales through local dealers in order to retain the good-will of these local merchants. Every time a new station makes its bow, Pilotuner is in there pitching not only with special advertising copy but making a tie-up with the station and the

dealers. The tuner is not a long profit item, the dealer's margin being around \$7.50, but since some dealers have sold as high as 40 in one day when a new station opened a market, the short profit can add up to a long one.

Typical of the number of sets which will be in cross-section areas throughout the nation on February 1 are the reports for the following areas (stations operating in each area indicated):

Town	Station	Sets*
Abilene, Tex.	KRBC	5,710
Beckley, W. Va.	WLJS-FM	13,000
Bethlehem, Pa.	WGPA	7,500
Columbus, O.	WELD	13,000

Fort Dodge, Ia.	KFMY	10,000
Grand Rapids	WLAV-FM	25,000
	WFRS	
Ithaca, N. Y.	WHCU	17,000
Joplin, Mo.	WMBH-FM	4,500
New York	WABF	200,000
	WBAM	
	WCBS-FM	
	WFUV	
	WGIF	
	WGYN	
	WMGM	
	WNBC-FM	
	WNYG-FM	
	WQXQ	
Oklahoma City	KOCY-FM	6,600
	KOMA-FM	
	KTOK-FM	
	WKY-FM	

(Please turn to page 72)



Live stock must move to this Wilson Co. plant



Market reports direct from yards sell farmer



Listening before lunch is a farmer's habit

Selling The Supplier

Flow of materials to the manufacturer, processor, or retailer can't be taken for granted



Buyers and sellers don't like each other. This has been proved true at the consumer level. It's even truer at the wholesale and distributing level. A survey made by Grey Advertising of the relations between department stores and their sources of supply indicates that, by and large, suppliers dislike department stores and their buyers. Further investigation proved that relations between buyer and seller have been deteriorating for years and reached an all-time low during the war.

In a few cases department store managements, realizing the problem, have made a special effort to correct the mental conflict between their executives and sales staffs of organizations serving them. This effort has taken the form of personalized direct mail which keeps the manufacturers constantly aware of what the stores are doing to promote the manufacturers' products. In these letters are included copies of black-and-white advertising, pictures of window displays, and copies of commercial continuity used on the air for the products. Sometimes recordings are sent to the manufacturer (transcribed at a speed that can be played on any phonograph). A number of stores have found that shipments are especially good from suppliers who have received recordings of broadcast advertising used to sell their lines.

Alexanders' in New York used a TV series over WABD and prior to each telecast invited a group of their supply sources to a dinner. The president of the store at each dinner explained that he thought that a retailer forward enough in its thinking to sponsor a visual program on the air deserved special consideration from the manufacturers whose products the store handled. The entire telecast

campaign was geared to giving Alexanders' the reputation of being a modern up-to-the-minute merchandiser. It did just that and the relations between Alexanders' and its sources of supply are said to be on the highest level in the retail field.

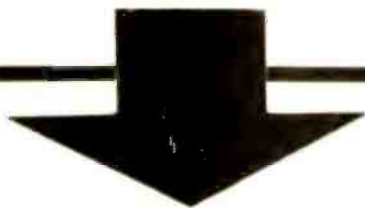
While the Allied Stores' TV tour of 22 of its stores was basically a merchandising gimmick, it resulted in increased respect on the part of suppliers for all Allied outlets. This was expected, as far as those suppliers that participated in the traveling show were concerned, but it surprised Allied to discover that the tour had a beneficial effect on the relations between Allied stores and all their sources.

Supplier relations have taken their place alongside consumer and employee relations as a major advertising job. Broadcasting's contribution to improved management and labor relations has been covered in a previous report (SPONSOR, August). The supplier problem goes far beyond building retailer-wholesaler mutual respect. Big corporations which buy from farmers have also found that they have a supplier problem of enormous proportions. Milk companies (SPONSOR, November) are very aware of the job on their hands and have booths at State and County fairs in all dairy areas. They broadcast from these booths over local stations and their programs are addressed to the dairymen from whom they buy raw milk.

What is true of milk farmers is even truer of the men who raise beef cows. The farmers who breed and raise live stock for meat packers have long looked upon the big butchers of cattle, sheep, and pigs with less than friendship. Armour, Swift, Cudahy, and Wilson purchase over
(Please turn to page 74)

.. YOU CAN REDUCE YOUR SALES COSTS

in the **DETROIT** *Area*



see how much **MORE** *you get on*

CKLW

LOCATED on, and bounded by Lake Erie, Lake Huron and the Detroit River, CKLW beams its 5,000 watt clear channel signal via the water route to a ten-million population area with a radio-homes and buying-power percentage second to none in America. The power of 5,000 watts day and night. A middle-of-the-dial frequency of 800 kc. That, coupled with the lowest rate of any major station in this market, has made and continues to prove CKLW the Detroit Area's Number One radio buy.

*Guardian Bldg., Detroit 26
J. E. Campeau, President*

*Adam J. Young, Jr., Inc., Nat'l Rep.
H. N. Stovin & Co., Canadian Rep.*

.....
5,000 Watts Day and Night—800 kc.—Mutual Broadcasting System



NBC *network*



19

17



7

most popular . . . according to Hooper Program Surveys. Year after year NBC has carried an overwhelming majority of the most popular programs on the air. Today, 19 of the 25 highest rated programs are on NBC.

most listened to . . . according to the Broadcast Measurement Bureau, the industry's official audience gauge. BMB, in a completely impartial survey of actual *listeners* to all networks, found that each week NBC reaches nearly 3,500,000 more radio *families* in the evening and over 2,500,000 more radio *families* in the daytime than the second network.

most effective . . . in the judgment of advertisers. Last year, according to Publishers Information Bureau, gross expenditures for network facilities by the hundred largest radio advertisers, were \$65,000,000 on NBC—nearly \$13,000,000 more than on the second network. Further, NBC not only delivers larger audiences and more popular shows, but on a straight comparison of facility costs and BMB families, NBC *delivers more listeners per dollar*, both day and night, than the network with the second largest audience.

of the stars



These are the stars of the 19 NBC programs which today are among radio's top 25. (HOOPER REPORT NOV. 15-21)

- KEY
1. *Bob Hope*
 2. *Jack Benny*
 3. *Fibber McGee and Molly*
 4. *Charlie McCarthy*
 5. *Amos 'n' Andy*
 6. *Fred Allen*
 7. *Red Skelton*
 8. *Mr. District Attorney*
 9. *Ralph Edwards*
 10. *Al Jolson*
 11. *Alice Faye & Phil Harris*
 12. *Duffy's Tavern (Ed Gardner)*
 13. *Burns & Allen*
 14. *The Great Gildersleeve*
 15. *William Bendix*
 16. *Frank Sinatra*
 17. *Henry Aldrich*
 18. *Judy Canova*
 19. *Jack Carson & Eve Arden*

DRAWINGS BY SAM BERMAN

America's No. 1 Network

the National Broadcasting Company

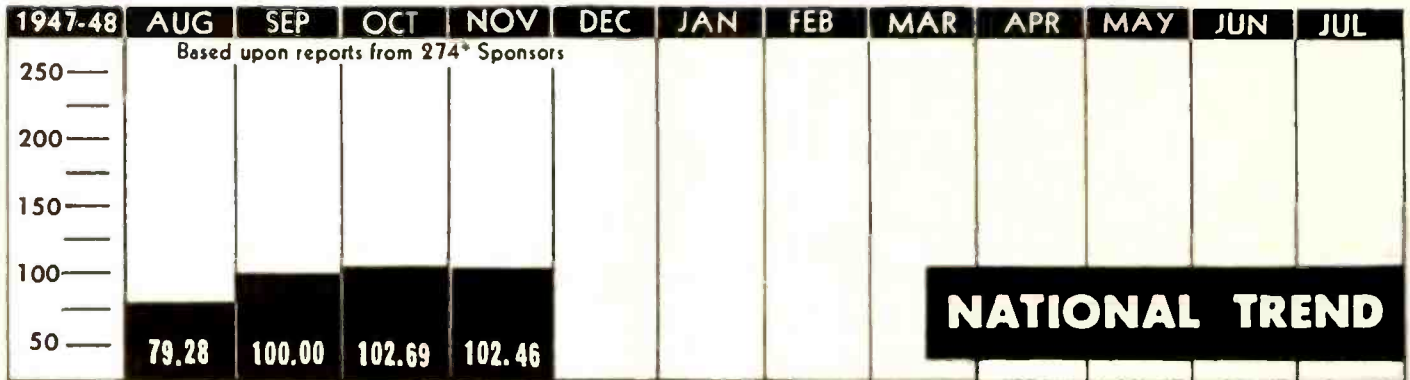


A service of Radio Corporation of America

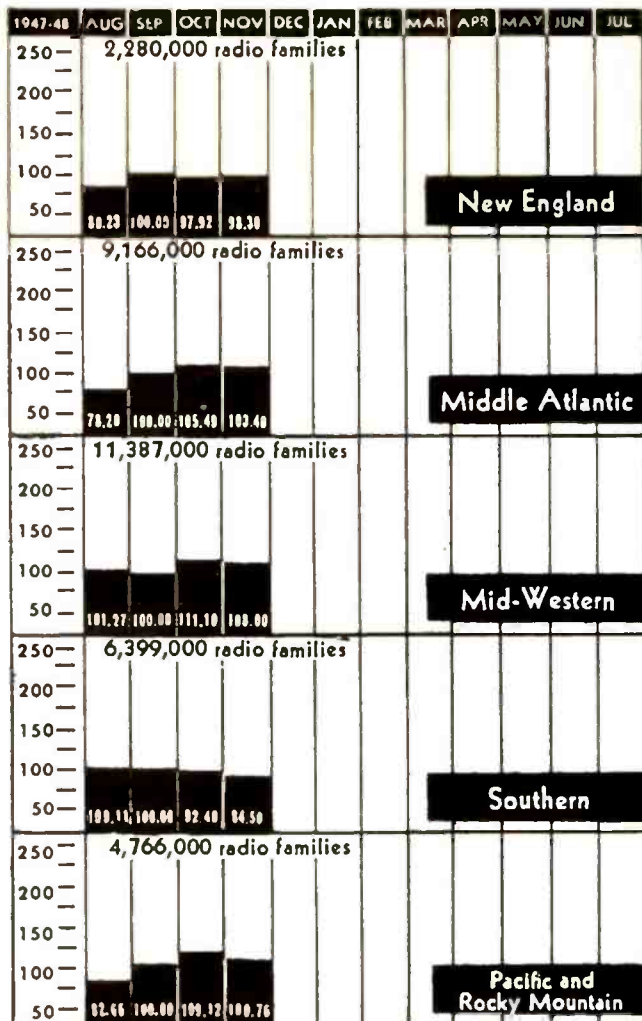
spot trends

Based upon the number of spots (programs and announcements) placed each month by all sponsors indexed by Rorabaugh Report on Spot Radio Advertising. Spots reported September 1947 are used as base, or 100.

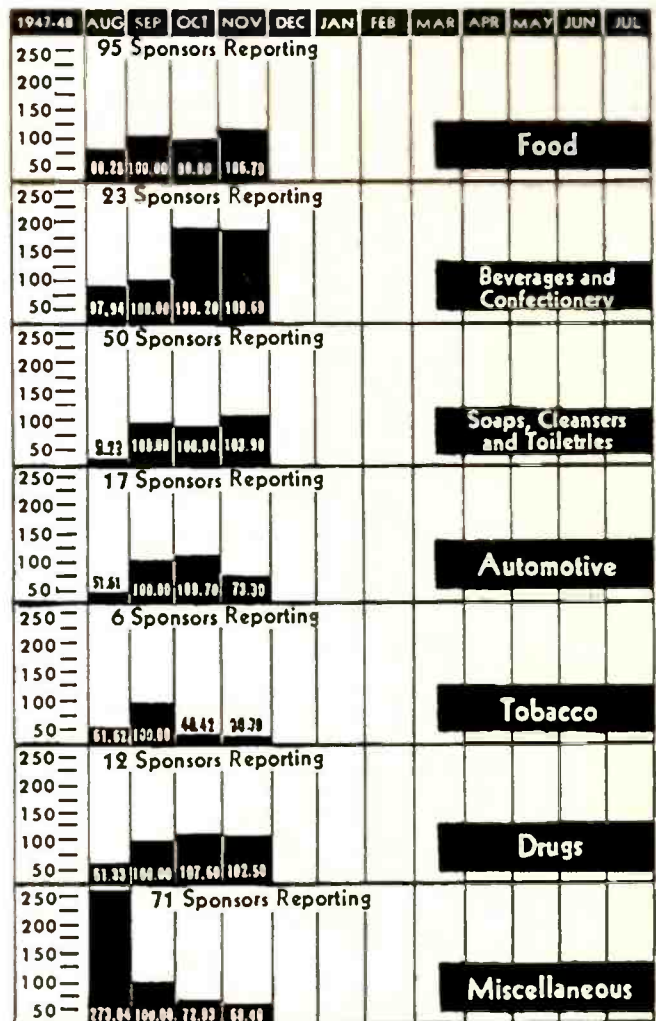
Spot placement in November was fractionally off—.23 points nationally. Food was up 5.9, soaps, cleansers, and toiletries up 2.96. All other industry classifications were off: beverages and confectionery, .60 points; tobacco, 9.72; drugs, 5.1; miscellaneous, 4.53. Automotive placement took the greatest drop, its index being off 35.5 points. Some sponsors who increased their station lists during the month were Birds-Eye (from 99 to 104), Junket (from 1 to 35), Swift's Ice Cream (49 to 84). Minute Rice and Minute Tapioca came back to the medium, the former with a 53-station schedule and the latter with 17. November is traditionally a preholiday month and spot placement is seasonally off. The drop affected practically all areas, only New England doing better than October and then only fractionally (.48). An upswing will not be noticeable until this month's reports are made.



Trends by Geographical Areas



Trends by Industry Classifications



*For this total a sponsor is regarded as a single corporate entity no matter how many diverse divisions it may include. In the industry reports, however, the same sponsor may be reported under a number of classifications.



By every measurement
WTIC
dominates the prosperous
Southern New England
Market



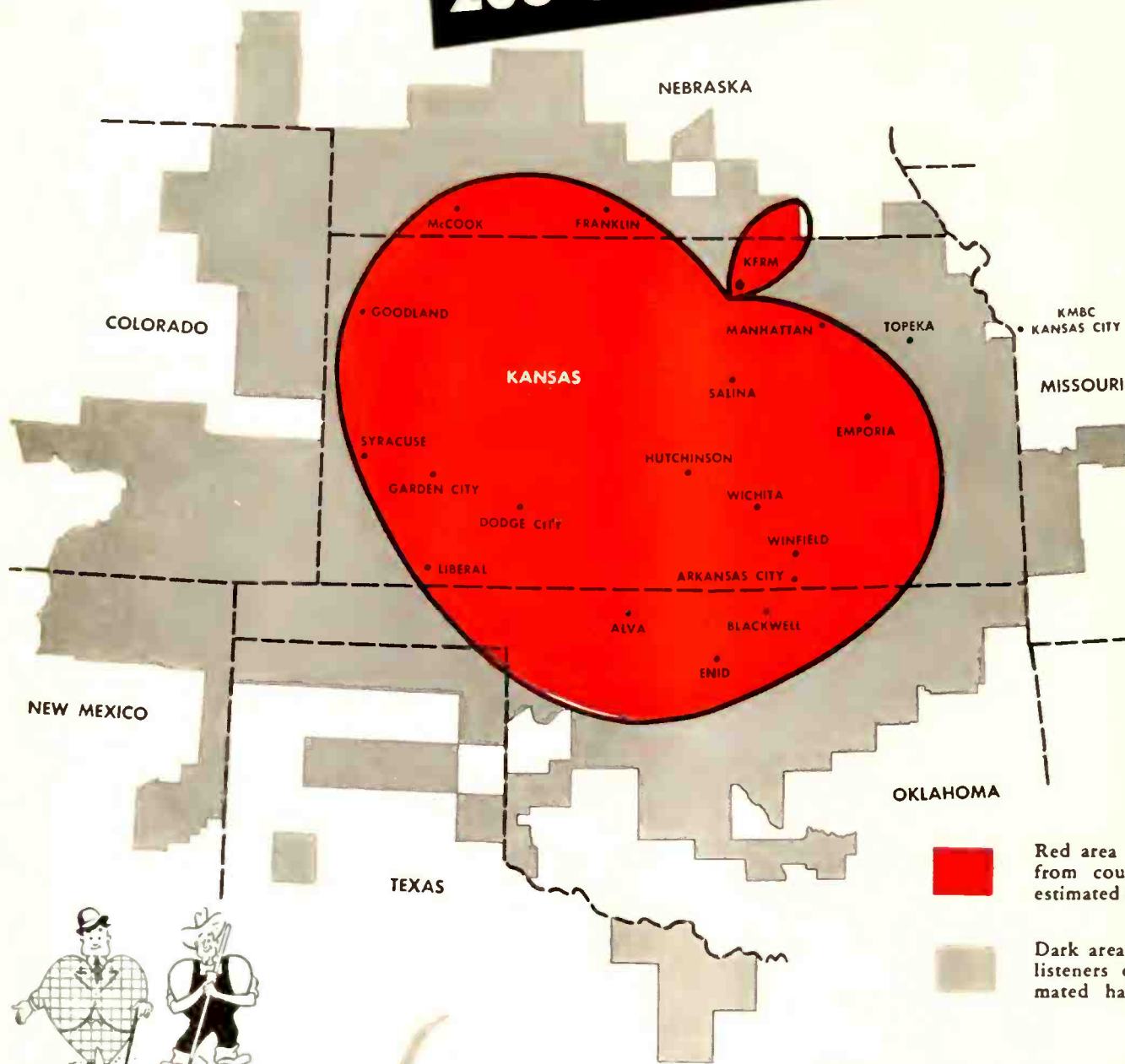
Paul W. Morency, Vice-Pres.—Gen. Mgr.


Walter Johnson, Assistant Gen. Mgr.—Sls. Mgr.


WTIC's 50,000 watts represented nationally by Weed & Co.

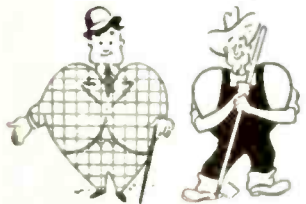
COVERAGE!

208 COUNTIES in the 1st WEEK!



 Red area shows solid response from counties within KFRM's estimated half-millivolt contours

 Dark area shows response from listeners outside KFRM's estimated half-millivolt contours

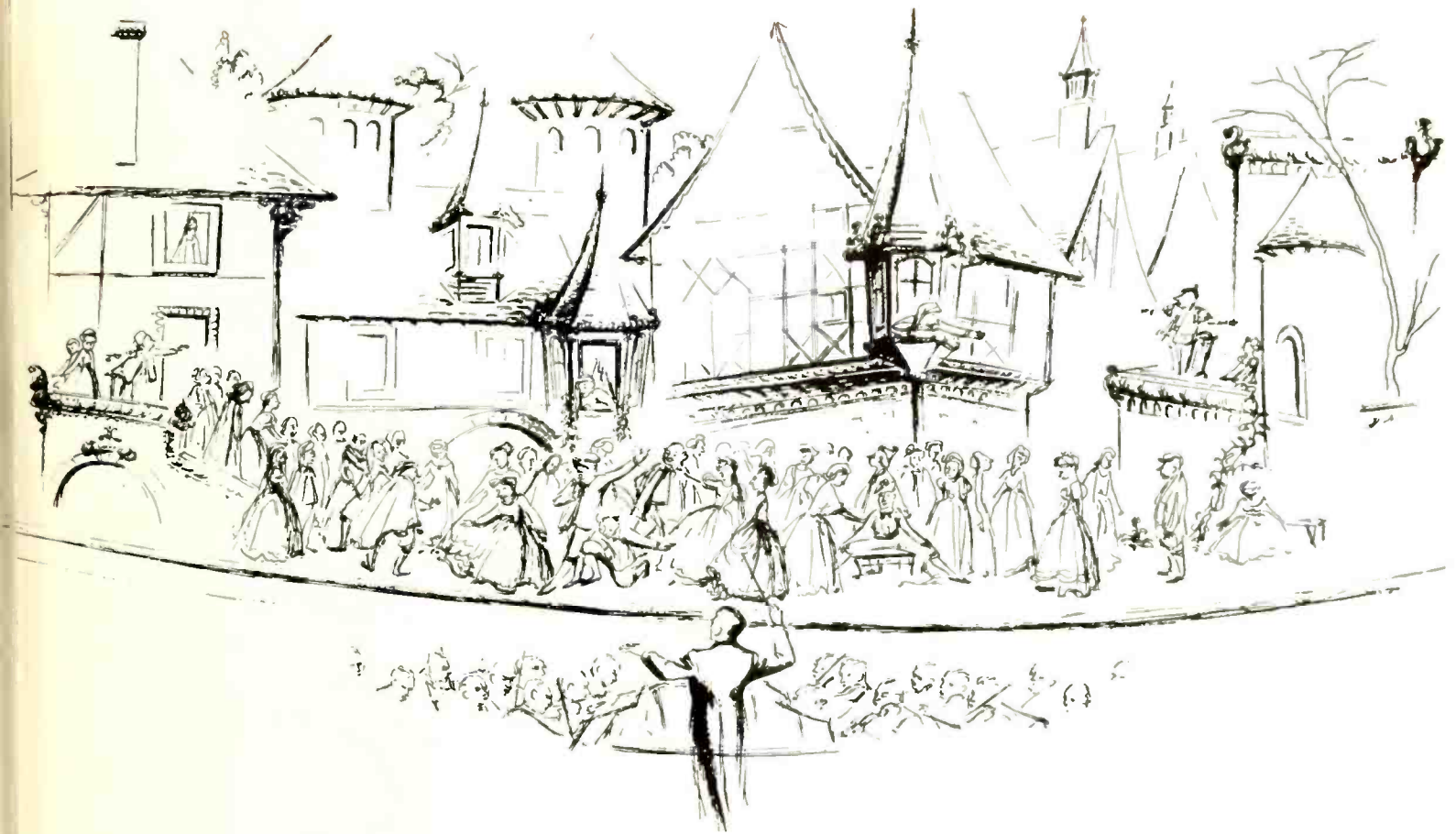


KMBC
of Kansas City
KFRM
for Kansas Farm Coverage

Nationally Represented
by Free & Peters, Inc.

KFRM, KMBC's 5,000-watt daytime affiliate station for rural Kansas at 550 Kc, was born December 7—full grown, complete with audience. In just 7 days, listeners in 208 counties in 7 states had been heard from. That's quick proof of a big audience. Quick proof of listener acceptance for

KFRM's programming by KMBC of Kansas City. A study of the accompanying map, which superimposes KFRM's estimated half millivolt contours on its first week's mail map, shows how the youngest member of the KMBC KFRM team has hit the jackpot for listeners and advertisers alike



OIL and the Opera

**What appears to
be only a public
service is one of
radios most effective
selling vehicles**

network Very few of Texaco's 45,000 dealers ever have listened to the Metropolitan Opera, but a great majority of this gigantic distribution organization would gladly pay an extra penny per gallon rather than have the Texas Company drop air sponsorship of what is today the world's greatest "good" music organization.

The wedding of the Texas Company and America's great musical dramatic company is a perfect blending of business and art. Both the opera and the oil company have profited hugely from their joint air enterprise. Sale of millions of gallons of Texas gasoline and oil is directly traceable to their Saturday afternoon broadcasts. The opera, formerly the plaything of the 400 and the delight of the

nation's barbers, is now an American institution. The musty resplendency of Park Avenue "art patrons" is now just an opening-night phenomenon at the opera. Even the stars, who for years have been of foreign origin and/or appellation (the latter to achieve acceptance as foreign), are at present almost half of American birth and nomenclature. The recent production of *Madama Butterfly* (December 13) had James Melton of Moultrie, Georgia, singing the male lead, Benjamin Pinkerton. Other U. S. talent included Irene Jordan of Birmingham, Alabama, as Kate Pinkerton; John Baker of Passaic, New Jersey, as the Imperial Commissioner, and Thelma Altman of Buffalo, New York, as Suzuki, servant to Cio-Cio-San. The balance of the cast came from

all over the globe. Cio-Cio-San, *Madama Butterfly*, was Licia Albanese; Goro, the marriage broker, was Alessio de Paolis; and the Uncle Priest was Melchiorre Luise all three of Italy. Sharpless, the U. S. Consul was John Brownlee of Melbourne, Australia. Yamadori, a wealthy suitor, was George Cehanovsky of Russia.

Last season (1946-1947) saw all performances 97 per cent sold out. The subscription audience accounted for 85 of all the seats. Total receipts were \$2,829,688, and there was a net profit for the season of \$11,808 which meant that there was no postseason passing of the hat among the members of the Metropolitan Opera Association who in the past have been called upon to make up deficits as high as a half million.

There is little doubt but that it is the year-after-year broadcasting of the Saturday afternoon performances that has changed both the color of the ink on the

opera ledgers and America's appreciation of opera. Its live and radio audience has increased year by year. The Metropolitan Opera has been on the air regularly now for 16 years, the last eight of which have been underwritten by the Texas Company. Because of the understanding nursing of Henry Souvaine, who has produced the air-package since it first was sponsored (1933-1934) by the American Tobacco Company, the Metropolitan Opera broadcasts are not stand-offish presentations of classical music. Instead they're three-ring musical programs.

The opera itself is the main ring but there's the first intermission, *Opera News of the Air*, a sort of air musical magazine edited by Boris Goldovsky, New England musical authority. He usually has two guest stars. On the occasion of the *Madama Butterfly* airing he had Irra Petina and Jerome Hines. The second intermission feature is generally the *Opera*

Quiz. Olin Downes, *New York Times* musical critic, asks questions sent in by the listeners of a musical board of authorities, of which Sigmund Spaeth, Robert Bagar, and Robert Lawrence, all writers on things musical, are usually a part. The third extra added attraction is the *Opera Round Table*, an informal session at which the *Opera Quiz* authorities, producer Henry Souvaine, and guests kick around things operatic. It's all easy, ad lib, and unrehearsed. Over 1,000 questions per broadcast (20,000 for the 18-week season) are sent in for the *Opera Quiz* alone, which is indicative of the appeal of the intermission features.

In theory, Texas Company's sponsorship of the Metropolitan Opera is not straight commercial advertising. In fact, it's as commercial as anything on the air and delivers sales at a lower cost than many of the popular top-bracketed star programs that have been sponsored by Texaco. While the results may not be as great as those achieved by *Ed Wynn*, the *Texaco Fire Chief* program at its height, they equal per dollar of cost any other program that Texas has sponsored, including Fred Allen. The Metropolitan Opera costs Texas \$407,357 for its 18-week season—\$180,000 for talent and \$227,357 for time. During each season it reaches some 10,000,000 listeners—that is, during the 18 weeks at least this number listen and hear part of one of the three-hour airings. Its actual rating has gone up steadily, the average Hooperating last season being 4.2 whereas in 1944-1945 it was 3.0. This rating (as all Hooperatings) is for an "average minute" during the broadcast and does not take into consideration audience turnover, which during any three-hour broadcast is considerable.

The effect of Texaco's sponsorship of this 18-week season is felt all year 'round. One truck fleet owner whose gasoline purchases run into millions of gallons per year admitted he had shifted to Texaco because his wife said that any company who sponsored such a fine program must produce a good gasoline—and after all he "wanted to keep peace in the family."

It's a general consumer feeling that any firm that sponsors such a broadcast as the Metropolitan Opera must have its heart in the right place. The urge to buy Texaco gasoline, Marfax lubrication, or any of the other 698 Texas Company products doesn't result from commercial reasons—why on the air so much as just because the oil company sponsors the broadcasts. While other sponsors of good musical programs have dropped their

Texaco gas stations proudly display this poster feeling it gives them "class" appeal

For the 8th Consecutive Year
THE TEXAS COMPANY
 presents
**METROPOLITAN
 OPERA
 BROADCASTS**
 EVERY SATURDAY AFTERNOON

Direct from the Stage of the
 Metropolitan Opera House
 in New York City

TEXACO

CUBA

See your newspaper for time and station

SPONSOR



Milton Cross acts as interlocutor on an "Opera Quiz" session Typical "Opera News of the Air" with producer Souvaine (left) supervising

underwriting of these events—with the exception of Reichhold's sponsorship of the Detroit Symphony over ABC—the Texas board of directors, not the advertising manager (D. W. Stewart) or the president (H. T. Klein), votes the renewal of each year's contract. They also bought the program in 1940 when it was first proposed to them.

Typical unsolicited comments from listeners show how the Metropolitan Opera broadcasts sell Texaco. From a Los Angeles listener: "... we Americans are mighty lucky to have the Metropol-

Millions saw this ad in class magazines

tan Opera coming to us through radio. How can we help but use the best gasoline one can put into one's most cherished treasure—an automobile."

From Atlanta, Georgia: "This program is a distinct service to the American public . . . I appreciate the Texas Company's generosity in this gesture of true public service. It may be of interest to you that the three members of my immediate family intend to remain faithful to Texaco Sky Chief gasoline for the family automobiles."

From Long Island City: "... Please accept a rousing vote of thanks and applause for your interest in stimulating an appreciation for the finer things. Thank you for the enjoyment of the program and thank you for Texaco products."

These letters are not unusual, they were picked out of a week's mail at random and indicate that listeners are buyers of Texas Company products.

The fact is that a survey of a selected cross-section of Metropolitan Opera listeners by an independent survey organization indicates that as a group they buy 20 per cent more gasoline than the average American family—and almost without exception buy Texaco.

Texas spends around \$3,000,000 a year for advertising. The Tony Martin *Texaco Star Theater* costs \$855,000 for time on ABC and \$728,000 for talent, which means that about half of Texas' advertising budget goes for this program. A little more than a quarter as much, \$407,357, is spent for the Metropolitan Opera. Thus about two-thirds of the Texas Company budget goes into radio.

While Texas doesn't go overboard in promoting the *Opera* or their "popular"

broadcast program they do spend a considerable sum on point-of-sale posters. This season they ran full pages in color on the *Opera* in *Time*, *Life*, *Saturday Evening Post*, *Newsweek*, and *Colliers*. They also supplied one-sheet cards to all their 45,000 dealers which tied in Texaco and the *Opera*. They reserve two boxes each week at the opera itself for visiting oil executives and their wives, and executives of the company themselves are frequent operagoers.

Every Texaco ad, whether addressed to the trade or to the public, carries a tagline calling readers' attention to both the opera broadcasts and the Texaco popular music program. The *Opera* was recently featured as one of the reasons why the Canadian Texaco affiliate, McColl-Frontenac Oil Company, was changing its trade-mark from a "Red Indian" to the red-white-and-green star trade-mark of Texaco. The *Opera* is heard in Canada. Canadians are noted for their love of fine music and thus gasoline station operators were sold on the change-over, something usually difficult to sell any dealer organization that has been displaying and selling a trade-marked product for years.

While U. S. Rubber has dropped its underwriting of the New York Philharmonic Symphony, General Motors its sponsorship of the NBC Symphony, and John Hancock the Boston Symphony, and the Philadelphia Symphony goes begging, Texas has discovered that the long-term view pays off, as it usually does in broadcasting.

... and a program doesn't have to be listened to by a company's retail outlets to sell.



Every Saturday Afternoon—
THE TEXAS COMPANY

Take a page from the book of the Masters

For the finest FM transmission ...install an REL QUADRILINE!



THIS IS THE QUADRILINE—QUADRILINE is the name of the REL FM TRANSMITTER that has delivered a smashing performance from one end of the country to the other. Heart of this transmitter is the QUADRILINE 10 KW final amplifier that provides economy of operation previously impossible at 100 megacycles. Basically, this amplifier consists of four tubes with short sections of four wire line comprising the resonant circuits. This unique four wire, four tube circuit simplifies mechanical design; easily permits economical mass production; obsoletes costly "block building" methods of achieving high FM power. Important, too, failure of one power tube reduces power output only 15%—service is uninterrupted.



WITH ECONOMICAL TETRODES—The REL QUADRILINE is powered with 4 Eimac internal anode tetrodes. These tubes were selected for low first cost, ready availability and proven capacity to deliver required power for thousands of hours. Having high gain, the tetrode amplifier requires far less drive power; effectively reducing first and operating costs.



SHIPPED READY TO OPERATE—The QUADRILINE TRANSMITTER is an operating reality when you receive it. There is no costly field assembly; no factory engineers will swarm through your transmitter room for weeks chasing bugs. Actually, REL pre-shipment tests are so complete that it has become the REL policy to invite customers to have their engineers present during the factory test of their own equipment.



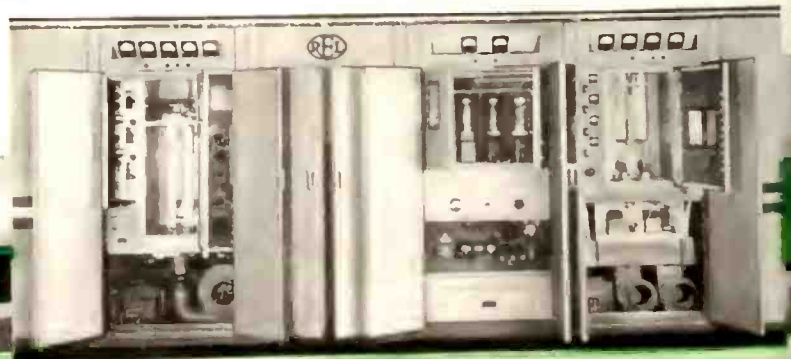
PROVEN PERFORMANCE—We feel that the REL QUADRILINE is by any standard the best 10 KW FM Transmitter on the market today. We feel, too, that actual performance records in the field substantiate this claim irrespective of the terrain or climatic conditions. But don't take our word for it—ask the opinion of the present users!

THESE FM STATIONS NOW OPERATE THE REL 10 KW QUADRILINE

- WRAL-FM: RALEIGH, N. C.—FRED FLETCHER, MGR.; STANLEY BROWN, CHIEF ENGINEER
- WMNE: MOUNT WASHINGTON, N. H.—YANKEE NETWORK; I. B. ROBINSON, CHIEF ENGINEER
- WNBF-FM: BINGHAMTON, N. Y.—CECIL D. MASTIN, MGR.; LESTER H. GILBERT, CHIEF ENGINEER
- WHKX: CLEVELAND, OHIO—K. K. HACKATHORN, GEN. MGR.; R. H. DE LANY, CHIEF ENGINEER
- WMFR-FM: HIGH POINT, NORTH CAROLINA—FRANK S. LAMBETH, GEN. MGR.; ROBERT MOORE, CHIEF ENGINEER



AN INVITATION TO YOU—REL cordially invites any one interested to visit the REL plant. Here you will see the QUADRILINE in all stages of production and under actual test. Visits to operating installations can also be arranged. **WRITE FOR COMPLETE QUADRILINE LITERATURE**—To obtain the complete Quadriline story, write today to RADIO ENGINEERING LABORATORIES, 36th ST., LONG ISLAND CITY 1, N.Y.



REL

DESIGNERS & MANUFACTURERS OF FM EQUIPMENT EXCLUSIVELY
RADIO ENGINEERING LABORATORIES • INC

Contests and Offers

SPONSOR	PRODUCT	PROGRAM	TIME	OFFER	TERMS	OUTLET
AMERICAN MEAT INSTITUTE	Institutional	Fred Waring	TTh 10-10:30 am	Booklet: "Basic Pork Cuts, and How to Cook Them"	Send 10c to sponsor, Chicago	NBC
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 weekly) Winner gets \$25 plus \$25 if he included 5 acceptable questions and answers for use on program	ABC
BLOCK DRUG CO.	Sterakleen	Nancy Craig	MWF 1:15-1:30 pm	Trial offer of Sterakleen	Send 10c and name and address to Nancy Craig, c/o station	WJZ, N. Y.
ROWEY'S, INC.	Dart-Rich	Stars Over Hollywood	Saturday 12:30-1 pm	Valuable stamp for philatelists	Write sponsor, Chicago	CBS
COLGATE-PALMOLIVE-PEET CO.	Colgate Toothpaste	Can You Top This?	Saturday 8:30-9 pm	Cash prizes and "Can You Top This" rag book	Prizes if joke sent to program is used	NBC
CONTINENTAL BAKING CO.	Wonder Bread, Hostess Cakes	Grand Slam	MTWTF 11:30-11:45 pm	Various merchandise prizes; chance at Grand Slam Bonus	Send group of 5 music questions to program, New York	CBS
GENERAL MILLS	Bisquick, Gold Medal Flour, Cheerios	Betty Crocker Magazine of the Air	MTWTF 10:25-10:45 pm	Booklet "Holidays Are Happy Days"	Request to sponsor, Minneapolis	ABC
		Light of the World	MTWTF 2:45-3 pm	Booklet: "Save With Interest" (cooking tips)	Request to sponsor, Minneapolis	NBC
HARRIS ICE CO.	Frozen food lockers	Housewives Serenade	MWSa	Various food and grocery prizes	Correct answer given to random telephone quiz questions	WEIM, Fitchburg, Mass.
LYNDEN FOOD PRODUCTS	Canned foods	Jack Gregson Show	Saturday 9 9:30 am, pst	All-expense vacation in Hollywood; weekly award of two wrist watches	Send four-line product jingle to program, c/o station	KNBC, San Francisco
MARS INC.	Candy	Dr. I. Q.	Monday 9:30-10 pm	Weekly award of \$100	Best set of six right-and-wrong statements mailed to program, Chi., with two Mars wrappers	NBC
METROPOLITAN LIFE INSURANCE CO.	Insurance	Eric Sevareid, News	MTWTF 6-6:15 pm	Health booklets	Free on request to program, c/o local station	CBS
PETER PAUL INC.	Candy	Eight O'Clock News	MTWTF 8-8:15 am	Grand prize of \$1,000 cash; 1,000 boxes of Charcoal Gum	Write 2-line jingle about product; send with wrapper to program, c/o station	WOR, N. Y.
PET MILK SALES CO.	Pet Milk	Mary Lee Taylor	Saturday 10:30-11 am	Booklet: "Mary Lee Taylor Recipes;" "Baby Care"	Free on request to program, St. Louis	CBS
PRUDENTIAL INSURANCE CO. OF AMERICA	Insurance	Family Hour	Sunday 5-5:30 pm	Copies of talks by various distinguished guests	Request to sponsor, Newark, N. J.	CBS
RALSTON PURINA CO.	Ralston cereals	Tom Mix	MTWTF 5:45-6 pm	Tom Mix fingerprint set and identification bracelet	Send 15c and boxtop to program, St. Louis	MBS
ROBINSON ART METAL WORKS	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
MORRIS B. SACHS STORES	Clothing, merchandise	Sach's Amateur Hour	Sunday 12:30-1:30 pm, est	Replica of Princess Elizabeth's wedding gown, value \$3,000	Complete statement as to why listener would like gown	WEAR & WCFL, Chicago
SCHLUDERBERG-KUROLE CO.	Meats	It's Fun to Cook	MTWTF 12:45-1 pm	Cook book: "Joy of Cooking"	Mail correct answers to true-and-false cooking questions to program, c/o station	WFBR, Baltimore
TEXAS CO.	Institutional	Metropolitan Opera	Saturday 2 pm to close	National membership in Metropolitan Opera Guild, subscription to "Opera News"	Send \$4.00 to Met Opera Guild, N. Y.	ABC
TONI CO.	Toni Home Permanent	Give and Take	Saturday 2-2:30 pm	Various cash and merchandise prizes of brand-name goods	Listeners write correct answers to questions missed by studio audience	CBS
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

Wings of Song

EMILE COTE'S THRILLING CHORAL SERIES

The best from Tin Pan Alley, Hollywood and the Classics by the Superb Sixteen-Voiced SERENADERS

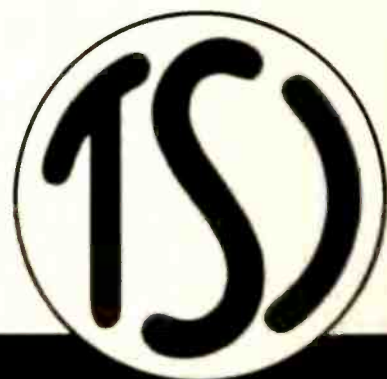
Now you can sponsor the singing group with the longest continuous record on the air of any vocal organization . . . almost 600 broadcasts over CBS. Every member is a star in his own right with a background of top-show participation.

Seventy-eight separate fifteen-minute episodes are available, each a program gem directed by

Emile Cote and with Warren Sweeney of New York Philharmonic fame acting as commentator and musical host. Opening, inside, and closing commercials.

No finer musical talent of its type exists today. WINGS OF SONG is a program series with tremendous popular appeal, made possible by the skillful selection of diversified musical numbers.

Write for audition disc, details on special commercials by Mr. Cote and Mr. Sweeney, and other facts.



TRANSCRIPTION SALES, INC.

New York—47 West 56th St., New York 22, N. Y., Col. 5-1-544

Chicago

6381 Hollywood Blvd., Hollywood 28, Calif., Holly

Singin' Sam

AMERICA'S
GREATEST RADIO
SALESMAN

*An outstanding High-Hooper Show with
the famous MULLEN SISTERS and
CHARLIE MAGNANTE'S Orchestra*

There is only one Singin' Sam and what a selling job he has done for scores of sponsors . . . and can do for you. Singin' Sam sells because he gets the ratings and gets the response.

WOW	Omaha	18.1 at 6:30 P.M.
WTAM	Cleveland	12.4 at 6:00 P.M.
CKEY	Toronto	12.9 at 7:30 P.M.
CJAD	Montreal	14.8 at 7:30 P.M.

And according to the Conlan survey, the percentage of tune-in at WISH in Indianapolis was doubled in first three months on the air . . . 14.6 to 30.4.

Yes, Sam is doing a spectacular job. His fifteen minute shows have been heard on over 200 stations for scores of sponsors.

Write for audition disc and full details on special commercials by Sam, availabilities, etc.



117 W. High St., Springfield, Ohio
Telephone 2-4974

Michigan Ave., Chicago, Ill., Superior 3053

Transcription Sales, Inc.
117 West High Street
Springfield, Ohio

Please send me complete data on

- Singin' Sam
 Wings of Song

Name

Company

Street

City..... State.....

The Case for Building Buying Your Radio Program

over-all Network programs on the air which are owned by sponsors amount to less than 10 per cent of all the commercial entertainment broadcast. That doesn't mean that many buyers of network broadcast advertising wouldn't like to own their own shows. As a matter of record there are a number of other sponsors who have leases on their programs as long as they stay with the same advertising agency where they are now. Agencies control 30.5 per cent of all the coast-to-coast web shows. In many cases the "control" is shared by the broadcast advertiser using the vehicle, because the shows have been especially designed by the agency for the sponsor.

The great percentage of commercial programs are packages. Fifty-seven and nine-tenths per cent of the sponsored programs on chains are package programs bought by the agencies and/or the sponsors complete and ready for the microphone. Of this 57.9 per cent networks own 16.3 and independent package program producers, talent agents, or the talent itself, 41.6 per cent.

Stations themselves own only 1.8 per cent of the network programs. There are very few programs fed to the networks by individual stations so this 1.8 figure is no surprise.

The case for building or buying is one on which it's difficult for a sponsor to arrive at a clear-cut verdict. In theory every sponsor would like to build his own program or have his agency build it for him. In fact this is not only impossible but in many cases it's not even desirable. Most sponsors plan their advertising budg-

Edgar Bergen, Charlie McCarthy program owner, and writing staff. Left to right, Royal Foster, Bergen, Zeno Klinker, Allen Smith, Marge Peterson



W M KEEPS BUSY...

Like the proverbial bee, WBBM makes good use of its time—all the time. Both on the air—and off. Like this:

Critic John Crosby reported: "...a vitality glowed brightly all summer in a sustaining program on WBBM called 'Report Uncensored' which set the town on its ears. 'Report Uncensored' substituted during the summer months for the immensely popular 'Lux Theatre' and its Hooperating dropped only two points." This WBBM documentary on juvenile delinquency was a smash hit *on* the air because WBBM writers and producers spent more than four months *off* the air perfecting each program in the series.

Or take another example. Because of WBBM's passion for perfection, tomorrow morning (and six mornings a week) thousands of Midwesterners will "Listen to Cliff"...will hear the breakfast antics of the suburban Cliff Johnson family including four ad libbing youngsters. It's a show that can set advertisers—as well as listeners—"on their ears." All because WBBM took the time (7:30 to 8:00) and added showmanship to a popular morning musical clock show.

It simply means you get more than just time on WBBM. You get time that has been put to brilliant use by WBBM—a local origination that represents hours of imaginative thinking by WBBM showmen. To put our time (and our talent) to good use. make a bee-line for Radio Sales or direct to WBBM —"Chicago's Showmanship Station."

*Represented by Radio Sales...Radio Stations Representative...CBS,
New York, Chicago, Los Angeles, Detroit, San Francisco. Atlanta*

Chicago's Showmanship Station • Columbia Owned • 50,000 watts



Who Owns Commercial Programs on Networks

NET	AGENCY	PACKAGE PRODUCER	NETWORK	STATION	CLIENT	TOTAL
ABC	19	24	15	0	5	63
CBS	16	33	14	1	7	71
MBS	11	27	5	3	7	53
NBC	38	31	11	1	8	89
TOTAL	84	115	45	5	27	276
PER CENT	30.5	41.6	16.3	1.8	9.8	100

ets for a 12-month period. The president, board of directors, sales manager, and advertising director go into executive session and decide what has to be done. In most planning there is long-range thinking but immediate sales are far more important to executives who desire to hold their positions than the long-range prospects.

Thus the need for immediate results takes precedence over slowly building a buying acceptance for the product. Few corporations can take several bad years without the stockholders calling for someone's scalp. Even a Henry Ford III jumps at buying Fred Allen with his Hooper of 23.2, Nielsen "total audience"

rating of 22.3 (October 19). The Ford organization was sold on doing a long-term broadcast advertising job building its own *Ford Theater*. Yet on this same October 19 the *Ford Theater* was tabbed 4.0 by Hooper, 9.6 by Nielsen total audience tabbing. Ford has a competitive situation now, not next year, and business operations don't wait for audiences to build listening habits.

What caused Ford to buy Fred Allen is what causes most sponsors to buy packages rather than build them. Ford has thus far confounded the critics by sticking with his *Ford Theater* at the same time that he's using Fred Allen. Few budgets are big enough for a sponsor to build a

program and buy another at the same time. It does put a strain on the corporate bankroll, and even great corporations like General Foods won't continue to stand a strain like this unless the program being built delivers a fair audience within a year. When General Foods decided to offer the daytime listener some fare other than the travail of soap operas, it presented a mystery series, *Two on a Clue*, which was nursed for a year (with real promotion) before it was replaced with another hearts and flowers serial.

Building programs makes contributions beyond the audiences which the programs gather. Du Pont's *Cavalcade of America* (Please turn to page 68)

Checking "Light of the World," J. Manning, Joan Vitey, J. Fleming, Charlotte Lawrence, Loughrane, B. Doig, Angie Strickland, and C. Webster





MULTIPLY BY 100,000

**100,000 VISITORS EYE LIVE SHOWS!
NEW ATTENDANCE RECORD AT WFBR!**

**Loyalty Factor means WFBR
is Baltimore's "PLUS" Station!**

Here's a statistic: Every year, ten per cent of the population of Baltimore visits the studios of WFBR! They see one or more *live* broadcasts, visit modern studios in action, view product displays (yours can be one!) and take home "Let's Listen"—house organ of WFBR. These visitors are a real loyalty factor—WFBR is radio to them!

Next time you're looking over your Baltimore radio budget, make a thorough check on

WFBR

THE BALTIMORE STATION WITH 100,000 PLUS

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



H. M. Chapin of General Foods



Don McClure, N. W. Ayer

SPONSOR AGENCY STATION

Who is



Although the agency's importance in TV is increasing, in only a few cases is an agency TV director in actual charge of his program once it goes on the air. In practically no case does the agency producer talk directly to the floor crew while the program is being telecast. Where an agency man is in actual charge of the production his instructions are relayed to the camera men and stagehands through the station technical director (td). This is because the men handling the camera, lights, sets, and props know their td's language and can't be expected to understand what each individual agency man may want.

It is generally felt that the station is responsible for getting good picture quality on the air. And even the agency men involved in TV production admit that by and large video will move along more quickly if on-the-air production is left in the hands of the men who do the job daily. Most agency men, however, feel that it's the other fellow who would put an unsatisfactory program on the air—he himself could be trusted with full responsibility. Station men, for their part, aver that 90 per cent of the ad-agency executives aren't equipped to produce television programs now.

Until recently the entire on-the-air responsibility of NBC-TV rested with NBC's own producers. Today, while their instructions still must pass through the td, acceptable agency producers put on their own programs. At CBS programs are handled by Columbia men since, to quote the network, "no agency has asked to direct a full program over station WCBS-TV." Recently one agency did request permission to produce its own commercial and this was okayed. For the record CBS has stated that it would be "open minded" on the subject should an agency make the request to produce an entire program. There's no rule on this point at CBS.



Edward Sobol, award-winning WNBT producer

responsible for what in TV?

At the DuMont stations and network, the agency television producer, almost since WABD returned to the air towards the end of the war, has been kingpin. DuMont threw open its facilities practically 100 per cent to agency radio men who wanted to learn the visual ropes. Several top television men learned their TV abc's at DuMont. DuMont's program quality has suffered during the formative years of TV (just as Balaban and Katz's WBKB in Chicago) but the advertising medium has profited. Since there were very few sets in use during '44, '45, and '46, utilizing the air as a television school room during this period has paid off.

Most sponsors feel responsibility towards television—as entertainment or as broadcast advertising. A few, like General Foods, feel that the advertiser has a tripartite responsibility along with the broadcasting industry (the stations) and the advertising agencies. They have arrived at this conclusion because since they will eventually present the cream of the air's visual entertainment, they feel they should help direct the growth of the baby medium—for their own protection.

General Foods has decided, based upon an intensive research study, that television in New York is already a solid advertising medium. They will use more time in 1948 based upon their experimental use of the medium in 1947. They will both buy and produce their own programs. In New York and other markets in which they use the visual air they will also merchandise their programs. Their approach briefly is, when you're in show business, you merchandise as well as advertise what you have. And when they use broadcast advertising—standard as well as FM or sight-and-sound—General Foods recognizes that it's in show business.

Sponsors can either produce their own programs, through their agencies, or have the stations do it for them. In most areas, outside of New York, both agencies

and sponsors have been happy to have the station develop vehicles for them. So far, there are very few men who know what visual programming is all about. They are tied up with stations, not because the stations pay more money but because only stations can provide them with enough programming experience for them to have a real control of the medium. TV is expanding so rapidly that last year's background is insufficient for this year's use of television. Every advertising medium claims it's the fastest growing of them all. With TV it's true.

Sponsors can hire their own talent, have the program scripted, scenery built, props hired, in fact can generally do everything except control the program while it's on the air. In most cases, aside from approving talent, they are content to leave the entire matter to their agencies and out-of-town, to the stations.

In the field of research, practically everyone agrees that sponsor, agency, and station must work together, because each has certain things he wants researched. All profit from the figures developed, so all should share in the expenses and thus far have been willing to do so. Goodyear Tire and Rubber spent a sizable sum in 1946 to discover what was what with sporting events. N. W. Ayer, their agency, and NBC, owner of the station they were using, shared in the expenses and contributed certain facilities.

The commercial is the great unexplored area of television. The entertainment portion of a telecast has the experience of the theater, vaudeville, and motion pictures to draw upon. Only in the case of motion pictures has there been any advertising and then it has not been of a type that can be translated to the visual air. Therefore sponsors have to experiment, to find out what will sell without irritation. One picture, if the Chinese are to be believed, is worth a thousand words—but it has to be the right picture.

For many reasons, camera failure for

the next few years will be more frequent than facilities failures were during the early days of broadcasting. Radio had been operating all over the nation for years before advertising entered the field. This is not, of course, true with TV. Stations have commercials during the first week of operation. WTMJ-TV (Milwaukee) had nine sponsors to start and 14 before the first week of operation was over. It had, however, had months of dry runs before it went on the air. On the other hand a station in Baltimore had a camera conk out on it the opening night.

When they castigated the manufacturer it developed that they had made no attempt to rehearse before going on the air.

The problem of failure of cameras, relay, coaxial cable, or any other electronic part of TV while on the air will not recur frequently, but frequently enough to raise the question as to who will shoulder the expense involved in the production that is not aired. In radio, talent costs are paid for by the station or the network when equipment failure kills a broadcast. These costs can be staggering in video, since they'll include rehearsal costs which are frequently more sizable than the actual telecast bill.

Most stations aver that they'll have to recompense the sponsor, if some other telecast time can't be worked out. A few stations state that the risk should be shared by sponsor and station. There is still another group of stations, a small group but an outspoken one, which says "There aren't going to be any equipment failures at our station."

Program promotion on the air is admittedly a station responsibility. Each telecast has to be sold to the viewing audience since there is very little continuity of program appeal at this time. All stations have *Previews of Things to Come* on the air. Some of the telecasters want it known that they'll be able to sell forthcoming shows better if the agencies and

sponsors work more closely with them in making talent available for preview scannings.

On publicity, stations state that all three, agency, sponsor, and outlets, must work together for the protection of the medium. To quote Raymond E. Nelson, TV pioneer and agency man, "television needs an honest press, even if it hurts sometimes." He points out that every new agency or sponsor that comes into the medium rushes into print with wide all-inclusive claims about what they're going to do and what they do usually turns out to be a station break. It's easy to understand that any agency or sponsor public relations man will think that what his client is going to do on the air is a "first." It's just as logical that nine times out of 10 it's old hat. Only a publicity man at a station or a network can hope to keep track of what's new and news.

It's obvious that stations won't be able to control publicity releases. However, if sponsor and agency press agents will clear

with the station news men they'll find that their releases will find more newspaper and trade paper acceptance. Many releases that aren't correct get by editors who can't be expected to know a great deal about television now. However, after an item is published there are always a number of readers who call the editor's "error" to his attention. That makes it tough the next time to get a good press for legitimate television news.

Sponsors have already invested several hundreds of thousands of dollars in developing both commercial and program techniques. Television, unlike radio, has to uncover new entertainment forms. The latter, except in the case of documentaries, has little to show creatively for its quarter of century of existence—except jingle selling. Television isn't motion pictures, it isn't the theater. It isn't just vision added to sound broadcasting. It doesn't permit the imagination to build a never-never land, projected from the quilted tones of an announcer. It offers

escape into another reality—the land brought into the home on the face of the video tube.

There isn't enough money in all the entertainment world to develop a technique for TV. It must come from commercial sponsorship. It must come from sponsorship other than that of sporting and public events. These telecasts are the present-day prop which is helping stations pay their bills—and sponsors collect quickly on the medium. Underwriters of prizefights, hockey games, football, baseball, and basketball scannings are using TV as an advertising medium and expect to obtain quick response—like one brewer who increased his sales in New York bars and grills immediately after he sponsored his first professional football game.

Sponsors must be willing to take the chance of giving an agency producer a free hand to uncover and establish not only entertainment formulas for the medium but effective commercials. Sponsors must be willing to have their agencies and their own advertising managers make mistakes for only through their errors will the formula for selling with good taste be uncovered. The sponsor who insists that every telecast pay off at once is the one who won't obtain anything like the maximum results from using vision on the air. Lever Bros. spent a considerable sum of money during the early days over WABD (DuMont) to see if a variation of the soap opera formula would hold an audience. Lee Cooley, now with McCann-Erickson, at that time with Ruthrauff & Ryan, scanned his bathtub girls, his love scenes on a hilltop and the typical despair of the daytime radio dramas. He didn't do them as radio but translated, as he saw it, the appeal to the visual medium. It was good. It taught the Lux folks a lot. The soap organization from Cambridge, Mass., are going to be in TV. They recognized their responsibilities early. Of course they also helped Lee Cooley to a better job. That's a plus for TV because he's certain to inoculate other agency men with his enthusiasm for selling on the air.

Selling via any new medium comes hard. It can't be learned in a night. It's the responsibility of all sponsors who can afford it to set aside an experimental nest egg to spend in finding out what TV is all about. The best men in the field are the first to admit that they don't know the answer—yet.

There are very few clear-cut responsibilities for sponsors, agencies, and stations that don't overlap. Even when it comes to paying for programs and air time, most stations frankly are paying part of the bill.

Writers on the air and what they cost

Although the contract between the four networks and the Radio Writers' Guild will not be fully operative until March 13, it is already a bone of contention between the advertising agencies and the writers. The agencies are making it plain that they do not feel bound by any agreement reached between the webs and the writers.

Nevertheless it is fairly certain that the terms won by the writers will govern most of what is heard on the air, commercial or otherwise.

Some of the vital points which affect all commercial programs include the fact that when a writer does a script for a recognized program the script rights revert to him although before reselling it he must change the names and characters if they are a regular part of the program. If a writer creates a program the title of the program and the chief characters are his even after he ceases to write it.

Air credit must be given writers of five-a-week programs at least twice a week. When programs are ghost-written it is not necessary to give

credits to the ghost writer.

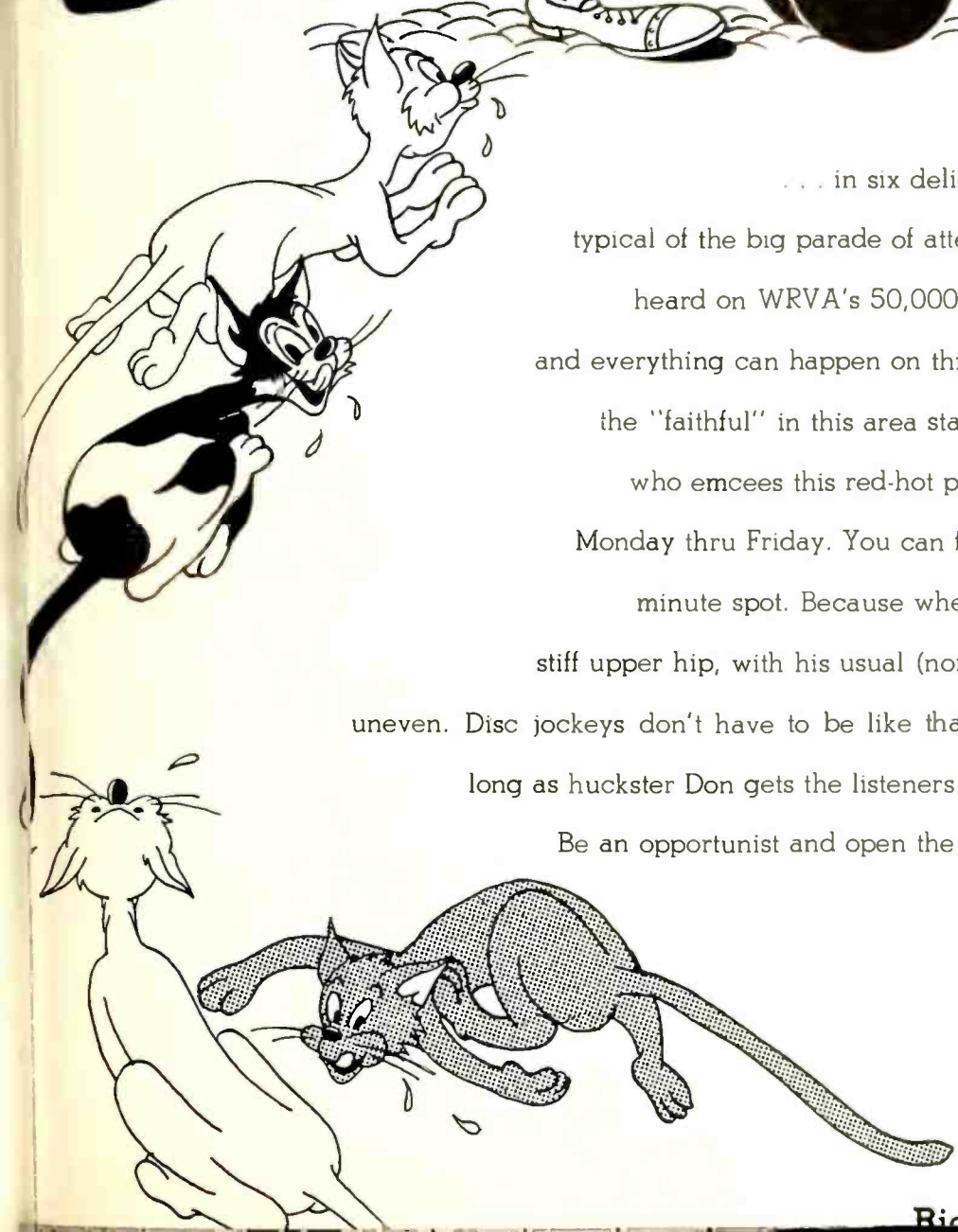
Repeats of program material (though not on the same day) must be paid for at 50 per cent of the fee for the original broadcast. Subsidiary rights (other than radio) of scripts during the six-months period that the buyers holds exclusive rights if sold are shared equally between buyer and writer. After the exclusive period all subsidiary rights revert to the writer.

A semi-closed shop has been agreed upon by the networks and RWG. The Guild has the right to demand that nine out of 10 writers at any network be members.

Typical of the writers' fees agreed upon are:

Program Length	One a week		Five a week	
	Sust	Comm	Sust	Comm
5 min	\$35.	\$60.	\$105.	\$180.
10 min	\$50.	\$80.	\$150.	\$240.
15 min	\$75.	\$120.	\$225.	\$360.
30 min	\$150.	\$250.	\$400.	\$640.
45 min	\$225.	\$360.	\$575.	\$920.
60 min	\$350.	\$525.	\$750.	\$1,320.
15-min serials			\$200.	\$250.

These rates are all subject to a 20 per cent discount when the writer is given a 13-week non-cancellable contract.



... in six delicious mythical Izaak Walton flavors! is typical of the big parade of attention-commanding "commercials" (?) heard on WRVA's 50,000 watt "**Jughead's Jukebox**". Anything and everything can happen on this show—and usually does. That's why the "faithful" in this area stay tuned to unpredictable **Don Meyer**, who emcees this red-hot platter show at 11:15 P. M. to Midnight, Monday thru Friday. You can fish along with Jughead Don on a one-minute spot. Because when he does a rumba he always keeps a stiff upper hip, with his usual (normal) eccentricities. He isn't odd—just uneven. Disc jockeys don't have to be like that, but it helps. But who cares . . . as long as huckster Don gets the listeners and you make the sales (and profits!). Be an opportunist and open the door *before* Opportunity knocks. Get the rest of the dope from RADIO SALES.

WRVA

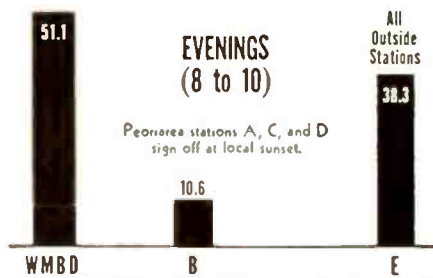
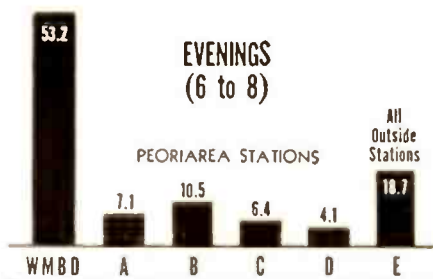
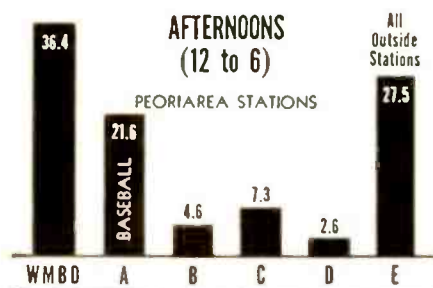
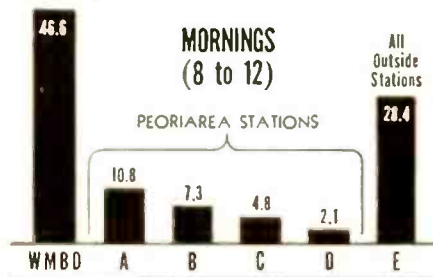
Richmond and Norfolk, Virginia

WMBD

dominates PEORIA AREA

... say the latest **Hooperatings***

Station Listening Index, showing each station's share of audience for the times shown:



* Period: Summer, 1947

WMBD
PEORIA
CBS Affiliate • 5000 Watts
Free & Peters, Inc., Nat'l. Reps.

Know the Producer



Olga Druce*

She's press-agent, propagandist, and producer of "House of Mystery"

Although she looks more like a female lead in a collegiate musical, Olga Druce's interest in good juvenile radio goes far beyond her weekly stint in a Mutual control room as producer of the socially-conscious *House of Mystery* for General Foods. She frequently takes time out of her hectic production schedule for lecture appearances, making field trips (at General Foods expense) to address educators and lawmakers on the subject of children's programs.

No run-of-the-mill thriller, *House of Mystery* brings to its Sunday afternoon family audience a primarily entertaining program, using logic and fact to expose superstition and the supernatural. In this respect, *House of Mystery* somewhat resembles *Superman* (Olga once wrote that air strip) but she is not afraid to sell her sponsor on doing an amusing fantasy or special event during holiday seasons.

The personable brunette disagrees with audience composition reports showing children to be just 23 per cent of her show's audience. From her own experience, Olga believes it's at least twice that amount or higher. She also takes issue with radio die-hards who claim there must be a lurid murder every five minutes to get a good rating on mysteries; she says that suspense, change of pace, and good writing are the success gimmicks. Above all, Olga says, she never allows her scripts to "talk down" to the youngsters, adding that "skilled writing is simple writing."

Her radio and theatrical background is varied and thorough. Olga has done much social and consultant radio work, plus major acting roles on Broadway and a hitch with the American Theatre Wing. This spring, Olga Druce plans to delve into regional folklore on *House of Mystery*, and to carry further her own campaign for better shows for young dialers.

* With John Griggs (Roger Elliot on program)



NATIONAL BISCUIT COMPANY

Butte, Montana
May 16, 1947

Mr. Arne Anzjon, Manager
Radio Station KXLF
Butte, Montana

Dear Arne:

Just a line to let you know what we accomplished during the "Parade of Products" week on Honey Maid Grahams.

We were successful in installing 72 major displays and many smaller ones. There were a total of 123 stores who actively participated during the week.

Based on our sales increase on the week previous to the activity, our gain was 87%, with a 56% gain during the week following.

We consider the drive very successful. Previous experience has taught us that we can expect favorable reaction throughout the year as you continue to tie-in with our "Top of the News" program.

May we offer the suggestion that future campaigns be set up two weeks in advance?

In our opinion the displays and the advertising material should all be in place about one week before you open your program on the air.

Very truly yours,

L. M. Bunting
L. M. BUNTING, Manager

LMB/a

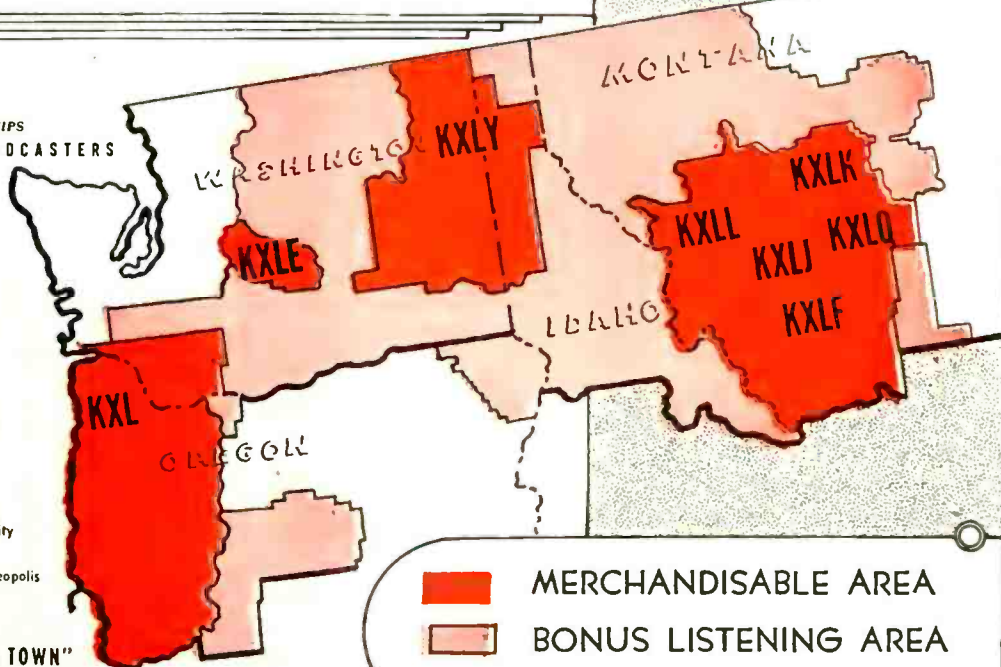
Proof...

of more
promotion for
your products.



A typical example of the "sales force" that works for you at NO EXTRA COST.

Write for our complete MARKETIPS
PACIFIC NORTHWEST BROADCASTERS



OFFICES

- Box 1956—Butte, Montana
- Symons Building—Spokane, Wash.
- Orpheum Bldg.—Portland, Oregon
- 6381 Hollywood Blvd.—Hollywood 28
- 79 Post St.—San Francisco 4
- The Walker Co., 15 W. 10th St., Kansas City
- The Walker Co., 360 N. Mich., Chicago
- The Walker Co., 551 5th Ave., New York
- The Walker Co., 330 Henn. Ave., Minneapolis

THE XL STATIONS
"HOME TOWN"

MERCHANDISABLE AREA
BONUS LISTENING AREA
SERVING 2½ MILLION PEOPLE



Mr. Sponsor Asks...

"In what ways will a TV good taste code have to differ from the recently-proposed NAB standards of practice?"

Charles J. Coward | *Director of Advertising and Sales Promotion
Kelvinator Division of Nash-Kelvinator Corporation*

The Picked Panel answers Mr. Coward



I believe a television code of good taste is a "must." Television is really a visitor in the home—performers must comport themselves with dignity, restraint, and exceptional good taste. Dia-

logue and situations which are perfectly proper for the theater or motion picture audience will not necessarily be acceptable in the home. A phrase or sentence which on a radio program might be innocuous could, if coupled with a certain gesture, take on an entirely different meaning and be offensive.

Undoubtedly most television producers and station operators initially will make every effort to operate within a framework of restraint, but sooner or later competition will assert its influence and is apt to effect a loosening of control and a lapse of good judgment and good taste. Radio has shown the need of constant supervision to keep its comedy clean. Television should never allow itself to step over the border line.

The motion picture situation is a case in point. How many people know that the so-called Hays Code was actually created from thousands of complaints received from the public? At its inception it was really the public's code. Without its restraining influence the motion pic-

ture industry would be constantly under fire because experience shows that self-regulation is necessary. The words "self regulation" are well taken, I believe, because I feel certain that if the television industry doesn't prepare its own code and live up to it scrupulously, some organization—or the government itself—will prepare a code for it. This is a situation which should never occur. I believe it is definitely the Television Broadcasters Association's responsibility to prepare a code. Let's get our house in order now and keep it in order.

RALPH B. AUSTRIAN
*Vp in charge of television
Foote, Cone & Belding, N. Y.*



In any discussion of a "Good Taste" code for television compared to the same for radio, it must be kept in mind that in television the element of imagination is gone. Thus reality becomes the dominant factor, and we are into a realm where audience reaction will be decidedly more positive. Since we in television are dealing with the same home audience, it is a foregone conclusion that the existing regulations and the non-acceptance code of the radio broadcasters will be elements for governing the conduct of television broadcasters. In addition, if there must be a written code, it will be necessary to include the elements appearing in a strict interpretation of the rules laid down for its own conduct by the motion picture industry. Beyond the written code, however, there will always lie that uncertain and indefinable area where the individual telecaster must apply his own interpretation of what constitutes good taste or bad taste for the majority of his audience, and the ability of the indi-

vidual telecaster to interpret this acceptability factor will be a direct measure of the length of time he stays in business.

It is too early for us to establish time allowances for commercial segments in television programs or to make rules governing their frequency or position in the continuity. However, it is not too early for us to study the ways and means whereby an advertiser can be saved from self-abuse, and it is decidedly to our own advantage to study the methods by which he can maintain his identity.

There is no doubt of the eventual need for a written code for television broadcasters which will govern both his own conduct and that of his advertiser, but first we must establish the basic principles on which and from which this code can be built.

CAPTAIN WILLIAM C. EDDY
*Director of television
Balaban & Katz, Chicago*



Television, like radio, comes directly into the home and therefore all precautions which have been taken to guard broadcasting and render it domestically acceptable may automatically be assumed to be equally essential for television. The course to be followed must always be in the public interest since what is done in television stations will come before the scrutiny of millions of eyes.

It should be recognized that television is a potent force for tremendous good, or a weapon for evil if improperly handled; a utility that outstrips all others in universal appeal—one that looms not only as a great aid toward the achievement of international good-will and lasting peace, but as an important challenge and a re-

sponsibility to those who elect to harness its potentialities.

If it is to succeed as the greatest means of mass communication yet conceived, and as a monumental contribution to public service, it must be clean and wholesome, completely tolerant, fair in all public issues, and a welcome visitor to the American home.

The Television Broadcasters Association, through its surveys and research, has learned that present broadcasters of television are making a careful study into a suitable technique for the presentation of religious programs. This problem will in time be worked out satisfactorily.

Freedom of discussion in public affairs and controversial issues is also being studied, so that televisers will know how best to treat this wholly American form of television and radio. The TBA has found all televisers unanimous in wishing to preserve the traditions of freedom of speech and methods are being worked out that should meet with public approval.

It is scarcely necessary to call attention to the dangers in the presentation of the drama. This is the most interesting and treacherous field for television. The drama appeals to both old and young, and has its own traditions based on the living stage, and a secondary set derived from the motion picture. It is too early to dogmatize about whether television shall be governed by these traditions, or whether it will develop its own standards and techniques. But television faces peculiarities in its medium which compel it to find its own way by bold and intelligent experimentation. It can directly copy neither the living stage, nor the cinema, even if it would.

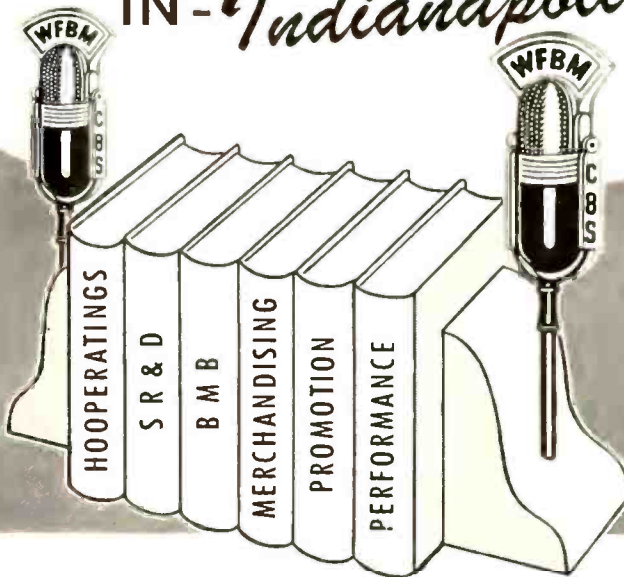
Meantime, because it comes directly into the home, television will almost certainly find it necessary to exercise caution and a measure of restraint in the plays which at the outset, at least, it offers for public consumption.

The theater has achieved a license which harks back to the Restoration drama, and not a few of the things there to be seen and heard are certainly unfit for a medium which finds its way into the ordinary American home, where standards of purity and decency are still anything but extinct.

No form of entertainment lends itself to looseness and questionable material so much as comedy. This is true in the whole amusement world. Televisers are giving careful study to all material so that a high standard of clean wholesome programs may be maintained on all television stations in the country.

(Please turn to page 60)

BOOKS OF THE MONTH IN - *Indianapolis*



"HOOPERATINGS:" In 1947, WFBM was tops in Total Rated Time Periods more than any other Indianapolis station.

"STANDARD RATE AND DATA:" More listeners per dollar is an accepted fact among national and local advertisers who consistently buy WFBM.

"BROADCAST MEASUREMENT BUREAU:" An over-all higher percentage of listeners in central Indiana counties than any other reported Indianapolis station.

"MERCHANDISING:" Special field work and personal retail contact . . . every week in the year.

"PROMOTION:" Taxiposters, point-of-sale, theater play-bills, newspaper, direct mail . . . hard punching and consistent.

"PERFORMANCE:" Live or transcribed shows or announcements receive skilled and professional attention in the details of experienced broadcasting.



WFBM
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency

MR. SPONSOR ASKS:

(Continued from page 59)

The television industry must dedicate its efforts to maintaining integrity and decency in this wonderful new art. If caution is observed, the responsibility to the masses of the people who will comprise the tremendous audiences in the near future shall have been met. The imposition of common sense upon ourselves is the greatest responsibility of all.

J. R. POPPELE

Vp in charge of engineering
WOR, N. Y.



In so far as the wording of any such code is concerned, a code for television would differ only superficially from a code for radio. We must not lose sight of the fact that when television

completely supplants what we now know as radio (and it surely will supplant it!), it will still be broadcasting. Except for the obvious differences the coming of vision will bring, the industry will continue to operate on much the same broad principles. An extension of any good taste code so that it will apply as well to the things we see as to the things we hear, would not be difficult: a change of wording here and there, and provision for certain wholly visual subjects. For example, the sentence, "Sound effects, calculated to mislead, shock, or unduly alarm the listener, etc.," might be changed to read, "Sound and visual effects, calculated to mislead, shock, or unduly alarm the viewer, etc." Provision would have to be made for questions of costuming, dancing, and love-making. And so on.

The question in my mind is not so much how the codes might differ, but whether the NAB code is a code at all, and whether it will do for either radio or television that which needs to be done. A study of the proposed radio code reveals that it is more a statement of good intentions than "standards of practice." It states such universally-accepted precepts of good taste that there can be dissension on hardly any of its points, but it does not give the broadcaster very much of what he needs to go by. It encourages the "good" and abhors the "evil" but it does not because such generalities cannot—draw the clear line that is needed between the two. No broadcaster needs to be enjoined against, for example, "suggestiveness"; what he does need is guidance (and

protection) in that realm of in-between where the blacks and whites become grays and where errors of judgment can easily be made. He needs to have "suggestiveness" nailed down and defined, and then he needs some way of knowing inescapably when his material falls within or without the boundaries.

For such purposes the proposed code does not suffice for radio and even less for television. Because of the greater latitude of vision, the broadcaster will need much more guidance (and hence protection). A raised eyebrow, a smirk, not

shown in the script, may give a line a different and dangerous meaning. The telecaster will need more than a statement of good intentions; he will need severe censorship, either of his own structure or of a "Johnston Office." And in the event that the industry should agree on a central enforcement or policing agency, this would entail vast complications. Approval of scripts in advance will not always suffice. Air-checks for television may be too costly. It may require an industry censor, replacing the broad-

(Please turn to page 64)

W M B R

JACKSONVILLE

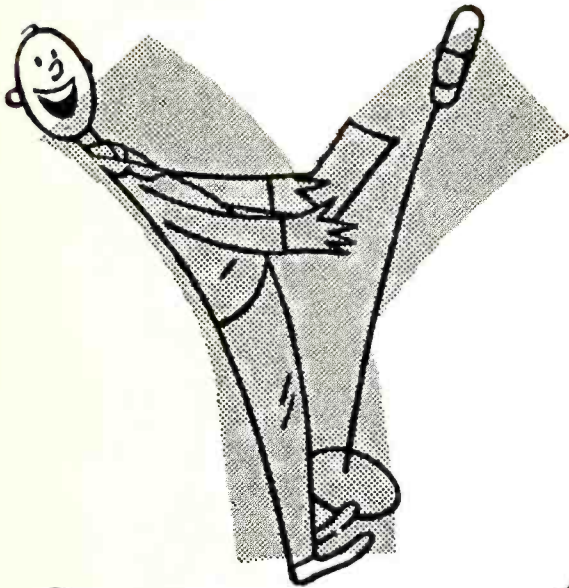
CBS in North Florida

Represented by Avery—Knodel

is now

5000

WATTS



is the
Philadelphia Station with
PERSONALITY

JANUARY 1948

Personality!

THAT'S what builds and holds listenership for any radio station. And in the Philadelphia area . . . the nation's third market . . . there is a station with personality *plus*. It's KYW, whose facilities and programming have built for it a personality that's increasing both listenership and sales for spot advertisers.

If your aim is to impress an all-around audience, the KYW personality can help you make friends and influence sales.

For example, the KYW morning "musical clock" is doing a magnificent job for several spot-advertisers . . . among them Gadget-of-the-Month Club. In this connection, read the following excerpt from a letter recently received from Davis-Harrison-Simmons, of Los Angeles, the Club's advertising agency:

KYW has shattered every single record of productivity ever established by any radio station we have used to date, anywhere in the United States . . . has hammered the cost per inquiry down to the lowest figure yet obtained. KYW is a must for this agency for all clients wishing to sell the Philadelphia market.

To Mr. Don L. Davis, thanks for the kind words. We're sure that the KYW personality can be equally effective for other advertisers. See our Sales Department, or NBC Spot Sales, for costs and availabilities on KYW, Philadelphia's 50,000-watt NBC affiliate.



**WESTINGHOUSE
RADIO STATIONS INC**

WBZ • WBZA • KDKA
WOWO • KEX • KYW

National Representatives, NBC Spot Sales—Except for KEX.
For KEX, Free & Peters

signed and unsigned

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Innis Bromfield John W. Burgard	The Coast Magazine, publisher, ed Brown & Williamson Tobacco Corp., Louisville, asst adv mgr	Morris Plan Co of Calif., pub rel. adv mgr Same, adv mgr
John H. Hicks Jr. Thomas H. Lane Norman M. Markwell Don McAuliffe R. D. Stoddard Roy N. Vernstrom	Rexall Drug Co., L. A., sls prom, adv dir Allen B. DuMont Labs. Inc., N. Y., sls prom mgr Russell P. Ostrander, L. A. KGO, S. F., audience prom Gerber, Portland	Tex-O-Kan Flour Mills Co., Dallas, adv mgr Same, vp in chge natl, retail adv Same, sls prom, adv dir Columbia Apparel Stores, S. F., H'wood., adv mgr California Electric Supply Co., S. F., adv, sls prom mgr Pacific Power & Light Co., Portland, Ore., adv mgr


Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Raymond S. Aaron John L. Albright	Benjamin Eshleman, Phila. Dancer-Fitzgerald-Sample, N. Y., radio, copy depts	Solis S. Cantor, Phila., TV head National Export, N. Y., copy chief
Fernando G. Arango James S. Beard Pierre B. Beullac Lee Blair N. W. Brandon David C. Chopin Wilf Clement Ted Colby Paul Corbell Douglas Coulter Laurence Duncalfe L. Brooks Elms Hugh Ernst Jr. Victor Fabian Edward L. Fertel James E. Hannah Louis M. Hayward Joseph H. Healy Edna Bronson Herr Cal Kuhl	Trans-World, N. Y. Buchanan, S. F., acct exec WSAV, Savannah, asst mgr KWK, St. Louis CHUM, Toronto, salesman KHUM, Eureka, Calif., prog dir Radio Program Producers, Montreal Foote, Cone & Belding, N. Y., radio dir Ronalds, Montreal Geyer, Newell & Ganger, N. Y., acct exec Raymond Morgan, H'wood., producer War Assets Administration, Chi. N. W. Ayer, N. Y., radio dept Russell Birdwell, N. Y., radio dir Romer, Wash., D. C., radio dir Abbott Kimball, N. Y., acct exec Ward Wheelock, H'wood., Campbell Soup Club 15 producer	National Export, N. Y., radio dir O'Brien, Vancouver, radio dly dir Walsh, Montreal, acct exec in chge French language adv Same, vp Nachman-Rhodes, Augusta, radio dir Kelly, Zahardt & Kelly, St. Louis, radio dir Rutland, Toronto, radio acct exec General, H'wood., radio acct exec Spitzer & Mills, Montreal, radio dir Same, vp O'Brien, Vancouver, copy chief Ruthrauff & Ryan, N. Y., radio acct exec Grant, H'wood., acct exec C. Wendel Muench, Chi., media dir Harvel Watch Co., N. Y., adv mgr Same, vp Emil Mogul, N. Y., radio, TV dir Art Ads, Wash., radio, TV dir Bronson Herr Advertising Agency (new), N. Y., head J. Walter Thompson, H'wood., vp
Mickey Lane Howard F. Lochrie	General Foods Corp (Birds Eye-Snyder div), N. Y., adv, prom mgr	Rodgers & Brown, N. Y., radio dir, exec in chge fashion accs Same, mktng, mkt research, adv, sls prom dir
Lindsay MacHarrrie Ezrah McIntosh Richard Nicholls Gerard H. Shattery Gilbert J. Supple	Young & Rubicam, N. Y., We the People producer J. Walter Thompson, H'wood., radio dept WLW, Cincl., asst gen mgr in chge prodn MorseInternational, N. Y.	Same, radio dept supvr Same, N. Y., radio dept. exec capacity Geare-Marston, N. Y., radio dir James A. Sillin, Boston, radio, TV dir Badger, Browning & Hersey, N. Y., radio copywriter

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Farnsworth Television & Radio Corp., Fort Wayne	Radio, TV sets	Warwick & Legler, N. Y.
Gillilan Brothers Inc., L. A.	Radios	Ad Associates, L. A.
Golden Brand Food Products Co., Phila.	Food products	Al Paul Lefton, Phila.
Golden Nugget Sweets Ltd., S. F.	Big Hunk candy	Gonnor, S. F.
House of Hawick, N. Y.	Men's toiletries	Funt-Golding, N. Y.
Jewish War Veterans	Institutional	Walter Kaner, N. Y.
Langendorf United Bakeries (Holsum Bread div), S. F.	Bakery products	Honig-Cooper, S. F.
Louis Milan Foods Inc., L. A.	Food products	Smith, Bull & McCreery, H'wood.
Mirrolite Mfg Co., N. Y.	Furniture polish, floor wax	Kaplan & Bruck, N. Y.
Morgan Furniture Co., Asheville, N. C.	Masterpiece Furniture	Burnley Weaver, Asheville
Mutual Benefit Health & Accident Assn., Omaha	Insurance	Ruthrauff & Ryan, Chi.
Princess Eve Products Corp., N. Y.	Cosmetic accessories	Capka & Kennedy, H'wood., for natl adv
Radio Television Supply Co., L. A.	Radio, TV supplies	Harry J. Wendland, L. A.
Sardik Food Products Corp., N. Y.	Food products	Julian Scott, N. Y.
Schulze & Burch Biscuit Co., Chi.	Bakery products	Gordon Best, Chi.
Southwest Food Products Co., Long Beach, Calif.	Dude Ranch preserves, jams, apple butter	Brisacher, Van Norden, L. A.
Standard Brands, N. Y.	Shefford Cheese	Dancer-Fitzgerald-Sample, N. Y.
Sunset Venetian Blind Co., Oakland	Venetian blinds	C. H. MacDonald, S. F.
Swift & Co., Chi.	Prem	McCann-Erickson, Chi.
Tranbee Products Inc., N. Y.	Time-Saver Pressure Cookers	Ray-Hirsch, N. Y.
Traveler Radio Corp., Chi.	Radios, phonographs	J. T. Grossley, L. A., for So. Calif., Ariz.
Westinghouse Electric Intl. Co., N. Y.	Domestic electrical appliances	Fuller & Smith & Ross, N. Y.
Wilson Bros., Chi.	Men's wear	BBDO, Chi.
Yankee Doodle Root Beer, L. A.	Root beer	Grant, H'wood.
Youth-Kist Products, Chi.	Cosmetics	Schoenfeld, Huber & Green, Chi.





DON MITCHELL, BILL HICKOK,
LOCKWOOD DOTY, AND BEN
GUNN IS SHO' MAKING A
BIG NOISE IN OUR NECK
OF DE WOODS

YASSUH! AND ALL DESE
ATLANTA BUSINESS MENS
IS SHO' BUYIN' DE TIME!

Drawing by A. B. Frost from
"UNCLE REMUS: His Songs and
His Sayings" by Joel Chandler
Harris, which first appeared in
THE ATLANTA CONSTITUTION
in 1879. Copyright 1908, 1921,
by Esther La Rosa Harris. By per-
mission of D. Appleton-Century
Company, publisher.

WCON

THE ATLANTA CONSTITUTION STATION

5000 WATTS

550 KC

National Representatives **HEADLEY-REED COMPANY**

BMI *Pin-up Sheet*

Hit Tunes for January

(On Records)

A GIRL THAT I REMEMBER (BMI)

Tex Beneke—Vic. 20-2497 • Victor Lombardo—Maj. 7269
Tommy Tucker—Col. 37941

AS SWEET AS YOU (Regent)

Art Lund—MGM 10072 • Freddy Stewart—Cap. 479
Bill Millner—United Artist*

FOOL THAT I AM (Hill & Range)

Dinah Shore—Col. 37952 • Sammy Kaye—Vic. 20-2601
Billy Eckstine—MGM 10097 • Erskine Hawkins—Vic. 20-2470
Dinah Washington—Merc. 8050 • Gladys Palmer—Miracle 104
Georgia Gibbs—Maj. 12013 • Brooks Brothers—Dec. 48049

FORGIVING YOU (Mellin)

Harry James—Col. 37588 • Johnny Johnston—MGM 10076
Sammy Kaye—Vic. 20-2434 • Jerry Cooper—Diamond 2084

HILLS OF COLORADO (London)

Guy Lombardo—Dec. 24179 • Robert Scott—Mercury 3069

LET'S BE SWEETHEARTS AGAIN (Campbell-Porgie)

Margaret Whiting—Cap. 15010 • Victor Lombardo—Maj. 7269
Blue Barron—MGM 10121 • Shep Fields—Musicraft 525
Guy Lombardo—Monica Lewis—Dec.* • Bill Johnson—Vic. 20-2591
Billy Leach—Merc.*

MADE FOR EACH OTHER (Peer)

Buddy Clark-Xavier Cugat—Col. 37939 • Monica Lewis—Sig. 15105
Eric Madriguer—Nat. 9028 • Machito—Cont. 9003 • Rene Cabell—Dec. 50006
Dick Farney—Maj. 7273 • Desi Arnaz—20-2550
Maris Lina Landin—Vic. 70-7345 • Ethel Smith-Bob Eberly—Dec. 24272

MY RANCHO RIO GRANDE (Harwall-Criterion)

Jack Smith—Cap. 473 • Shep Fields—Musicraft 522 • Dick Jurgens—Col. 38027
Ken Carson—Variety* • Victor Lombardo—Maj.*
Esquire Trio—United Artists 114 • Murphy Sisters—Apollo*

THERE'LL BE SOME CHANGES MADE (Marks)

Dinah Shore—Col. 37263 • Peggy Lee—Cap. 15001 • Ted Weems—Dec. 25288
Eddie Condon—Dec. 18041 • Fats Waller—Vic. 20-2216
Ambrose Haley—Merc. 6067 • Jimmy Dorsey—MGM*
Vaughn Monroe—Vic. 20-2607 • Cindy Walker—United Artists 903

WHY DOES IT HAVE TO RAIN ON SUNDAY (Johnstone)

Freddy Martin—Vic. 20-2557 • Snooky Lanson—Merc. 5082
Milt Herth Trio—Dec.* • Beale St. Boys—MGM*

ZU-BI (Republic)

Sammy Kaye—Vic. 20-2420 • Victor Lombardo—Maj. 7263
Tommy Tucker—Col.* • Art Mooney—MGM*

* Soon to be released.

BROADCAST MUSIC INC.

580 FIFTH AVENUE • NEW YORK 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD

MR. SPONSOR ASKS:

(Continued from page 60)

caster's own censor, in every control room. The television broadcasters should tackle this question now. As a producer, I have already—quite unintentionally—mildly offended certain segments of the public in one instance, simply because the censor in charge was untrained, inexperienced, and inept, and my own judgment betrayed me; and I know other producers who have had the same experience. While the director must be responsible for the major portion of his own censorship in the selection and preparation of his material, he will be wise to welcome, even to demand, a censorship with the power to enforce—and hence to protect. Now is the time for the television industry to explore the question of a central authority as against self-censorship, and to define as clearly and categorically as possible what is in good taste and what isn't.

DAVE LEWIS
Television director
Caples Co., N. Y.



The broadcasting code now under consideration by the NAB is the answer offered by one segment of the radio industry to the rising tide of public criticism of radio broadcasting. Most criticism of radio falls into one of two categories: commercials are too frequent and/or too long; too many radio programs fail to live up to the generally-accepted standards of good taste.

Let us consider these two problems separately.

In radio broadcasting the commercial is the price the audience pays for the pleasure of the program. The unwritten agreement between sponsor and listener runs like this: "I, the sponsor, foot the bill for the show you're enjoying and in return you, the listener, must permit me to talk a bit about my product."

As a rule the listener is agreeable. Occasionally he isn't. In that case he writes a tough letter to the station, or throws a shoe at the radio, or dials to WNYC.

Most radio commercials, at best, are tolerated. Some sponsors claim their commercials produce a lot of enthusiastic fan mail. Well, before joining DuMont I was in radio for ten years. During that time I knew of only a few programs

(Please turn to page 66)

OUR TOP RATING

means YOUR TOP SALES

Of the top-rated ten daytime network programs*, WOAI broadcasts six.

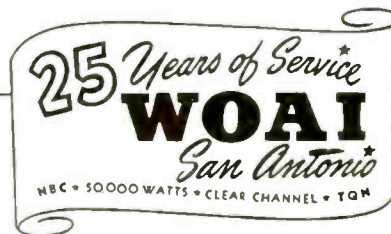
WOAI's average listening audience for these six programs is 40% higher than the national average.

This is but one instance of WOAI's superiority. WOAI delivers more listeners in its daytime primary area than live in Washington, D. C. or Baltimore or Cleveland. It covers a territory with more retail sales than Pittsburgh or Milwaukee. It sells to more people buying general merchandise than live in Indianapolis, Cincinnati or Memphis.

You can check by any standard—WOAI is the powerful advertising influence of the Southwest.

*Hooper, for November

*By any check
you use—it's
WOAI*



Represented by EDWARD PETRY & CO., INC. -- New York, Chicago, Los Angeles, Detroit, St. Louis, San Francisco, Atlanta, Boston

YOU MAY FLY AROUND THE WORLD IN 73 HOURS★



BUT—YOU CAN'T HOP INTO WESTERN MICHIGAN FROM ANY OUTSIDE POINT!

If you made an aerial reconnaissance over Western Michigan, you wouldn't see any obstacle to keep "outside" radio stations really out of this big area. Believe us, though, there is a wall of fading that very effectively cuts off good local reception of even the most powerful outside stations.

But Western Michiganders do get perfect reception from their two top-notch CBS outlets right in their own area—WKZO in Kalamazoo and WJEF in Grand Rapids. These two stations have an outstanding record a 10.7% greater morning Share-of-Audience, for instance, than all the combined stations of any other one network! (Hooper Report for Spring, 1947.)

That's only one of several things you should know about WKZO-WJEF. You'll be interested in the others too. Write us for complete facts, or ask Avery-Knodel, Inc.

** Bill Odom flew around the world in 73 hours 5 minutes, in August, 1947.*

WKZO <i>first</i> IN KALAMAZOO and GREATER WESTERN MICHIGAN (CBS)	WJEF <i>first</i> IN GRAND RAPIDS AND KENT COUNTY (CBS)
FETZER BOTH OWNED AND OPERATED BY BROADCASTING COMPANY	

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

MR. SPONSOR ASKS:

(Continued from page 64)

which made their commercials interesting to the listeners. I read a lot of letters from radio listeners and you could just about count the fan letters for commercials on the fingers of one hand. I seriously doubt if many radio listeners have ever said: "Be quiet, will you! Can't you see I'm listening to a commercial?"

In television the situation can be quite different. Commercials may be as interesting as, or even more interesting than, the program. Television commercials need not be something the audience has to choke down; they may be so good the audience looks forward to them.

For instance, fashion commercials, with the proper sets and direction, can have the viewers applauding. And how-to-do commercials can be done so well that they will be thoroughly enjoyed by the audience and remembered long after the program is forgotten.

It all boils down to this: if television commercials can sustain interest, there is no reason to apply restrictive time limits to them as to radio commercials.

The second problem, that of keeping programs within the bounds of good taste, is apt to prove a tougher nut in television than in radio.

Radio can offend its listeners with words, and only words. These are fairly easy to control. But television can offend with words, sets, costumes, gestures, and mannerisms. The problem of control is much more difficult.

For example, the lines given to an actor may be innocuous. But if, when he speaks them, he elects to place his thumb to his nose and wiggle his fingers, a lot of people aren't going to like it.

Just what rules can be devised to insure against giving offense to viewers, quite frankly, I don't know. Furthermore, I suspect no one else knows. Eventually, largely through trial and error, we shall evolve a code of good taste. In the meantime, we must depend on the good judgment of our producers, directors, writers, and actors. So far they've done pretty well.

JOHN McNEIL
Manager of commercial operations
DuMont TV Network, New York

FIRST



SX-42

Model SX-42 offers the greatest continuous frequency coverage of any communications receiver . . . from 540 kc to 110 Mc. Combines in one superbly engineered unit a top-flight Vhf and FM receiver, standard and short wave broadcast receiver and high fidelity phonograph amplifier. With six bands; bond six covers from 55 to 110 Mc.

\$275⁰⁰

FOREMOST



SX-43

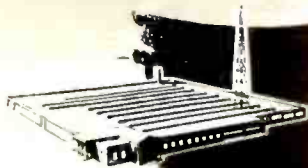
Model SX-43 offers continuous coverage from 540 kc to 55 Mc and has an additional band from 88 to 108 Mc. AM reception is provided on all bands, CW on the four lower bands and FM on frequencies above 44 Mc. In the band of 44 to 55 Mc, wide band FM, or narrow band AM (just right for narrow band reception) is provided. Here is an extraordinarily versatile, sensitive receiver at a price that will attract all discriminating FM listeners.

\$169⁵⁰

in FM

BY EXPERIENCE and accomplishment. Hallicrafters can claim to be among the first and the foremost in FM advancement. More than six years ago Hallicrafters had developed very high frequency equipment capable of operation on the new FM bands of 88 to 108 Mc. The new Models SX-42 and SX-43, direct outgrowths of this pioneering continue to maintain Hallicrafters foremost position in this specialized field. FM engineers, technicians and all concerned with the progress of FM are invited to listen to these models, for a demonstration of a new, high quality in FM reception.

BUILDERS OF *Skyfone* AVIATION RADIOTELEPHONE © 1947



hallicrafters RADIO

THE HALLICRAFTERS CO., MANUFACTURERS OF RADIO AND ELECTRONIC EQUIPMENT, CHICAGO 16, U. S. A.

Sole Hallicrafters Representatives in Canada: Rogers Majestic Limited, Toronto-Montreal

BUILD OR BUY

(Continued from page 50)

did more than all its other advertising to give a "new look" to this great chemical and munitions organization. The Bayer *Album of Familiar Music* built by Frank Hummert for Sterling Drug hasn't set the world on fire but it has built itself into the hearts of those who love those old familiar strains and they buy a great deal of aspirin.

The advocates of building programs point to the amazing success of *Fibber McGee and Molly* (SPONSOR, January

1947) as a case in point. Not one advertiser in a thousand would have had the patience of the S. C. Johnson wax organization nor the faith of Jack Louis (Needham, Louis & Brorby, Johnson's ad-agency) in the vehicle. It is true, however, that one important factor has changed since the "building" days of *Fibber McGee and Molly*. The initial cost of producing *Fibber* was less than the lowest price of a nighttime dramatic program today. The NBC network cost was a fraction of what it is today. *Fibber McGee and Molly* grew up with radio. Diapers are always cheaper to buy than

long pants.

There is a postscript to the *Fibber McGee and Molly* saga. Although it was a sponsor-owned package to start and through a great deal of its air history, it now belongs to Don Quinn who writes it and the Jordans who play *Fibber* and *Molly*. Advocates of buying as against building point out that any program built around comedy or other stars actually doesn't belong to a sponsor or anyone but the stars. Human bondage went out with the era of Abraham Lincoln, these package producers claim.

That doesn't mean that sponsors can't build and own programs; it does place the problem in its proper perspective. Certain types of programs can be built and owned by the advertisers; with other types ownership is not economical and in the long run is a delusion—ownership in name only, not in fact.

The programs that can be built are the vehicles which do not depend upon a single star name. They may be star vehicles like the *Lux Radio Theater* or audience participation shows like *County Fair*. They may even depend upon masters of ceremonies like Cecil B. DeMille, just as long as they build a personality and a following of their own.

One thing is certain, building a program does not insure a lower-cost vehicle than buying a package. *Cavalcade of America* costs du Pont \$7,500 while many a dramatic package can be bought for \$5,000 or less. *Inner Sanctum*, a Hi Brown production, is an example. On a Hooperating basis, *Sanctum* might be judged a better buy since its current rating (December 1) is 13.4 and *Cavalcade* on the same day and hour rates only an 8.3. But regardless of the cost *Inner Sanctum* couldn't do the *Cavalcade* job for du Pont. One of the virtues of building a program is that every aspect of the show can do a public relations job for the advertiser. With a package (generally speaking) only the commercials do the selling.

Identification of an advertiser with a program makes the vehicle automatically do part of the promotional job. This is another plus factor in sponsors' building and owning their own programs. Sponsor identification means something more than knowing who the sponsor of a program is when a Hooper interviewer calls a home for a coincidental check-up. It's one thing to know who is sponsoring a program while listening to it and another to know who the advertiser is when a program is mentioned at a time when it's not on the air. It is this latter form of sponsor identification that advertiser-owned and-

In Eastern
OKLAHOMA
use
KTUL

Tulsa's only exclusive radio center. Only CBS outlet in the rich "Money Market" section of prosperous Oklahoma. Write KTUL, Boulder on the Park, Tulsa, Okla.

**5,000 WATTS
DAY & NIGHT**

JOHN ESAU
Vice-Pres. and Gen. Mgr.

■ AVERY-KNODEL, Inc.
National Representatives



IS STILL THE

HOTTEST LINE IN THE INDUSTRY



*That's Because of the
Value-Giving, Sales-Making
Features Made Possible By
Zenith's Policy of*

**RADIONICS
EXCLUSIVELY**

FIRST IN FEATURES

Watch shoppers on any radio sales floor. What set catches the interest of the crowds?—a Zenith, of course! That's because *every* model in the Zenith line is packed with features that actually *mean* something—features that reflect the design and engineering "know-how" developed during Zenith's years in the industry—features that insure *value*.

FIRST IN DEMONSTRABILITY

Zenith radios and radio-phonographs are *easy* to sell, because their features are the kind that you can actually *demonstrate*. The Cobra Tone Arm, for example, permits the most dramatic tone arm demonstration ever made. The Zenith "Radiorgan," the Silent-Speed Record Changer, the big, black dial, the Zenith Wavemagnet—all these are features you can show . . . features your customers will notice and want.

FIRST IN PERFORMANCE

From the original engineering blueprint to the finished sets that come out of the final testing booth, every Zenith is built to *work* . . . built with all the skill, the knowledge, the *pride of achievement* that marks this organization. The final test of every radio is how it *performs* . . . and Zeniths are built to pass that test with flying colors. Hundreds of thousands of well-satisfied Zenith owners attest to *that*.

ZENITH RADIO CORPORATION

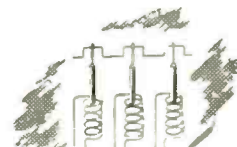
6001 W. DICKENS AVENUE • CHICAGO 39, ILL.

JANUARY 1948

ONLY ZENITH OFFERS SALES FEATURES LIKE THESE



RADIONIC
COBRA TONE ARM



ARMSTRONG F-M



WAVEMAGNET



RADIORGAN



SILENT-SPEED RECORD CHANGER



3-GANG CONDENSERS



NEW SUPER-SIX TUBE



80% MORE POWERFUL
PHONOGRAPH MOTOR



Find the advertiser who could kick himself. His competitors caught onto WVET's fast returns before he did. Moral: get hep to Rochester's new live-wire, up-and-at-'em station now!—**WVET**

**BASIC MUTUAL STATION
ROCHESTER, NEW YORK
5000 WATTS 1280 KC**

NATIONALLY REPRESENTED BY WEED AND COMPANY

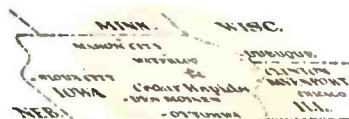


WMT—in Eastern Iowa—brings you a listening audience with almost twice the per capita wealth of the rest of the U.S.A.

And, Iowan income is almost evenly divided: half from smokestacks, half from cornstalks.

So whatever your product... get your message on WMT and get MORE SALES for your advertising dollar!

Ask the Katz man for details.



WMT
CEDAR RAPIDS

The Station Built By Loyal Listener-ship . . . Now in its 25th Year!

BASIC COLUMBIA NETWORK

5000 watts 600 k. c. Day and Night

produce.d shows develop.

Another factor which retards great manufacturing organizations from building their own programs is the matter of staffs with radio advertising backgrounds. With the exception of Sterling Drug, Lever Brothers, Procter and Gamble, Campbell Soup, General Foods, General Mills, Colgate-Palmolive-Peet, Liggett-Myers, Miles Laboratories, and American Home Products, advertisers generally do not have enough programs on the air to set up a production staff or even a real supervisory staff. Even American Tobacco doesn't have a special radio advertising division despite the fortune it spends on the air.

In some cases advertising agencies have assumed the problem of building programs for their clients. The advertisers in many of these cases own the program just as definitely as if they had conceived and nurtured the idea themselves. In other cases the sponsor owns his program while he remains with the agency, although even where the agency owns a program produced for an advertiser it has been known to surrender its rights when an account has moved.

Networks have within the past year resumed producing programs for sale to sponsors. The leader in this trend is CBS, which has not only produced and built audiences for programs but has sold them to Lipton's Tea and Swan Soap (both Lever Brothers products), Chesterfield, and Listerine (Lambert). It has sales in the offing for a number of other Columbia-built packages. A problem with network-built programs is that they are tied to the web that produces them and very seldom can be moved. If the time comes that a sponsor feels that he has obtained the maximum value from a show on one network and wants to switch to another chain, with a partially-different audience, the network answer is usually "no." In a few cases advertisers have been able to achieve partial control over a network-built program if they present it for a long enough period on the air. Eversharp's contract for Henry Morgan is supposed to have contained a clause that if they sponsored him on ABC for a period of three years or more they could move the program at will. This was the only way that Eversharp would have bought Morgan. Since Eversharp has not renewed the fall 1947 contract this clause will of course not come into effect.

The networks as show-developers have something that no other segment of the industry can have—the ability to put the programs on the air and develop follow-

PUBLICLY ACCLAIMED!

For Outstanding Performance

KAGH

PASADENA, CALIF.

- The greatest civic show ever staged by a radio station in the Los Angeles area was recently witnessed by thousands of spectators who filled the magnificent Pasadena Civic Auditorium and overflowed outdoors. Entertained by great names of stage, screen and radio, listeners in the Pasadena-Los Angeles area were treated to a five-hour radio show unmatched in the annals of West Coast broadcasting.
- This brilliant performance proved that FM broadcasting and reception can provide the finest in public entertainment. It stimulated interest in FM and resulted in an unprecedented public demand for FM sets. Four thousand visitors reviewed a special display of FM receivers set up in the Gold Room of the Civic Auditorium.
- The impact of KAGH's "Grand Opening" was literally felt around the world. Special salutes were received from Great Britain, Ireland, Canada, Cuba, Mexico, Poland, New Zealand, France, Sweden, Australia, Czechoslovakia and others. These salutes are being converted into Sunday evening programs which are being voluntarily featured by foreign language newspapers in the KAGH great metropolitan market.
- KAGH is equipped to do an equally effective job for its advertisers. Its signal covers an area with a population of 3,500,000 and an effective buying power of \$5,660,384,000!
- Let KAGH show what top programming in a top market can do to help sell your product.

KAGH

CHANNEL 252 • IN THE MIDDLE OF THE DIAL • 98.3 mc

ANDREW G. HALEY, Owner, ROSE BOWL BROADCASTERS, 30 N. Raymond Ave., Pasadena, Calif.

ings for them before they are offered for sale. It's true that both ABC and MBS will work with independent package show producers and pay them sustaining rates while these programs are being built. That is how *Queen for a Day*, *Heart's Desire*, *Juvenile Jury*, *Leave It to the Girls*, and *Twenty Questions*, for example, were developed on Mutual. It's the way that *The Fat Man*, *Ladies Be Seated*, *Bride and Groom*, and *Willie Piper* were built on ABC. When an independent producer builds a network show he, for the most part, agrees that the program will stay on that network. So as far as the sponsor is concerned the program

might just as well be web-built. Agencies are moving more and more in the direction of buying independent or network-built programs. It costs them less to ride herd and they can tell each client just the audience he will have from the first broadcast, which they cannot do with an especially built production.

Since most advertisers buy programs in a hurry and want results in a hurry—buying programs has the vote of most agencies and sponsors. There'll always be some sponsors and their agencies who don't have to worry about their programs' producing immediate sales. For these, building their own vehicles will in

the end pay extra dividends—both in sales and in listener good-will.

FM MARKET

(Continued from page 33)

Portland, Ore.	KGW-FM KPFB KPRA	12,000
San Francisco	KALW KGO-FM KJBS-FM KRON KSFH	30,000
Washington	WASH WINX-FM WRC-FM WWDC-FM	25,000

It will be seen that the number of receivers in an area has little to do with the area and practically nothing to do with the number of stations operating in the territory. Set distribution and consumer purchase of FM receivers depends upon the energy of the station manager—his belief in FM and the vigor of his fight for it.

Despite the number of stations in a big city, one station operator's complaint can sum up the big-city FM problem. He laments that when he talks FM to people they ask him whether he can get them a television receiver. Away from the big cities, where the station operator has a tight little market, FM thrives.

By the first of February over 1,100 stations will have been authorized by the Commission; 80 of these were already licensed by December 1, the balance of those authorized at that time (1956) either holding conditional grants or construction permits. All the stations that have been authorized must be completed in eight months but it's a certainty that many of the 1,100 will receive extensions of the eight-month period since the manufacturing capacity of the industry is nowhere near capable of producing the number of transmitters required to equip the stations authorized. Inability to obtain equipment is usually an acceptable reason for granting an extension.

Facilities and available audiences on a national basis will be a reality in 1948. The problem of establishing a nationwide FM network is being worked upon since it appears that Petrillo has no intention of relenting on his decision that on FM stations AM network programs will not be permitted, if they have music. The only out for network programming, at the present writing, is an FM chain. This last is likely to be very difficult to manage since, as indicated repeatedly in SPONSOR, the musicians' union under Petrillo is

*Sets estimated as of February 1.

Talk About Program Promotion!

BUS CARDS
DEALER LETTERS
DIRECT MAIL
NEWS STORIES
NEWSPAPER ADS
PROGRAM LISTINGS
PROGRAM SPOTS
STUDIO DISPLAYS
THEATER TRAILER

WSBT
SOUTH BEND

5000 WATTS
960 KILOCYCLES
COLUMBIA NETWORK

People in the South Bend market are continually reminded that WSBT brings them the top radio shows. Whatever WSBT promotes—one program or a series, one listening period or an entire day—it does so consistently and effectively. Promotion like this gives WSBT advertisers a decided advantage in this area.

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



this is the symbol of your protection

The FM ASSOCIATION is the Only Organization in the United States Devoted Exclusively to . . .

- Protecting Your Investment in FM
- Unity of Action in Promoting FM
- Encouraging Greater FM Set Production
- Greater Public Demand for More FM Sets
- Serving as Your Intermediary with the FCC, Government Agencies, and Other Organizations on the Continuing Over-all Problems Affecting FM Operations

Your Membership in the FMA Assures You of Participation in All These Benefits. For Further Information Address Inquiries to:

FM ASSOCIATION

101 Munsey Bldg. ● Bill Bailey, Executive Director ● Washington 4, D. C.

**SELL
1 OUT OF 4**

**CITY FOLKS IN THE
SOUTH'S No. 1 STATE
All WITHIN OUR
PRIMARY+ AREA**

- WINSTON-SALEM
 - GREENSBORO
 - HIGH POINT
- 2.5 MV/M
MEASURED
SIGNAL**

210,200 PERSONS

\$179,469,000 in Retail Sales
\$283,685,000 in Buying Income

**We Lead Day and Night
in This Big Tri-City Market**

Write for our BMB DATA FOLDER

WSJS
AM WINSTON-SALEM FM
THE JOURNAL-SENTINEL STATIONS

NBC
AFFILIATE
National Representative
HEADLEY-REED COMPANY

committed to the practice that no new network operation is to be permitted to serve stations that do not have contracts with AFM locals. Even this hurdle will be overcome before January 1949. Every obstacle in the book has been thrown in the way of FM, yet it's still the expectation of the Federal Communications Commission that FM, except in rural areas, will supplant AM.

FM rate cards are still a tough problem and many station operators admit that they still don't know how to charge. It's a simple matter for a standard station operator whose station rate card is high enough for extra services to be absorbed; he can just duplicate on his FM station his nonmusical AM commercial programs for free.

Present rate cards (the few in use) are based upon area covered and number of sets in use. The plan of a number of station operators is to follow the TV routine and have a sliding scale based upon the number of receivers in their area. There'll be a charge "per thousand sets" which will build up to the rate that the station feels is fair. There it will stop.

Since FM users naturally are buying FM audiences that seems the fairest thing to do in 1948, the year FM as a national medium comes of age.

SELLING THE SUPPLIERS

(Continued from page 34)

50 per cent of all livestock in the Midwest. They also sell a sizable part of the feed which is used in raising the beef, lamb, and pork. Thus the packers do business with the farmers as both sellers and buyers. No one likes to be caught going and coming. There always comes a time for the livestock farmer when the cost of feed is high and the price of meat on the hoof is low. Then the big packers are on the spot—when supplier relations, unless bolstered by a long-term good-will campaign, sink to a new low.

Such a good-will campaign has been the backbone of Wilson Company's broadcasts over WMT, Cedar Rapids, since 1944, and more recently over KATE, Albert Lea, Minnesota, and KGLO, Mason City, Iowa. Ninety-eight per cent of Iowa's farms have radios. These receivers are used for entertainment but many installations were made as insurance against being caught by bad weather conditions or selling livestock in a bad market. Since the farmer must listen for weather and market information, Wilson's decided to use the market and weather broadcasts to educate the breeders on how to raise more meat from each bushel of grain. In Iowa 80 per cent of farm in-

WOC

FIRST

in the

QUAD Cities

The 40th retail market

DAVENPORT
ROCK ISLAND
M O L I N E
EAST MOLINE

"The FIRST station West
(actually North) of the
Mississippi."



WOC WOC-FM

5,000 Watts, 1420 Kc.
BASIC NBC Affiliate

B. J. Palmer, Pres.
Beryl Lottridge, Mgr.

DAVENPORT, IOWA
National Representatives:
FREE & PETERS, Inc.

SPONSOR

"YOU PAYS YOUR MONEY... AND YOU TAKES YOUR CHOICE!"

City: Memphis, Tenn.—Calls: 31,149—Months: October-November, 1947

TIME	Sets in use	A	B	C	D	E	—	FM & Others
Weekday morning Mon. thru Fri. 6:00 A.M.— 12:00 Noon	16.2	7.3	16.8	24.7	18.3	20.5	12.4
Weekday afternoon Mon. thru Fri. 12:00 Noon— 6:00 P.M.	19.1	10.7	18.0	32.1	11.3	18.3	9.6
Evening Sat. thru Sat. 6:00 P.M.— 10:00 P.M.	29.1	11.0	11.7	35.0	14.5	27.4	0.4

HOOPER*
SAYS

City: Memphis, Tenn.—Calls: 24,964—November 9 thru 15th, 1947

TIME	Sets in use	A	B	C	D	E	F	FM & Others
8:00 A.M.—Noon	17.9	13.4	14.4	17.3	21.5	18.5	12.8	2.1
Noon—6:00 P.M.	18.4	14.2	15.8	27.5	12.7	15.3	11.5	3.0
6:00 P.M.— 10:30 P.M.	32.2	10.8	10.1	36.2	16.5	25.77

CONLAN*
SAYS

Buying Time Based Solely On A Conlan
Or A Hooper Is Like Buying A Piece Of
Merchandise Based Only On The Price Tag

* 5 of the 6 Memphis stations subscribe to Hooper and
5 of the 6 Memphis stations subscribed to Conlan.

WMPS
SAYS

ASK YOUR FAVORITE MEMPHIS STATION FOR DETAILS

come is from the sale of livestock or their products. More and better livestock means prosperity for the farmers and the packing industry.

Farmers are naturally suspicious of "help" offered by packers. Wilson's knew that it had a long-term job ahead if it was to make any impression on its sources of supply. Its farm program started as a three-time-a-week effort at 12:30 p.m. At the outset it combined entertainment, Tom Owen's Cowboys, three to five minutes of farm weather, the Wilson farm market trends, the day's im-

portant farm news, and every so often an interview with a successful farmer.

About a year ago, it was decided to change the program format, drop the entertainment, and cut each broadcast to 10 minutes. The Wilson broadcast now follows the noonday news daily instead of three times a week. The shortened period enables the listener to get his important information quickly. There's a market report on every broadcast aired by Morris Christy, Wilson's Livestock Service Director in Cedar Rapids. Christy gets his information direct from buyers at

the yards and frequently mentions each day's shippers by name. He comments on the condition of the shipment and how the stock has been handled.

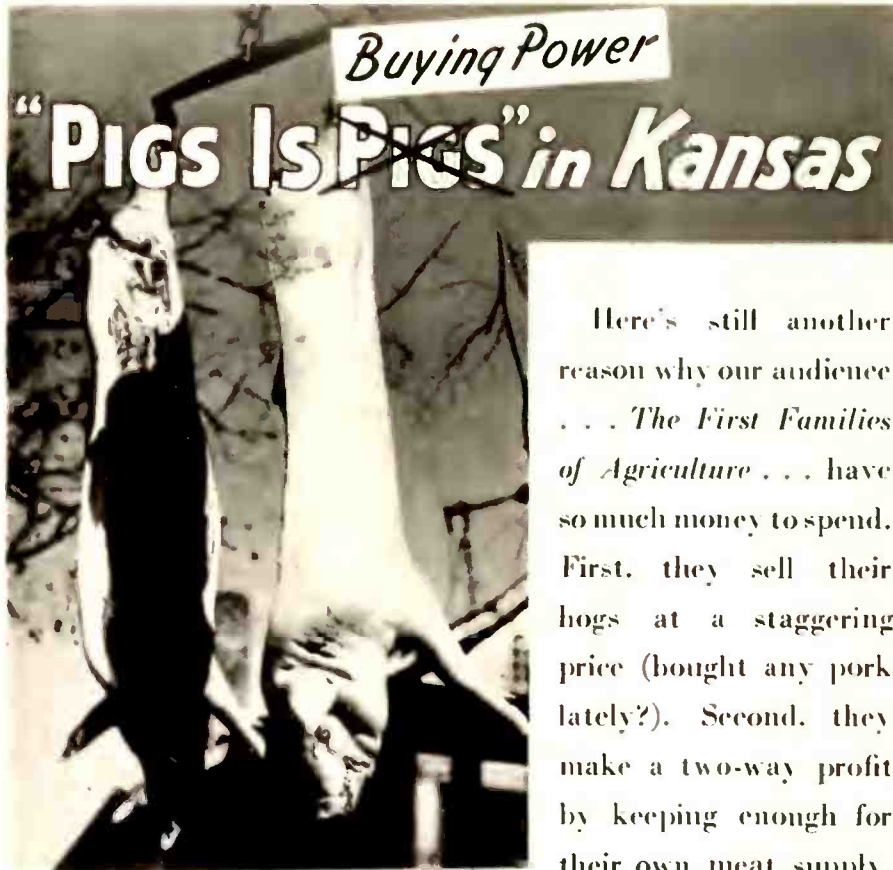
Friday's broadcast is in the form of a weekend review and once a month the program is visited by Harry Palmer, manager of the Wilson plant in Iowa, who gives the farmers a trend summary for the month. Palmer has earned a lot of respect for his judgment and producers value his analysis of the meat situation.

There are no commercials as such on the program. Wilson does not urge farmers to sell their stock to Wilson, although records indicate that better and more livestock are offered to Wilson buyers automatically. This is true in WMT's service area as well as the territory served by KATE and KGLO. On the latter two stations Wilson's sponsor a *Sunday Wilson Hour* at 1 p.m. This program like the original WMT Wilson farm service broadcasts combines entertainment and information. It runs a half hour and the information doesn't crowd the 30 minutes. On KATE, Wilson's have a daily market report of five minutes, 10:55-11:00 a.m. This is handled by Bill Lawson, a former County Agent, who has the market conditions at his fingertips and gives it to the farmers direct—without dressing.

The result of these broadcasts is an acceptance for Wilson's that's rated far better than that of any of the other "big four" packers. Figures of increase in livestock purchases do not mean anything at this time. Conditions are so abnormal that there is no comparable base. However, one thing is certain, Wilson's is damned less by the farmer than any other packer drawing upon Iowa farmstock. Its farm service broadcasts are credited as the reason. They've made Wilson's Iowa operations seem like those of a local firm.

Most researchers agree today that both wholesalers as well as retailers have a dual problem. They have to sell the merchandise they purchase. They have to sell the men and organizations from whom they purchase the goods for resale. Radio can handle this dual assignment but those who fashion its programs must keep in mind at all times that the programs have a dual objective—to sell supplier and consumer.

Broadcasting is fundamentally local. It can turn a great corporation into a group of individuals. It can go a long way toward easing the natural suspicion that exists where the buyer is big and the seller is small. It can rub the shine off the "big city slicker." Ultimately that can be a help for all concerned—the buyer, the seller, and the public.



Here's still another reason why our audience . . . *The First Families of Agriculture* . . . have so much money to spend. First, they sell their hogs at a staggering price (bought any pork lately?). Second, they make a two-way profit by keeping enough for their own meat supply.

Throughout Kansas and adjoining states, these farm families have a long-established habit. They turn their dials to WIBW when they get up and leave them there until they go to bed . . . listening to and acting upon our friendly buying recommendations. If you can deliver the goods . . . WIBW can always deliver the Kansas buyers.

Serving the
First Families of Agriculture

Rep.: CAPPER PUBLICATIONS, Inc.



CBS

BEN LUDY
Gen. Mgr.
WIBW-KCKN

It's Survey Time

(who's got that 4th survey?)

From time to time, throughout 1947, SPONSOR called attention to three surveys bearing on the effectiveness and readability of advertising trade publications among radio-minded agencies and advertisers.

In each, as the year rolled on, SPONSOR showed progressively better. But KMBC, Free & Peters, and WJW made their studies between January and April, 1947 . . . while SPONSOR was in its infancy. It's January 1948 now, and survey time is here again. So who's got that 4th survey?

SPONSOR

For Buyers of Broadcast Advertising

Nearly 100 stations, in addition to networks, transcription firms and others in the dollars-and-cents end of broadcast advertising, have contracted to use space in SPONSOR regularly in 1948.

☆
 North Carolina
 Is The South's
 No.1 State
 and
 North Carolina's
 No.1 Salesman
 is

WPTF
 680 WATTS
 KC 50,000 NBC
 AFFILIATE
 Raleigh, North Carolina

FREE & PETERS, Inc., National Representatives



broadcast merchandising

Beautiful Hair contest pulls 700 entries in Bill Herson-WRC (Washington, D. C.) promotion. Winner received a weekend in New York at the Waldorf and many extras. The 700 would-be beauties had to be judged personally at WRC studios. Judges included women editors from *Washington Daily News*, *Post*, *Times-Herald*, *Evening Star*, and WRC's Nancy Osgood.

Conversational newscasting plugged by Oakland's KLX to replace the barker type of news handling. With a good catch-line, "Person to Person," and a \$1,000 prize contest, all KLX's newscasts (18 a day) are being promoted as being handled in a "straight-forward, friendly, informative style."

Charlotte's Mayor Baxter promotes WBT's Night Mayor Kurt Webster. The station isn't permitting the "night mayor" idea to languish. Baxter presented Webster with a birthday cake on the 365th broadcast and all the newspapers covered the event.

Mystery Car promotes WJBK's "Take a Good Look." While the program is on the air an automobile with appropriate signs tours some section of Detroit. The first person seeing the car and calling the studio during the broadcast and repeating the message (word for word) of the sign on the car wins a glamor evening for four on the station, including flowers, theater tickets, dinner, etc. Sponsor is local Ford dealer.

Crusading pays for Erskine Johnson, who spearheaded the campaign to keep the story of Al Capone off the screen. Over 1,000,000 protests were received by Johnson, who asked for them. Word of mouth about the Johnson MBS program is said to have been tremendous during this November-December campaign.

News bulletins for menus are used by Minneapolis' WCCO to promote its *Cedric Adams News*. Dining rooms at Nicollet Hotel, Radisson Hotel, and Minneapolis Athletic Club all carry the mimeographed last-minute news bulletins which are rushed from WCCO to the spots in time to be clipped to luncheon menus.

All shoppers in stores at time stores' names are broadcast receive food gift in Scranton's WSCR-Banner Stores promotion. Sponsor is association of independent

stores. Program is Tommy Dorsey's disk jockey show. All the 150 members are required to have a radio in their stores and have it tuned to WSCR. The program does not replace newspaper space but makes it more effective.

Dick Haymes helps needy families in Salvation Army-Christmas tie-up. In over 130 cities during the Haymes Auto-Lite broadcast on December 25, the local Salvation Army commander was cut into the program for two and a half minutes to give a local family presents paid for by Haymes and the Auto-Lite Company. It localized, for all the 130 areas, the Haymes program and gave it a Christmas slant that few other ideas could have.

Tulsa merchants cooperate with KVOO in Mid-Continent Petroleum football contest. Each of 11 merchants featured in his window a blow-up of one of the leading players on the Tulsa University's Golden

(Please turn to page 81)

**SPEARHEADING
 THE PROGRESS
 OF FM**



**WASHINGTON
 D.C.**

RADIO'S BEST BUY
 IN THE
 NATION'S CAPITAL

**WASH
 FM**

EVERETT L. DILLARD
 GEN. MGR.



1319-F STREET, NW


BENRUS

(Continued from page 31)

Royal Dutch, Colonial, and National all put the stamp of accuracy on the Benrus line. The time signals became something more than billboarding, they became actual bring-'em-in vehicles.

Benrus isn't the only watchmaker which has tied itself to airlines. Practically all of the nation's leading makers of timepieces are the "official" watches of one airline or another. However, Benrus has gone a step further than the others; it has tied up the airlines' promotion at the point of sale, bought rights for Benrus to become the official watch of airports, with big Benrus clocks adorning the key locations at ports like the Chicago Municipal Airport and Washington's National Airport. These important deals were publicized via Benrus time signals each time they were contracted. Clocks in jewelers' shops in the Chicago area carry the news as do displays and clocks in the nation's capital. Since accuracy continues to be the number one reason for buying a particular watch this emphasis on airline and airport use of Benrus gives sales a great lift. As a matter of fact Benrus pounds the airline tie-up so hard that other watch companies which use their airline tie-ups contribute to Benrus sales. Most of Benrus copy in dealer tie-in advertising emphasizes the "official watch of famous airlines" appeal. Counter displays, wall cards, in fact every display piece promoting the general Benrus line. screams "airlines."

Benrus doesn't stop with using time signals to sell their accuracy; Benrus watches are used by airline pilots, etc. Every once in a while Benrus takes over some of its time signals to sell a particular item in their line. In 1946 they concentrated their advertising attack on "Embraceable," which was a watch and a bracelet in one. Ella Raines was "elected" Miss Embraceable. She appeared on radio programs in New York, flew to the Windy City and appeared on programs there, and then to the Coast where she also made personal appearances on stations. All this was done in one day to emphasize Benrus' being the watch that times the airlines. Unlike other watchmakers, Benrus didn't attempt to sell a number of models in their campaign but concentrated on Embraceable. They had planned to sell 35,000 of this number. In fact that was all the works that were manufactured. The promotion ran a month. Benrus salesmen delivered to the home office orders totalling 60,000 pieces before the month was over and although



PIE'S A STAR IN ANY LEAGUE!

Baseball's immortal Pie Traynor has been a glittering KQV sports star for over two years. Pie's greatness goes right on, in his nightly sport chats and through Pie's numerous and inspiring speeches. KQV stars are continually building this same sort of good will, which passes right along to KQV advertisers as a big bonus in listener preference and response!

KQV PITTSBURGH'S AGGRESSIVE RADIO STATION
Basic Mutual Network · Natl. Reps. WEED & CO.

WAPO

Chattanooga, Tennessee

- NBC -

The 1150 kw spot on your dial
In the heart of Tennessee Valley

HEADLEY-REED COMPANY, NATIONAL REPRESENTATIVES

3.5 Billion \$ \$

IN THE ST. LOUIS MARKET

SALES RESULTS . . . delivered by KXLW . . . will place you in the St. Louis Area at some of the lowest rates available in any major market.

KXLW

*ST. LOUIS' FAVORITE
NEWS & MUSIC STATION*

DELIVERS the rich Midwest market of St. Louis and 79 surrounding counties with a total population of 4,148,326.

DELIVERS a loyal audience of 1,117,540 radio families who wrote more than 56,000 fan letters in the first ten months of 1947.

DELIVERS your message with more than a dozen local stars on St. Louis County's only local station.

DELIVERS an area of 49,739 square miles faithfully blanketed by the 1,000 watt non-directional signal of KXLW.

DELIVERS sales results for you at some of the lowest rates available in any major market.

CALL — WRITE — WIRE
FOR JOE

Radio's Newest Programming
On Radio's Newest Medium
On The Air . . . January 1, 1948 . . . kxlw-fm

instructions went out to stop selling Embraceable, sales totaled 100,000 before the stop order could be made effective. Now it's almost as tough to get one of these watches as it is to find an apartment.

The current emphasis is being placed on a new number called Endurable—a man's watch that can be dropped, thrown, or stepped on without losing a second. Shockproof watches are nothing new but these don't look the part, they're just as thin and as trim as a fine wrist watch. Benrus will have sports figures in all fields endorse the Endurable. "If it'll stand up in tough athletic competition it'll stand up anywhere"—that's the general idea. Time signals will be given by noted sports authorities just as they were given during a special *Duel in the Sun* tie-up by the stars of that picture. The picture itself was kicked around by the critics but that didn't lessen the impact of Benrus time signals broadcast by Jennifer Jones, Gregory Peck, Walter Huston, Herbert Marshall, Joseph Cotten, and Lionel Barrymore over a two-month period. Each star recorded round-the-clock signals and they were rotated on each station. The airline appeal was still there but glamour was added—at no cost to Benrus.

This is typical of Benrus time-signals operations under ad-manager Flanter, who is convinced that air advertising by itself doesn't sell. What does turn those air dollars into sales dollars is promotion. With adequate promotion, air advertising can make a sponsor. Split-second accuracy is just a phrase unless it's put to work. Benrus makes it work by dramatizing it with their airline tie-ups and point-of-sale implementing of the air time signals. The airline tie-up by itself would be futile unless broadcast. The broadcasts would be unproductive if they weren't brought to the point of sale and sold to the retailer. It's this Tinkers-to-Evers-to-Chance double play that is responsible for Benrus' selling over \$20,000,000 in watches (wholesale figure) each year. This means that advertising costs Benrus five cents on the dollar.

In a number of areas where Bulova has had the market tied up, Benrus has had to resort from time to time to using newscasts and once or twice sportscasts to get its story across. Each time the substitute for time signals did a good job for them until worth-while station breaks opened up. Also it provided a change of pace for Flanter for no one becomes tired of one form of advertising more quickly than the man who creates it. No doubt it was these away-from-the-standard-watch-selling-formula programs that inspired him



WE'RE COCKY

. . . about the
percentage of
yearly renewals
—nearly perfect!

WIP

BASIC
MUTUAL
PHILADELPHIA'S PIONEER VOICE

Represented nationally
by EDWARD PETRY & CO.

IT'S THE
Audience
THAT
MAKES A STATION GREAT!

KMLB

MONROE, LOUISIANA
**HAS MORE
LISTENERS**

in Northeastern Louisiana
Than All Other Stations
Combined!

AFFILIATED WITH
AMERICAN BROADCASTING CO.
REPRESENTED BY
TAYLOR-HOWE-SNOWDEN
Radio Sales

to create jingles for jewelers which run from 10 to 60 seconds. With these Flanter went all out for talent, using name singing groups from the Kate Smith songsters to the Landt Trio. In addition to these recorded jingles, Benrus furnishes jewelers with continuity and a *Jewelers Radio Continuity File* which contains everything but the repair bench. No matter what the holiday or occasion a Benrus jeweler has continuity available to enable him to use broadcast advertising effectively. There isn't an overdose of Benrus in the script continuity or jingling and 439 jewelers use the jingles over 510 stations because they're top-drawer radio and effective selling. Flanter points out that no matter who says "a beautiful Benrus watch that's guaranteed for accuracy," it's Benrus advertising.

Benrus has no cooperative advertising allowance. In fact only one watchmaker, Gruen, is said to share advertising costs, paying 50 per cent of the cost of dealers' advertising of Gruen watches up to 3 per cent of dealers' purchases. Most companies do what Benrus does, furnish their dealers with advertising mats.

The broadcasting industry has been looking askance for the past year at the growth of give-away programs and the pending NAB Standards of Practice will hit this trend since the mention of the trade name of a give-away will count against the total commercial time. However, Benrus is prepared for this. It doesn't expect much Benrus mention when Sammy Kaye or Kate Smith or any other program gives away a Benrus. They spend \$25,000 a year for this type of promotion and then through promotion take over the program. Sammy Kaye's picture presenting a Benrus to his *So You Want to Lead a Band* winner adorns postcards which are sent out by jewelers all over the nation. Especially does this postcard routine go into high when Kaye visits a town and presents his audience participation program from the local theater. Selected jewelers in the town get the postcards in quantity and send them to all their current prospects.

No matter who sponsors the program, for the jeweler and his customers it's Benrus's. Some of these tie-ups have just happened, others have been bought through "brokers" who make a business out of furnishing programs with gifts. (This is where Benrus' \$25,000 is spent.)

There's one fundamental point in Flanter's Benrus air-advertising philosophy—anything broadcast is promotable and will sell watches—so why not promote it.

Benrus does.

BROADCAST MERCHANDISING

(Continued from page 78)

Hurricane team. Football fans (between 10 and 18 years of age) had to go to each of the 11 windows to see the blow-up in order to identify the players. Location of windows and clues to footballers' identities were broadcast each day for 11 days. It was a regular sports treasure hunt.

Most awards by American Schools and Colleges Association go to sponsored programs. The winner in the audience participation group was *Truth or Consequences*; in the children's group, *Juvenile Jury*; in the

dramatic group, *Theatre Guild of the Air*; in mysteries, *Counterspy*; and in quiz shows, *Professor Quiz*. Sponsored shows that took second honors were *Greatest Story Ever Told* and Metropolitan Opera.

Sample with recipe for women broadcasters. In order to obtain better acceptance for their recipe and women's news releases which are distributed regularly to broadcasters, Kenyon & Eckhardt sent out with their Christmas candy recipe a sample wrapped as a Christmas gift. The recipe naturally included a Kellogg product, Rice Krispies. K&E handles radio for Kellogg.

Eventually,

WHY NOT NOW!*

There'll come a time when you, too, will start using WHHM—the station that delivers MORE LISTENERS PER DOLLAR IN MEMPHIS.

We base this fact on the knowledge that more and more national time buyers are joining the scores of local advertisers using the result-full station known as WHHM.

Results Ring the Cash Register

Results Bring More Renewals

Q. E. D.: WHHM keeps company with the Best
Ask the Forjoe & Co. man for availabilities and start checking sales in Memphis.

PATT McDONALD, general manager
FORJOE & CO., representatives

WHHM

Independent — But Not Aloof
Memphis, Tennessee

* GOLD MEDAL FLOUR DESERVES A COMPLIMENT ON THIS ONE!

...WHERE
99 MILLION
PEOPLE
GATHER
EVERY WEEK

Major advertisers know there are *more* customers today in *all* parts of the country than ever before. They must reach as many of them as they can — or competition will sell the markets *they* miss.

But with today's rising cost of doing business, they must reach those customers at a *competitively economical* "cost-per-thousand" — they can't afford to let competition buy customers for less than *they* do.

The facts show that the two top U.S. networks:
a not only deliver *largest audiences* in all parts of the country;
b but also deliver them at a "cost-per-thousand" *consistently lower* than the other two networks.

And the cold arithmetic demonstrates that in this working relationship between *size* and *cost* of audiences *actually delivered to advertisers...* CBS is the most effective of *ALL* the networks.





Vertical table listing sponsors and their respective time slots for each hour of the day.

Main grid table with columns for days of the week (SUNDAY to SATURDAY) and sub-columns for networks (ABC, CBS, MBS, NBC). Each cell contains program names and times.

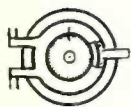
4:30	4:45	5:00	5:15	5:30	5:45	6:00	6:15	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15	8:30	8:45	9:00	9:15	9:30	9:45	10:00	10:15	10:30	10:45	11:00	11:15	11:30	11:45		
ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY NIGHT

6:00	6:15	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15	8:30	8:45	9:00	9:15	9:30	9:45	10:00	10:15	10:30	10:45	11:00	11:15	11:30	11:45								
ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC



ROCHESTER, N. Y.



"Best Test City in New York and the Middle Atlantic States" Says Sales Management 1947 Test City Survey.



STATION WHEC



"Best Listened To Station in Rochester, Both Day and Night" Say Hooperatings (and has been for the past 4 years!)



**And you get complete cooperation from WHEC's Program, Commercial and Promotion Departments on your campaign!*



WHEC

of Rochester

N. Y.

5,000 WATTS

National Representatives: J. P. McKINNEY & SON, New York, Chicago, San Francisco

Continental Network

INTERNATIONAL BUILDING 1319 F STREET N. W.
WASHINGTON 4, D. C.

AN OPEN LETTER TO ALL FM BROADCASTERS:

Continental Network has been in operation since March 26, 1947 and now has a total of 32 FM Stations participating by use of 573 miles of 8000 cycle telephone circuits and over 1700 miles of radio relay paths. Continental has effectively demonstrated in this eight month period the flexibility and practicality of regional network broadcasting using the principle of rebroadcasting programs from one FM Station to another.

This system of regional broadcasting has tremendous potentials. Good receiving equipment is now readily available, and a carefully engineered FM relay system can extend the range of reliable radio relay service beyond the normally expected service range of the station whose signal is to be rebroadcast. If the FCC approves a proposal now before it, requesting an allocation for special low-band FM stations for relay purposes only, the possibilities of FM networking on a national basis will be imminent.

The technical superiority of FM broadcasting system has gone far beyond speculation--it is a proven fact. The FM broadcaster must now concentrate on programming which will take advantage of this superiority to build a great demand for FM receivers and thus create listening audiences in his area. Competitive programming is essential to attract advertising support.

The FM radio relay system offers the opportunity to arrange with other FM Stations in the area for an exchange of outstanding programs--to form a regional network operation. The high cost of intermittent use of intercity wire circuits for regional networking has been a barrier to regional networking for years. Radio relay reduces this expense to a minimum and is the only means available today for networking FM broadcasts with full fidelity on an intercity basis.

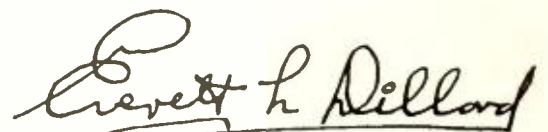
Continental Network recommends the establishment of networking operations by radio relay as the best available system of quality programming on a regional basis and the greatest device for the rapid promotion of FM broadcasting.

When full advantage is taken of the superior characteristics of FM broadcasting, public acceptance and enthusiasm is tremendous and the FM broadcaster is quick to feel assured of its inevitable success.

Sincerely,

For: CONTINENTAL (FM) NETWORK

By



Everett L. Dillard
General Manager, WASH-FM

TV

*** TV has entered the phase of direct mail proof of viewing. Gulf Oil recently (December 11) made an offer of a free drawing pencil to viewers of their *You Are an Artist* WNBT telecast. The audience had to send in a drawing in order to obtain the pencil, since Jon Gnagy, artist on the program, teaches viewers how to draw.

Eight hundred and eighty-seven drawings were received in response to the one offer. Of these 562 came from adults and 325 from children.

On DuMont's WABD, an offer of small mirrors with built-in flashlights in return for comments on the initial scanning of *Mary Kay and Johnny* was made by the sponsor, Jay Jay Dress Company. Joseph Jessel, Jay Jay president, expected 200 comments, provided for 400, just in case. Actual count was 8,061 which had J. J. jumping to obtain the mirrors.

*** The first major area where there are facilities for a TV network but no sta-

tion to air the programs is Boston. No one in the Bean City expected the AT&T relay system to be working so soon.

The result of TV network availability in Boston is that there will be a great deal of advance promotion before WBZ-TV hits the air. Programs are being reproduced without a transmitter* (off the line) in special promotional deals. TV receivers were set up at WBZ for the Louis-Walcott fight and the place was mobbed despite the fact that only 100 prominent Bostonians were invited.

Department stores in the Hub area are having special showings of television programs (also off the line) and receivers are being sold in anticipation of WBZ-TV's going on the air. There'll be a ready-made audience waiting for visual broadcasting in Boston.

*** While AT&T's relay stations are located only 10 miles apart, KTLA in Los Angeles recently proved that jumps of 36 miles† or more are possible. In presenting the inauguration of a 65,000-kw steam turbine by the Los Angeles Department of Water and Power, KTLA beamed the signal direct (sans land lines) via a relay atop the steam plant to the KTLA transmitter on the top of Mt. Wilson 36 air-miles away. The program was seen with ideal clarity on all receivers in the L. A. area when telecast from the Mt. Wilson transmitter.

*** Orders have gone out to the *New York Daily News'* columnists to make certain that they have television news in their pillars with regularity. In one issue Danton Walker, Frank Sullivan, and Ben Gross all included TV items in their assignments. This will continue even after the *Daily News* station goes on the air. An initial result is an increase in consumer interest in visual broadcasting since the *News'* Broadway and radio columns are well followed by its several million readers.

*** Video receivers will be installed in Philadelphia's Commercial Museum for the viewing of the Democratic and Republican conventions. Facilities will permit the gatherings to be seen by over 15,000 people. Television set manufacturers will handle the installation and servicing, feeling that the conventions can do more to achieve TV recognition than any other device.

*** Geyer, Newell & Ganger is the third New York advertising agency to make its own survey of the effectiveness of video. The result of the survey is that the agency is recommending the medium to all its clients and expects to land a number of new accounts because of its TV commercial know-how.

*Signal is amplified and fed direct to TV receivers from the telephone lines.
†While line-of-sight is usually 50 miles TV signals are seldom good enough to re-transmit after they travel this distance.

FM

Zenith Radio, in its plea that the 44-50 mc channel be assigned to FM exclusively, introduced proof that FM travels far

beyond its so-called line-of-sight (50 miles) service area. WATG in Ashland, Ohio, was heard by Zenith in Chicago, 300 miles away. Stations around 250 miles from Chicago (WEW, St. Louis, Mo., WMIX, Mt. Vernon, Ill., WELD, Columbus, Ohio) were heard with regularity. *** Biggest time-buy yet reported for FM or any other form of broadcasting is the December purchase by Sanger Department Store and Philco Radio Corporation of nine hours daily, from 10 p.m.

to 7 a.m. Buy was over KIXL-FM (Dallas), Lee Segal's station. *** Big drive will be initiated to program several non-urban FM stations for the farmers in their territory. Farmers have thus far been slowest of any group to accept FM and intense drive to convert them is planned by KFRM-FM and other stations in markets that are fundamentally rural. *** One basic objective of the Frequency Modulation Association is a national FM network.

FAX

Commercial facsimile operations will start in Philadelphia this month and within the next six months in Oklahoma

City, Chicago, and San Francisco. The *New York Times* and the *New York Daily News* are conducting experimental FAX transmitting. The *Times* is expected to be the first in New York with this service, since it owns WQXR and WQXQ, both of which have been working with Radio Inventions (Hogan organization) in experimenting with the delivery into the home of printed matter via the air. *** RCA will not hold back its Ultrafax to give priority to TV as

rumored. The Camden organization's feeling is that both can grow at the same time, since Ultrafax works on a TV principle. *** FAX's integrated commercials will very likely take the form of comic strips with advertising in the strips themselves. Big newspaper syndicates are worried about what they call this debasement of the comic strip despite the fact that the use of comic strip advertising in newspapers hasn't hurt the regular strips' appeal.

In OMAHA and Council Bluffs

539*

OF THE
Morning Audience

(8:00 A. M.—12:00 Noon)

GOES TO

KOIL

BASIC ABC—5000 WATTS

* Oct.—Nov. Hooper Listening Index

*We're Proud of Our
Afternoons & Evenings, Too!*

Represented by **Petry**

THE KAY LORRAINE SHOW

53 transcribed musical ¼ hours
with special Christmas program



Announcer, **Frank Gallup**

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

"Kay Lorraine is the greatest modern song-
stress"
—QUENTIN REYNOLDS

Write... Wire... Phone...

Harry S. Goodman

RADIO PRODUCTIONS

19 East 53rd St.

New York, N. Y.

40 WEST 52nd

(Continued from page 14)

tisers using produced musical programs, Morris Plan started sponsorship of *Musically Yours* in September of 1946. This program, 6:30 to 7:00 p.m., seven nights weekly, was contracted on a 52 week basis and was carefully programed with familiar melodies of genuine wide appeal. Transient popular and extreme classical music was avoided in favor of the music that everyone knows and enjoys. The program clicked immediately. Favorable public reaction was prompt and satisfying, so several months later, in June 1947, when the adjacent half hour became available, Morris Plan extended the program for a whole hour, 6:30 to 7:30 p.m., seven nights a week.

There has never been a deviation from the format of familiar melodic music; commercial copy has been confined to their thrift accounts, always been held to a minimum, and handled in a very friendly but dignified manner.

Results? There is no question but what the program has produced, for, at the end of the first year when he signed the 52-week renewal, Mr. F. A. Collman, Sr., president of Morris Plan Company, gave us the story: more than \$3,500,000 in new thrift accounts were opened during the year and 90 per cent of them were traceable to this KSFO program, *Musically Yours*.

Our experience with this particular account cannot be construed as a panacea for all ailments experienced by financial advertisers, but we believe the formula is sound and will produce results. Simple, inexpensive, dignified, but well scripted and built on a foundation of genuine wide appeal, such a program will attract an audience, and if the commercials are written well and simply, that audience will respond.

We enjoy the articles in SPONSOR and look forward to each issue.

JOHN G. CAMPBELL
Sales Manager, *KSFO*
San Francisco

SOFT DRINK LEADERSHIP

(Continued from page 29)

"best by taste test" appeal, are divided equally between one-minute transcriptions and 15-second station breaks. They are of three types. First there is the recreated movie-star endorsement that ties in with Royal Crown Cola's magazine and newspaper advertising. The second spot series features "gives you not one, but two full glasses in every bottle," together with a pick-up appeal, or as Royal Crown characterizes it, a "quick-

A GREAT Southern Market

Population

Combined: 1,000,000
Urban only: 131,000

Johnson City	34,000
Kingsport	33,000
Bristol	30,000
Elizabethton	20,000
Greenville	8,000
Erwin	6,000

Industry

Plastics
Textiles
Bookbinding
Hardwood flooring
Hosiery
Rayon
Silkmills
Furniture
Foundries
And many others

Agriculture

Tobacco: 100,000,000
pounds sold annually
Beans: World's largest market
Dairy
Poultry
Livestock

Tourists

Heart of TVA recreation
area. Gateway to Great
Smoky Mountains

Wealth

Highest income bracket
group in South
Richest and most thickly
settled rural communities
in South

*WJHL is the only full time regional
station serving this area. Thirty-
two BMB counties with 85,020
BMB radio homes. WJHL is "most
listened to" in ten of its 32 BMB
counties*

John E. Pearson Co.,—Reps.

910 Kc

WJHL

5000 Watts

ABC

Johnson City, Tenn.

Full Time

up." The third series are the inventions—which when tested prove to be screwy. The pay-off in this series is that the test that always works is the Royal Crown Cola test—proved by 150 motion picture stars—"best by test."

Spots are scheduled three times a week by Royal Crown and the local bottler is supposed to match this by paying for three himself. However, the placement of the radio spots by the parent company is not contingent upon the bottler's spending his own money. In the case of outdoor advertising the bottler either matches Royal Crown's investment dollar for dollar or else there's no poster advertising in his area.

Royal Crown spent around a half million dollars for advertising in 1947 and expects to increase this at least 50 per cent in 1948. The battle to retain the markets in which they lead—markets in the solid South and a few on the West Coast—will require more advertising and there is always the hope at the Nehi home offices that they'll obtain national distribution—and then they'll return to network advertising which they tried with *Believe It or Not Ripley* in 1939 and 1940. Ripley insisted that the program have a New York outlet, and so despite the fact that Royal Crown Cola could not be bought in New York for love or money, Ripley's program was heard over WABC. In New York the show carried a special announcement to the effect that Royal Crown Cola hoped the listeners liked the program and they were sorry that Royal Crown could not be bought in New York. The program brought Nehi some inquiries about franchises for the metropolitan New York area but not the right one.

The margin of profit for bottlers of trade-marked soft drinks ranges from eight to 12 cents a case. It takes a lot of cases to make money for a bottler with this margin and there's liable to be no margin or a minus one when he's pioneering a new line. Canada Dry found out that adding a 12-ounce cola drink (Spur) to its line was okay but despite the fact that they had a special promotional line—"the dry cola"—they found the product moved along the loss-leader way. Ginger ale and sparkling water are the profit items with Canada Dry.

Canada Dry was an early sponsor of Jack ("Nickel-Back") Benny (May 2, 1932), who kidded the product (Canada Dry was one of the first to permit gag commercials). It had only ginger ale to sell—and the spiced drink is no competition to colas or the newer entries in the field known as "up drinks." From Benny, Canada Dry went (with a hiatus

of five years) to *Information Please* and for two years the Dan Golenpaul upper-bracket quiz started Canada Dry up the sales ladder again. Then came another year hiatus. In 1941-1942 they used *Michael Piper, Private Detective* on the then-titled Blue Network (now ABC) but not too successfully. For the next four and a half years, Canada Dry used other media. It came back to the air with *Sparkle Time* with Meredith Willson in 1946. The program won awards for doing a top original commercial job. However, internal troubles plus the fact that it wasn't ready to push its cola drink again, Spur, forced this program off the air, in March of 1947.

Canada Dry's current assets place it second to Coca-Cola among soft drink concerns. In financial assets (according to Wall Street advices) the top firms rank in the following sequence:

Company	Assets (end of 1946)
Coca-Cola	\$70,600,000
Canada Dry	\$10,300,000
Pepsi-Cola	\$ 8,700,000
Hires (root beer)	\$ 3,000,000

Nehi (Royal Crown)	\$ 2,600,000
Dr. Pepper	\$ 2,100,000

There are other important firms in the soft drink field about which there is less financial information available despite the fact that they are healthy contenders for America's non-alcoholic liquid refreshment dollar. These include Seven Up which is rated by most bottling authorities as number one among the non-cola drinks in the U. S. Seven Up, as the name indicates, is in the category of up drinks. Its advertising budget is in excess of \$1,275,000 and while its adventures in network radio haven't been too successful their continuing spot broadcasting has helped push Seven Up business. They used *Lone Ranger* for 13 weeks in 1938 and very little happened since Seven Up does not find its major market among youngsters. Seven Up's latest venture into chain broadcasting was the MBS *Fresh Up* program which ran for 63 weeks and got nowhere with the audience.

Seven Up is addressing its printed advertising to the home and is looking for



right
down
your
alley

WNJR

Your kingpin outlet in North Jersey... WNJR! With complete North Jersey news, exclusive North Jersey coverage, WNJR strikes a new high in the rich North Jersey market. If you're aiming at these 1,000,000 homes, WNJR is right down your alley!

5000 Watts 1430 Kilocycles

Otis P. Williams
General Manager
91-93 Halsey St.
Newark 2, N. J.

the radio station of the
Newark News

THE JOE HERNANDEZ SHOW

a 3.1 Hooper
in
OCTOBER !

Nightly . . . 3,000,000 listeners in
Southern California, via KMPC!

1,500,000 listeners in the San
Francisco bay region, via KYA!

Mr. Sponsor, or Mr. Account
Executive, this is the show that
delivers, six nights each week,
throughout the year!

The Joe Hernandez Radio Show,
featuring Thoroughbred Racing,
is available for the San Fran-
cisco, Oakland, San Diego,
Portland and Seattle Markets!!

The Bloodstock Agency of California

954 So. La Brea Street
Los Angeles 36, Calif.

YORK 0373

WIBK

800

on every dial

KNOXVILLE'S
ONLY
INDEPENDENT
FORCE

WIBK

Knoxville, Tennessee

Represented by Donald Cooke, Inc.

a program that will hit the home audience without emphasis on junior.

In the field of soft drinks, excluding the colas and the up drinks, the leader is a product with regional distribution. It's tops in Texas. It's Dr. Pepper, which is supposed to have started at the same time that a Dr. Pemberton launched Coca-Cola (1886). Unlike other drinks it is said to have a prune base. The Dr. Pepper organization wants it sold as a food, with "Drink a bite to eat at 10, 2, and 4 o'clock." This claim has restrained a number of big agencies from bidding for the account at one time or another.

Benton & Bowles handled Dr. Pepper from 1940 to 1942 but lost it, partly because the board of directors of Dr. Pepper discovered that a B&B account executive received more (by several thousands) than the Dr. P. president. The account then returned to Tracy-Locke Company of Dallas, Texas, its home area. With Tracy-Locke back in the saddle the organization returned to the drink-a-bite appeal which B&B had dropped.

Dr. Pepper is presently sold in 40 states and will have a spot campaign repeating the drink-a-bite-to-eat-at-10-2-and-4-o'clock, time and time again.

For three and a quarter years Dr. Pepper sponsored *Darts for Dough* on ABC but it has been dropped as of January 1, 1948. The explanation of A. H. Caperton, advertising manager of Dr. Pepper is, "We feel that it has served its purpose for us." The trade generally feels that the program during the years it has been on the air has delivered as much business as it can—for the product. Give-away programs in theory reach a constantly shifting audience but Dr. Pepper's bottling organization decided that the listeners to *Darts for Dough* had either been "Peppered" into drinking or else they never would be. The concentration will be on spot broadcasting during 1948 with a constant repetition of the product catch-line.

Dr. Pepper actually achieved sales higher than Royal Crown Cola in 1947 and competed with it in most of the RC markets. It's a closely controlled corporation and is noted for its conservative handling of its advertising cash. The latter, said to have been \$1,500,000 in 1947, is based upon the previous year's sales at the rate of 25 cents per gallon of syrup. Of this, seven and a half cents are spent in radio and will be spent in spot in 1948. The \$1,500,000 advertising of the parent company will be surpassed by bottler spending since it is a Dr. Pepper franchise requirement that each bottler spend a minimum of three cents per case

on advertising. New bottlers sometimes spend as much as \$.16 a case because they receive very little advertising assistance until they achieve substantial distribution.

Freight and other handling costs have, to all practical intents and purposes, eliminated the nationally-bottled soft drink and sparkling water. Oldest of these is White Rock, a carbonated water used for years primarily as a mixer. Its sprite at the edge of a cliff looking down at a spring is supposed to be advertising's link with its past. Smart kidding copy which has held to the old trade-mark but has a laugh with it is being used in modern magazines. This is a prelude to White Rock's changing its organizational format and becoming a parent organization with franchised bottlers all over the nation. Thus far its radio efforts have been restricted to a sports program (Bobby Grayson) in Portland, Oregon. over KGW. White Rock's entire appropriation in 1947 was \$250,000 but several times this amount will be spent, it's claimed, in 1948. White Rock will distribute not only a sparkling water but a cola drink, an up drink, and a full line of fruit syrups. There'll be a national spot campaign placed by Kenyon & Eckhardt but details have yet to be worked out. One of the reasons why White Rock is being forced to become a multiple-product line is because firms like Pepsi-Cola have gone into the carbonated water field. This market, unlike the regular soft drink field, is not an expandable one. The field for mixers is limited and when Pepsi started aggressively pushing its Evervess with a campaign which hit at the "high-priced" sparkling waters there was no other out but for White Rock to get into the soft drink business with both feet. Pepsi's Evervess advertising slant, which says, for instance, "She pays \$50,000 for her mink coat but only five cents for her mixer," can't be taken with a shrug by White Rock. While the mink coat wearer may not believe it, the same market that bought Pepsi-Cola because of its "Twelve full ounces, that's a lot" goes for the pseudo class appeal.

White Rock will not go into the root beer field, simply because the making of root beer syrup is tougher by far than the compounding of any of the other flavors. In this field Hires has been a leader for years but Dad's Old Fashioned Root Beer has been coming along stronger year by year. This growth of Dad's is based almost 100 per cent upon a pounding jingle. It spent \$500,000 for advertising in 1946 and about \$750,000 in 1947. It's even invaded New York and is growing

each month. Dad's growth has been so great that competition is stressing Doc's Old Fashioned Root Beer to catch some of the Dad's business. Spot gets nearly all of Dad's Old Fashioned Root Beer advertising dollar and while the product is yet to achieve distribution in every state it has a toehold in many of them. Bottlers featuring Dad's are usually outside the metropolitan areas and unable to obtain a major soft drink franchise.

Root beers for many years were leading drinks in the South. Cola advertising plus the use of root beer to hide the taste of castor oil did things to root beer business and permitted other soft drinks to take over. Another reason for the slower growth of root beers is that the leader in the field, Hires, started bottling the product only in 1936.

In New England, some Mountain states, and in Milwaukee, root beer out-sells colas. Even in areas like Birmingham, Alabama—where Hires established a plant in 1938—Hires root beer is proving a formidable competitor for colas. Hires' sales are only 25 per cent less than Dr. Pepper's or Royal Crown Cola's. Hires tried radio for five months in 1927. It returned to the air in January 1944 and has been on the air ever since. Although it started with a half-hour program it now finds that a 15-minute network show on CBS hits a good portion of its prospective drinkers. Current air spending is at the annual rate of \$550,000 for time and \$200,000 for talent. Its advertising budget for 1948 will be over \$1,000,000 and a goodly part of it will continue to be spent in broadcasting. Hires is the only soft drink that also sells a concentrate to the public and thousands of homes make their own.

Hires in its home town (Philadelphia) also has a line of water coolers, a drinking water (Purock), and a club soda. These profit from the broadcast which sells the firm name but are not actually mentioned.

Next in appeal to the colas, up drinks, and root beers, are the orange drinks. The leaders in this field also find that broadcasting sells their trade names and their appeals. Orange Crush, a midwest firm, uses live and recorded spots on several hundred stations. The spots are placed cooperatively with local Orange Crush bottlers and stress the "take home" appeal. The latter is what has taken the seasonal curse off soft drinks and although it was Canada Dry that first plugged the all-year-round slant practically all of the drinks now keep their schedules running continuously.

Despite the tremendous size of the national soft drink field, the trade still

feels that big local companies do a combined business that is almost as large as that of the combined national parent companies. Many local organizations have made broadcasting history. Hoffman Beverages, before the firm became part of the Pabst Blue Ribbon Beer empire, was the first advertiser to prove that 11 p.m. newscasts were top buys. Hoffman was just a Newark, New Jersey, bottling company before it started using WOR, New York, to tell of its wares. Although it competed with long-established New York lines of soft drinks, in many sections of metropolitan New York it stepped into first place for a while. Now the 11 p.m. news spot is an established feature and one that's no longer considered marginal time for results although the rates are still marginal on most station rate cards.

Proof of what happens when a drink does not keep up with the times is seen in two of the soft drink field's one-time greats, Moxie and Clicquot Club, the first a pick-up drink and the second a class ginger ale. Moxie's wooden horse mounted on an automobile chassis was beloved of children throughout the East and the broadcasting of Clicquot Club's Eskimos (1927-1936) headed by Harry Resor and his banjo were almost as well known as Pepsi's nickel jingle. The sound of the huskies, the bells on the sleigh, and general feeling of Eskimos, made Clicquot the best-recognized trade name in soft drinks. Both Moxie and Clicquot Club have permitted the advertising parade to pass them by.

The soft drink market has expanded beyond even the fondest hopes of the syrup makers and bottlers of 20 years ago. The retail sales of the product in 1947 exceeded \$1,000,000,000. There were 1,125,000 retail outlets for soft drinks and 6,685 bottlers were serving America as this issue of SPONSOR went to press. No new soft drink has been successfully introduced to any market without the aid of spot radio. Little new came forth from the advertising brains of the industry during 1947 but there's plenty brewing for 1948.

The youth market is the key to which firms will forge to the front—and broadcasting will put the key in place. Pepsi has a number of ideas up its sleeve and Coca-Cola has the money to spend. The more Pepsi, Royal Crown, and Coca-Cola spend the more other firms will profit.

A big point remains—can a non-cola drink join the leaders? Seven Up and Dr. Pepper think they can. Hires isn't talking.

**Vicks
sells hard
with
spot radio**



ASK YOUR
JOHN BLAIR
MAN

Offices in Chicago
New York • Detroit
St. Louis • Los Angeles
San Francisco

**JOHN
BLAIR
& COMPANY**

REPRESENTING LEADING RADIO STATIONS

*Start the
New Year
Right!*

with

W K A X

BIRMINGHAM, ALA.

1000 Watts

900 KC.

Ganus C. Scarborough
Gen. Mgr.

Hal Holman Co.

New York

Chicago

SPONSOR



SPEAKS

Mister Television

Back in those early war days when the subject of television was good for a pro and con argument, and stations were withdrawing their TV licenses, a man in St. Louis was quietly talking the Board of Directors of the *Post-Dispatch* into parting with upwards of \$1,000,000 for a completely equipped television plant.

George Burbach, general manager of KSD, that man, was persuasive. So much so that the *Post-Dispatch*, to cement its television order with the broadcast equipment division of RCA, made a down payment of 10 per cent toward the first-postwar-equipped tele-

vision station in the United States. KSD-TV went on the air in 1947. St. Louis is fast growing TV conscious.

George Burbach now extends his influence over a broader scene. His enthusiasm and genuine belief for the newest medium, his willingness to impart what he knows to others, are attracting visitors from New York to Seattle. On the day that SPONSOR's representative showed up two visitors from Louisville, WAVE's George Norton and Nate Lord, were also on hand. A day or so earlier a Toronto publisher had flown down to see the KSD TV picture. Fifteen or more eager seekers of television knowledge flock into George Burbach's offices at the *Post-Dispatch* every week, and come away with a better understanding and appreciation of television. Television needs missionaries. George Burbach is doing plenty to fill this need in the midwest's.

Editorializing on the Air

As many broadcasters are against the idea of editorializing on the air by owners of broadcast stations as are for it. Sponsors would rather the industry continue on a status quo basis; they feel that nothing but harm can come from voicing opinion on the air that isn't plainly labeled as such—and they ask "How is it going to be possible to label an editorial broadcast as opinion all the way through the airing?" They point to the Orson Welles *Man from Mars* program which was clearly labeled "fiction" and yet

started a riot that killed simulated newscasting as part of radio drama.

Sponsors do not belittle NAB's Justin Miller's fight for freedom of speech on the air. It isn't the theory they are worrying about, it's the practice. They point to the beautiful job that Edward Murrow is doing on his Campbell Soup newscasts, editorializing but plainly labeling what he has to say as "one reporter's opinion." He has been forthright on many controversial subjects. However, he always makes it clear when he starts editorializing that that's just what he's doing.

Besides, as one sponsor puts it, how many newsmen of Murrow's stature are there available for radio's editorializing?

On local issues, most sponsors are agreed that much good can be done through editorializing, as WCAU has done on the Philadelphia water situation. Campaigning for civic virtue can do a great deal of good, until the "outs" start attacking the "ins" and broadcasters take sides.

Freedom of speech is nothing that this publication wants to deride. It wants it for itself and for broadcasting. It recognizes, however, that it's a two-edged sword. Advertisers in printed media are permitted to say what they think on any subject that doesn't offend good taste. They feel, a great many of them, that if freedom to editorialize is extended to stations it should likewise be extended to them on the air.

And most of them would rather that the first step be not made.

Applause

TOPS IN MEDIA RESEARCH

Although all radio research is done for profit, of one kind or another, it's the best media research ever conceived or carried out. While other forms of advertising are content with circulation figures, rather than readership, broadcasting insists on definite facts on not only who is listening but who is listening to what and what the listener actually recalls of the advertising content of the program.

Hooper asks, "What is advertised?" Nielsen sends researchers into each home he checks for a pantry survey to discover just what the buying impact of the broadcast programs is. Gallup is planning a "controlled town" in which programs may be tested in every detail. Diary reports (Audience Surveys, Hooper, and a host of others) give audience listening patterns. Schwerin and Lazarsfeld-Stanton's Analyzer give intimate details of listeners' likes and dislikes.

Radio spends millions to discover what makes broadcasting

tick—and most of it, it spends itself without contributions from advertisers or agencies.

If ever there were an ideal representation of the American way of life, it's in the research side of broadcasting. There isn't a chance of its becoming stale, the competition is too fast and furious and survival is only for the fleet of mental foot.

It's the very battle between Hooper's telephone and diary survey methods and Nielsen's audimeter that keeps both of them on their toes and most of radio buying their services.

We don't think we're prejudiced in feeling that broadcasting itself deserves a deep bow for its researching. It even pays for figures that cut it to the quick. Ask any station manager who underwrites a Hooper City Report what happens when he runs third or fourth in his area. And yet he, in most cases, goes right on subscribing and making the facts available.

That's radio.

count me in as
a subscriber

Yes!

1 Year \$5

2 Years \$9

3 Years \$12

(Add 50¢ a year
for Canadian and
foreign postage)

Name.....

Company.....

Address.....

City.....

Your Position.....

No Money Now — Just Mail



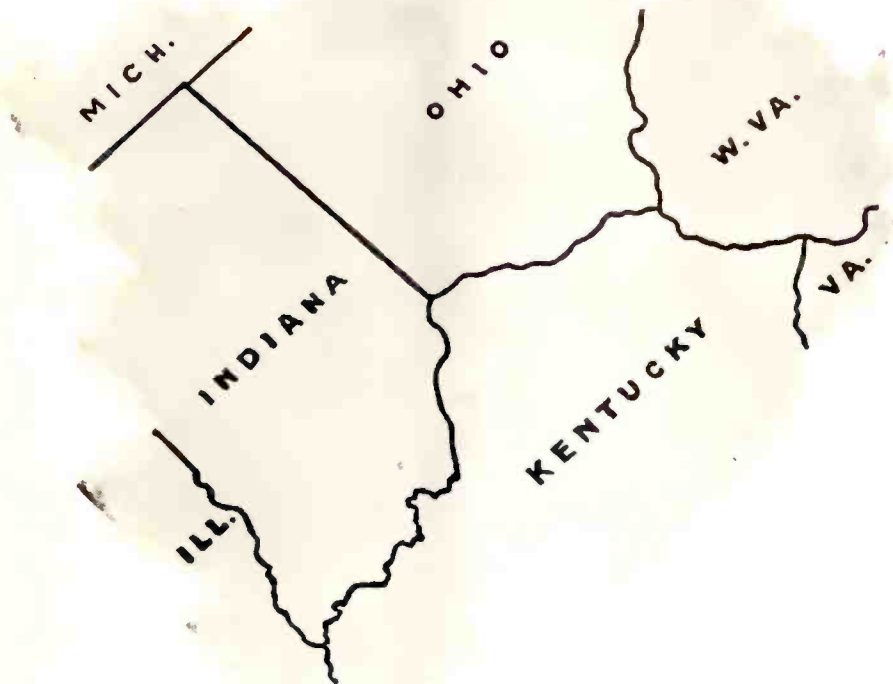
SE WILL BE PAID BY
PUBLICATIONS Inc.
STREET
New York

REPLY CARD
Necessary if Mailed in the United States

FIRST CLASS
PERMIT NO. 47613
(Sec. 510, P. L. & R.)
NEW YORK, N. Y.

the way through them on the air.

**In four weeks,
WLW reaches 81.2% of the 3¹/₄ Million Radio Homes
in this area . . .**



The total impact of The Nation's Station within the WLW Merchandise-Able Area — the exact over-all performance of WLW and leading competing stations — is now available through a special report of the Nielsen Radio Index, based on four measured weeks of listening in February and March, 1947.

As an actual or potential user of radio advertising, you should be vitally interested in these new coverage and circulation data. They provide an accurate picture of WLW's total coverage in terms of homes reached . . . intensity of coverage in terms of minutes listened . . . share of total listening within the area . . . the comparative perform-

ance of WLW and its leading competitors.

For example: during the four report weeks, WLW reached 81.2% of all radio homes in the area between 6 AM and midnight, as compared to 29.3% averaged by the next 15 leading stations. And among these homes reached by WLW, the number of minutes of listening during the average week was 550 for The Nation's Station, as compared to 233 minutes of lis-

tening per week averaged by the next 15 stations.

Even more remarkable, we believe, is the fact that WLW received one fifth—19.3%—of all listening to all 175 stations heard within the area.

WLW Sales Offices in Cincinnati, New York or Chicago will be glad to show you this new NRI report. On the West Coast, contact the Keenan & Eickelberg office in Los Angeles or San Francisco.

1922 **WLW** 1947

25th Year

CROSLY BROADCASTING CORPORATION

**Looking for an unusual
Morning Program
in the
*Cleveland Market?***

Look at . . . listen to . . . Koffee Korner
. . . a working program over WJW
8:05 to 8:25 AM across the board . . . or
talk to your nearest representative
of the Headley-Reed Company.



• In the popular whodunit tradition . . . producer and announcer do a daily comedy strip called Trick Dacey.



• Brisk, bright music . . . sound effects for mood and contrast . . . that's what the band tries for and gets!

• Jane Steven's cheery comment and light touch with weather reports and time signals highpoint Koffee Korner.



BILL O'NEIL, PRESIDENT



WJW

BASIC
ABC Network

CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY