

SPONSOR

For buyers of broadcast advertising

JULY 1947

50c • \$5.00 per year



Set up the campaign producer, sponsor, agency (page 4)

1947 FALL FACTS EDITION: spot • network • over-all

NOW
WITH
CBS
WWVA

WHEELING, W. VA.

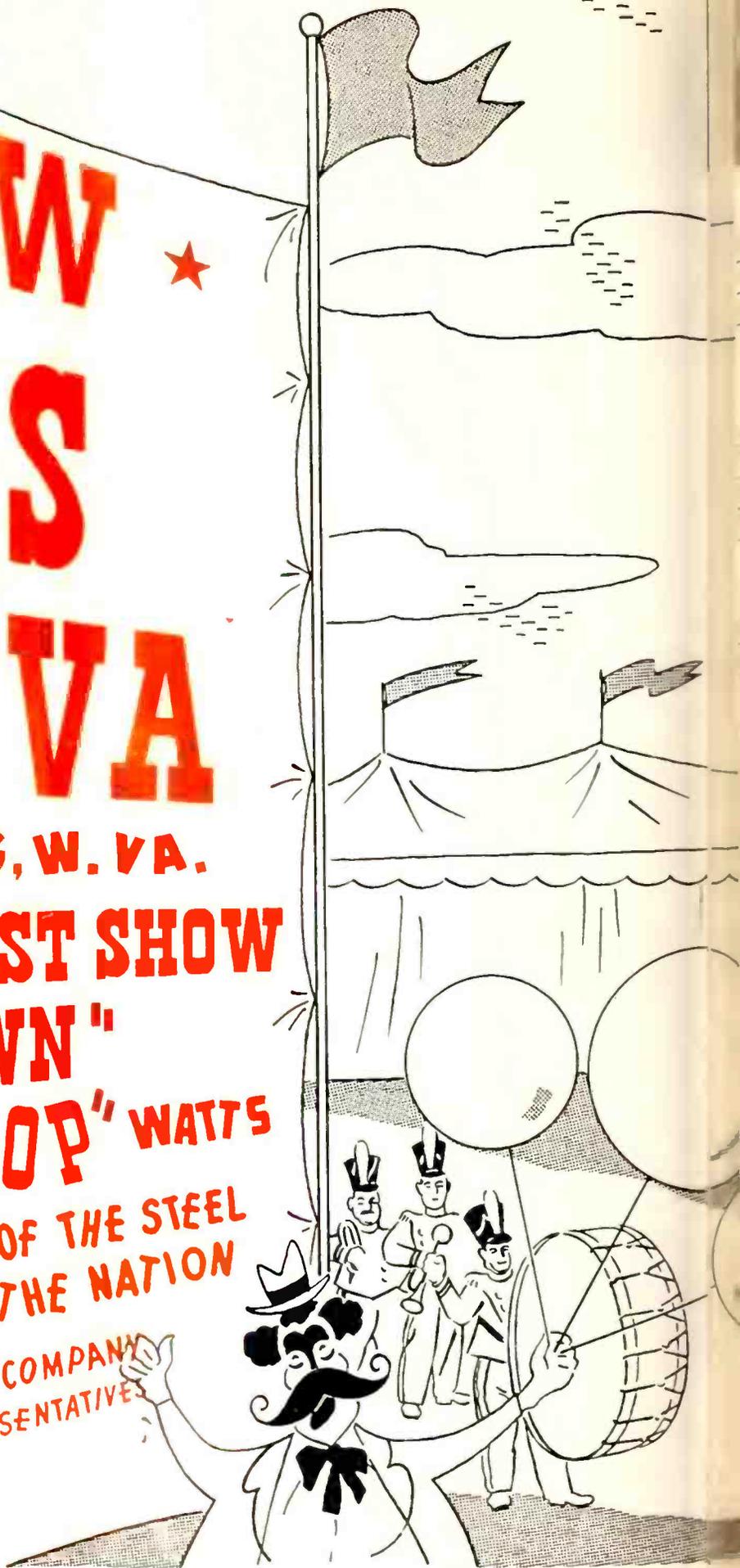
**"THE BIGGEST SHOW
IN TOWN"**

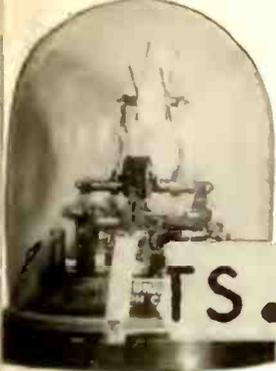
50,000 "BIG TOP" WATTS

**COVERING THE HEART OF THE STEEL
AND COAL BELT OF THE NATION**



**JOHN BLAIR & COMPANY
NATIONAL REPRESENTATIVES**





.. SPONSOR REPORTS

.. SPONSOR REPORTS ..

JULY 1947

WEATHER SURE
IS COMMERCIAL
NOW

Sponsors have picked up 32 weather-signal packages during June and station representatives indicate that by first of year half nation's stations will have at least one rain-or-shine deal sold. SPONSOR's "Weather is Commercial" (June issue) and Harry Goodman's weather jingles are given credit for advertisers' increased interest.

-SR-

24 TV
SPONSORS FOR
WNBT-NBC
THIS FALL

Major executive of NBC Television stated last week in June that network had 16 (another said 18) clients and that was all TV department wanted at that time--all, in fact, they could handle. But sales department still signing up new business and there'll be some 24 sponsors on WNBT and the NBC-TV network this fall.

-SR-

ABC DAYTIME
SOLD SOLID

ABC daytime will be solid commercial this fall. Last hole was filled when Toni Home Permanent Wave of St. Paul expanded its sponsorship of "Ladies Be Seated" from three to five times weekly.

-SR-

"TELLO TEST"
STILL NATION'S
TOP SPOT
QUIZ-SHOW

"Tello Test" (built around formula of phoning different listeners daily until someone identifies a quotation or answers a question, with awards mounting daily) is still number one spot-quizzer nationally. There are seven national variations of idea but all of them are doing job for their sponsors.

-SR-

RADIO MAGAZINES
ABROAD USED BY
U. S. ADVERTISERS

It's so tough abroad to find out what's going to be on air that U. S. advertisers are taking space in radio publications to reach the radio audience, most of whom they can't reach on air due to governmental control of broadcast facilities. Since there are no serials aired, except in the Americas, and since programs are seldom on the air the same time each week, or day, it's necessary to purchase a radio magazine to find out what's available. Switzerland has three publications with a combined circulation of over 200,000, Italy has four also with a combined circulation of 200,000, and important papers exist in most other countries.

-SR-

BIG SUMMER LOCAL
BUSINESS BOOMS
TRANSCRIPTION
SALES

Transcription sales are up 30 per cent this summer over 1946. Producers claim that reason is that local summer advertising on the air is far ahead of even war years. National spot business is off 20 per cent but slack has been more than taken up by retailers who are combating a growing buyers' market.

-SR-

DEALERS GRIPE
WHEN ADVERTIS-
ING'S MISSING

Dealers all over nation are critical of lack of advertising on behalf of nationally-distributed products. General Electric is said to have received 300 letters from dealers in one month asking when they were going to get moving with broadcast as well as newspaper

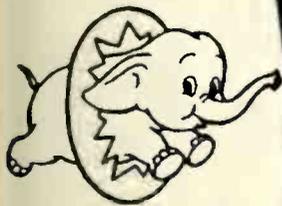


POST

KOOL

*You're in
good company
on
KMPC**

710 KC . . . LOS ANGELES
REPRESENTED BY PAUL H. RAYMER CO.



LUER*PAYS CONSISTENTLY



MOTORISTS WISE
SIMONIZ
HOUSEWIVES DO LIKEWISE

Firestone

Milan's
1890
FRENCH DRESSING

SPONSOR REPORTS	1
40 WEST 52nd	4
MR. SPONSOR: CLIFF SPILLER	14
FALL FACTS DIGEST	17
SPONSOR CHECK LIST	18
THE SPOT PROGRAM	19
CHAIN AND STATION BREAKS	20
THE PROGRAM SPOT	21
MARGINAL TIME	21
BLOCK PROGRAMING	22
THE TRANSCRIPTION STORY	25
TRANSCRIPTIONS IN PRODUCTION	28
MR. SPONSOR ASKS:	32
COOPERATIVE PROGRAM REPORT	36
CO-OP PROGRAM AVAILABILITIES	37
FALL COSTS	39
4 COMPARATIVE NETWORK MAPS	41
BROADCAST POLICY	45
PROMOTION AND PUBLICITY	47
BING CROSBY RATINGS	47
WEB-BUILT PROGRAMS	49
WEB PACKAGE SHOWS	52
NETWORK AUDIENCE RATINGS	54
CONTESTS AND GIVE-AWAYS	55
RESEARCH	63
PROGRAM RATINGS: TYPES, COSTS	65
TV-FM-FAX	67
SPONSOR SPEAKS	68
APPLAUSE	68

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COVER PICTURE: C. E. Meicher, president De Soto division of Chrysler Corporation, settles a "Christopher Wells" program problem with producer Ed Byron, Ben Duffy, president of BBD&O, Arthur Pryor, agency radio vt

40 West 52nd

BEER SPOTS

Could you without too much trouble give me the times and stations on which different beer programs are now being broadcast. Any information on spots on beer will be welcome.

A. D. CONVERSE

Gray & Rogers, Philadelphia

► Industry report on beer sponsors due in August issue.

THE TIMEBUYER'S SLANT

I've read your article on timebuyers and I'd sure enjoy meeting the character who can know all about your over 1,000 U. S. A. stations and our Canadian setup—what a man!

V. D. L. DYER

MacLaren Advertising Company,
Toronto

I am anxious to "see myself as others see me" as indicated in your account on timebuyers in this (June) issue.

I do hope to find some constructive criticism so that we timebuyers may help improve current policies.

MARY V. KING

Timebuyer

Kudner Agency, Inc., New York

FISHING & HUNTING PROMOTION

I should like to take this opportunity of telling you how much we enjoyed your article, *Those Rod and Gun Millions*. It was especially gratifying to find one of our promotional ideas, i. e., hand written post cards, was used in the article.

I should like to explain just how we used these cards in promoting the show, especially since the main theme of your article was that the program does appeal to a limited audience who are naturally sportsmen.

In our town there are two stores that issue hunting and fishing licenses and we were fortunate enough to secure the duplicate stubs on these licenses which served as a mailing list for over 2,000 of the post cards. Of course we examined the names and addresses and excluded any person who was issued a license who lived outside our nighttime coverage area; therefore in this way we were positive these cards reached people who are interested in and can hear the show.

We had considerable comment about

(Please turn to page 11)

NOW

it can be known

HOOVER and CONLAN

LONG HAVE SHOWN HOW

KMBC

IS FIRST IN
METROPOLITAN
KANSAS CITY

—AND

out in the states

LOOK AT THIS SURVEY

5,545 INTERVIEWS

SHOW THAT

KMBC

IS FIRST IN

ANSWER TO THE QUESTION

Do you listen on the radio
to general farm programs?
To what station?

MISSOURI KANSAS

KMBC 1,378 702

WDAF	608	296
WIBW	126	552
KFEQ	398	44
WHB	132	38

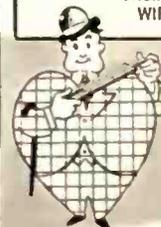
(Top five stations reported. Weighted sample base: 5,545 interviews within KMBC's 0.5 mv contour—1% of area's radio families—BMB's "Radio Families: 1946"—conducted by Robert S. Conlon & Associates of Missouri State Fair, Kansas Free Fair and the American Royal Livestock Exposition.)

AVAILABILITY

Kansas City's Exclusive Marketcast Service
Direct from Livestock Terminal, with

BOB RILEY

Mondays thru Saturdays
WIRE FOR DETAILS



KMBC

of Kansas City

Free & Peters, Inc.

Since 1928—The Basic CBS Station for Kansas and Missouri

LINDA'S FIRST LOVE

1000—15 Minute Transcribed Programs

Now going into its 11th year for the Kroger Grocery and Baking Company, Cincinnati. Available outside Kroger territory on a 3 to 5 time a week basis for local or regional sponsorship.



MARY FOSTER, THE EDITOR'S DAUGHTER

800 TRANSCRIBED QUARTER HOURS

Now going into its 10th year for Kroger Grocery and Baking Co.

A tested show now available for local and regional sponsorship in areas on above map.

LOOK AT THESE DAY-TIME HOOPERS!

ATLANTA	DEC. 42 to APR. 43	—	9.5
COLUMBUS	DEC. 43 to APR. 44	—	7.8
CINCINNATI	DEC. 43 to APR. 44	—	10.0
DAYTON	DEC. 43 to APR. 44	—	11.4
NASHVILLE	OCT. 45 to FEB. 46	—	9.3
PEORIA	DEC. 45 to APR. 46	—	10.0
WICHITA	OCT. 46 to FEB. 47	—	8.5

Harry S. Goodman

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

BMB provides further

By any standard, day or night, NBC is America's No. 1 Network

... and the higher the standard, the greater is NBC's superiority

For the first time, a research organization supported by the entire industry has measured—on a uniform basis—the number and location of all radio families comprising the weekly listening audience of each U. S. radio station and network.

In those counties where 75% or more of the radio families listen to any of the four major networks "one or more times a week," NBC leads by a wide margin—ranging from a 33% advantage over Network "A" at night to a 322% advantage over Network "C" in the day.

The charts opposite present a comparative picture of listening based on this high standard of 75% and over—a much more significant basis for comparison than any lower level. However, even on the minimum basis of 10%, NBC has a dominant advantage over all other networks.*

How much more? Audience figures released by BMB are based on listening "one or more times a week." How much more do people actually listen to NBC? Facts on that subject and many others are included in NBC's detailed booklet on the BMB survey to be issued shortly.

*Complete results of this survey are contained in "Network Area Report" recently published by the Broadcast Measurement Bureau. The only total audience figures shown in this report are based on the level of 10% and over. Night-time: NBC—31,127,940; Network "A"—27,680,570; Network "B"—22,050,090; Network "C"—19,161,830. Daytime: NBC—27,888,770; Network "A"—25,261,730; Network "B"—21,557,990; Network "C"—19,160,240.

AMERICA'S NO. 1 NETWORK

proof...

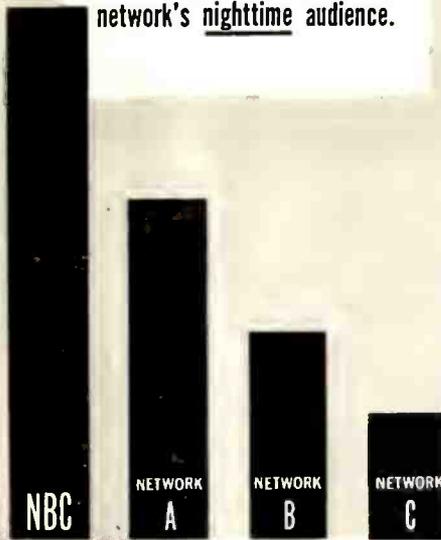
NIGHTTIME

NBC has a 33% advantage over Network A or 7,426,530 more radio families.



DAYTIME

NBC has a 57% advantage over Network A. The NBC daytime audience is larger than any other network's nighttime audience.



Audience in counties where 75% and over of the radio families listen "one or more times a week."

	NIGHTTIME		DAYTIME	
	AUDIENCE	% OF TOTAL U. S. RADIO FAMILIES*	AUDIENCE	% OF TOTAL U. S. RADIO FAMILIES*
NBC	30,116,240	89%	22,856,940	67%
Network A	22,689,710	67%	14,558,050	43%
Network B	12,716,480	33%	9,003,670	26%
Network C	8,499,130	25%	5,421,670	16%

*Total radio families January 1946—33,998,000 as estimated by B.M.B. A more recent survey indicates that as of January 1947 there were 35,900,000 radio families or 93% of all U. S. families.



... the National Broadcasting Company

"is everybody happy?..."

"For here we have a public entertainer scaling even greater heights... TED LEWIS like any other quality merchandise, seems to improve in value with the passing of time... his showmanship is invincible."

Abel Green

--- VARIETY

presenting

the Ted Lewis Show

**1/2 HOUR
TRANSCRIBED**

available for
local and regional
sponsorship

the guy all America loves... the real
TED LEWIS, with a hat full of music,
laughter and tears... in the

**GREATEST MUSICAL
VARIETY PROGRAM**

ON RECORD!



Here's the biggest news in radio! He's here at last! The high-hatted tragedian of song... TED LEWIS, the most beloved musical personality of all time... in his own half-hour variety show... the most spectacular radio program ever transcribed! For local or regional sponsorship.

The fabulous TED LEWIS... making you smile through your tears in a show of sheer enchantment... In a program of musical magic... appealing to everybody, young or old. For TED LEWIS is an ageless performer... the very spirit of youthfulness that makes a sucker out of the calendar! Here is one program where age levels, income levels, tastes and the whole works... are practically non-existent. TED LEWIS is everybody's boy. If the product you have in mind is bought and used by people... then here's the show that'll sell them! TED LEWIS with a great *eighteen piece* orchestra, big name vocalists, a supporting cast of top talent... Showmanship and the top music from today's hit parade skillfully blended with the songs from the nostalgic past. "THE TED LEWIS SHOW" HAS EVERYTHING!

Don't let any grass grow under your feet if you're interested in this show, which is headed for top rating! Play safe by writing for information about an audition record now... or better still, TELEGRAPH!

**CHARTOC-COLMAN
PRODUCTIONS**

360 N. MICHIGAN AVENUE, CHICAGO 1, ILLINOIS

OTHER SHOWS ♦ Franklyn MacCormack's Book of Memories • Love Letters with Franklyn MacCormack • The Tex Ritter Show
The Jack Brickhouse Inside Story • In the Cameo Room • Howdy Pardner with Rex Allen

SPONSOR

New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM (time, start, if set)
Botany Worsted Mills Bristol-Myers Co.	Silberstein-Goldsmith Doherty, Clifford & Shenfield	WABD, New York WNBT, New York	Weather signals; Wed 8:30 pm; Jun 18; 13 wks (r) Party Line; Sun 8:30-9 pm; Jun 8; 30 wks (n)
Bulova Watch Co. Detroit Edison Co. Eighth National Watch Co.	Blow Campbell-Ewald J. Walter Thompson	WWJ-TV, Detroit* WWJ-TV, Detroit WCBS-TV, New York	Time signals; MTWTF 8 pm; Jun 3; 52 wk (n) Newscasts; twice weekly; Jul 1; 52 wks (n) Time signals; Sun nights; Jun 26; 13 wks (r) Time signals; Sun nights; Jul 6; 13 wks (r)
Peter Fox Brewing Co.	Jones-Frankle	WNBT, New York WBKB, Chicago	Maywood Park Harness Racing; Sat 8-11:15 pm; May 17; 10 wks (n)
General Foods Co.	Young & Rubicam	WABD, New York WNBT, New York	Spots; MTWTF 7:59-8 pm; Jun 2; 13 wks (n) Allen Prescott; Th 8:30-9 pm; May 22; thru Dec (replacement)
Goebel Brewing Co.	Brooke, Smith, French & Dorrance	WWJ-TV, Detroit	Detroit Tigers games; twice weekly; Jun 3; thru 1947 season (n)
Grinnell Bros. Grinsom Chevrolet Co.	Simons-Michelson L. J. DuMehaut	WWJ-TV, Detroit WWJ-TV, Detroit	Television Party; weekly; Jun 18; 52 wks (n) Feature Races from Detroit Race Track; Wed afternoons; Jun 3; summer race meet (n)
Gulf Oil Co. Hoi 'n Kold Shops J. L. Hudson Co.	Young & Rubicam Charles Hargrave Wolfe-Jickling-Dow & Conkey	WCBS-TV, New York WWJ-TV, Detroit WWJ-TV, Detroit	Gulf Television News; Th 8-8:15 pm; Jun 26; 13 wks (r) Weather signals; 5 weekly; Jun 3; 52 wks (n) Sketchbook (live variety); weekly; Jun 4; 52 wks (n)
Kuss Clothiers	Malcolm Howard	WBKB, Chicago	Baseball Scoreboard; follows all televised ball games; May 25; baseball season (n)
Robinson-Lloyds, Ltd. Sam's, Inc. Harry Sufferin Co. Swift & Co. Tivoli Brewing Co.	Direct Stockwell & Marcuse Simons-Michelson McCann-Erickson McCann-Erickson	WABD, New York WWJ-TV, Detroit WWJ-TV, Detroit WNBT, New York WWJ-TV, Detroit	Spots; TW 8:15-8:16 pm; Jun 18; 26 wks (n) Meet the People; weekly; Jun 4; 52 wks (n) Man on Street; weekly; Jun 4; 52 wks (n) Swift Home Service Club; Fri 1-1:30 pm; May 16; 13 wks (n) Spots; 4 weekly; July 1; 52 wks (n)

*NOTE: Station WWJ-TV, operated by the Detroit News, began commercial operation June 3, 1947.
(n)—New (r)—Renew.

New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Baltimore Paint & Color Works	Gleem Paint, Trylon, etc.	Theodore A. Newhoff, Baltimore
G. Barr & Co., Chicago	Balm Barr Lotion, Creme Shampoo	H. W. Kastor, Chicago
Bigelow-Sanford Carpet Co., New York	Rugs, carpets	Young & Rubicam, New York
Bruckmann Brewing Co., Cincinnati	Beer	Dinnerman, Cincinnati
W. K. Buckley, Inc., Rochester, N. Y.	Buckley's Cough Mixture	Grant, New York
Business Associates, Inc., Raleigh, N. C.	Bookkeeping, tax service	Piedmont, Salisbury, N. C.
Butcher Shop Foods, Chicago	Canned dog food	Makellm, Chicago (national advertising)
Cal Beverage Co., Chicago	Cal-Cola	Harry J. Lazarus, Chicago
Cameo Corp., Chicago	Cleanser	Presba, Fellers & Presba, Chicago
Charles Household Products Co., Brooklyn	Clear-Vu liquid cleaner	Deutsch & Shea, New York
Charms Co., Ashbury Park, N. J.	Charms candy, Tastyeast	N. W. Ayer, Philadelphia
Consumer Brewing Co., Newark, Ohio	Old Town Beer, Ale	Don Kemper Co., Dayton
Crescent Chemical Sales Co., New Orleans	Pine-A-Mite disinfectant	Ross, New Orleans
Cristy Chemical Corp., Worcester	Dry gas	Cory Snow, Boston
Decalomania Specialties Co., Philadelphia	Decals	Martin & Andrews, Philadelphia
Duell, Sloan & Pearce, Inc., New York	Book publishers	Alley & Richards, New York
J. H. Filbert, Inc., Baltimore	Mrs. Filbert's margarine, mayonnalse, etc.	Sullivan, Stauffer, Colwell & Bayles, New York
Flamingo Hotel, Las Vegas	Hotel	Smith, Bull & McCreary, Hollywood (national advertising)
Flora Mir, New York	Candy	Peter McDonnell, New York
Frank Tea & Spice Co.	Tea, spices	Ralph H. Jones, New York
Gallowhur Chemical Corp., New York	Skol sun lotion	Booth, Vickery & Schwinn, New York
Gold Medal Candy Corp., New York	Thanks, etc., candy bars	Adair & Director, New York
Goldtone Razor Blade Co., Newark, N. J.	Razor blades	Brisacher, Van Norden, New York
Grange League Federation	Grange products	Lynn-Fieldhouse, Wilkes-Barre, New York
Grove Laboratories, Inc., St. Louis	Grove's Chill Tonic, Dr. Porter's Anti-septic Oil	Harry B. Cohen, New York
Grove Laboratories (Beaumont Co. div.), St. Louis	4-Way Cold Tablets, 4-Way Compound	Harry B. Cohen, New York
Hall and Ruckel, New York	X-Bazin Odorless Depilatory	Redfield-Johnstone, New York
A. N. Hanna Co., Atlantic Highlands, N. J.	Cosmetic, culinary lines	Raymond, Newark, N. J.
Herb Farm Shops, Ltd., New York	Hotel	Hirshon-Garfield, New York
Hotel New Yorker, New York	Fountain pens	Deglin, Wood & Malone, New York
Inkograph Co., New York	Isle de Capri Home Facial	Lester Harrison, New York
Julian's, Ltd., New York	Frozen foods	Royal & de Guzman, New York
Kold-Kist Foods, Los Angeles	Carpets, knitting yarns	Don Mack, Los Angeles
James Lees & Sons Co., Bridgeport, Pa.	Finance	D'Arcy, New York
Lorain County Savings & Trust Co., Elyria, Ohio	Hotel Bar Butter	Gregory & House, Cleveland
Frederick F. Lowenfels & Son, New York	Moving, storage	Small & Sells, New York
Lyon Van & Storage Co., Los Angeles	Montec coffee	Smalley, Levitt & Smith, Los Angeles (regional advertising)
Wm. Montgomery Co., Philadelphia	600 cold preventatives	Van Sant, Dugdale & Co., Baltimore
Monticello Drug Co., Jacksonville, Fla.	Used cars	Booth, Vickery & Schwinn, New York
Murphy Auto Sales, Hollywood	Auto products	Pat Patrick, Glendale, Calif.
Norwalk Auto Products, Inc., New York	Pharmaceuticals	Jules Lippit, New York
Nutrilon Research Laboratories, Chicago	Beer	Earle Ludgin, Chicago
Pacific Brewing & Maltng Co., San Jose, Calif.	Philadelphia Old Stock Beer, Ale	Honig-Cooper, San Francisco
Philadelphia Brewing Co., Philadelphia	Argosy, Popular group	Booth, Vickery & Schwinn, New York
Popular Publications, Inc., New York	Hand cream	Newell-Emmett, New York
Radnai, Inc., Philadelphia	Spaghetti sauce, ravioli	Joseph Katz, New York
Ragu Packing Co., Rochester, N. Y.	Soap, ointment	W. B. Doner, Rochester
Resinol Chemical Co., Baltimore	Institutional	Redfield-Johnstone, New York
Retail Coal Board of Cuyahoga County, Ohio	Soft drink extract	Gregory & House, Cleveland
Rich-Mald Products Co., Glendora, Calif.	Banana Crunch	Don Mack, Los Angeles
Ross Industries, Inc., San Francisco	Aromadelle cheese	Manning & Russell, San Francisco
Ryder Bros., Chicago	Polish	Phil Gordon, Chicago
Sant-Wax Co., Dallas	Vichy water	Hunter, Los Angeles (West Coast advertising)
Saratoga Vichy Spring Co., Saratoga Springs, N. Y.	Preserves, jellies, etc.	Barlow, Syracuse
Snider Foods, Inc.	Household polishes	Newby & Peron, Inc., Chicago
Solarine Co., Baltimore	Finance	Courtland D. Ferguson, Washington, D. C.
South Brooklyn, Flatbush, and Atlantic Savings and Loan Associations, Brooklyn (cooperative campaign)	Honey-Dew Sugar	Albert Woodley, New York
Sprekels Sugar Co., San Francisco	Triumph, Gold Crest Beer	Harrington, Whitney & Hurst, San Francisco
Storz Brewing Co., Omaha	Tecate beer	Bozell & Jacobs, Omaha
Tecate Importers, Inc., Los Angeles	Rellglon	Jere Bayard, Los Angeles
Voice of Prophecy, Inc., Washington, D. C.	Stoves	Western, Los Angeles (national advertising)
Volcan Camp Stoves, Los Angeles	Blizz soap detergent	Davis-Hood, Los Angeles (national advertising)
John J. Walsh, Ltd., Chicago	Rodan rodent exterminator	Makellm, Chicago
Walsh Laboratories, Inc., Chicago	Ten Grand vegetable juice	Makellm, Chicago (national advertising)
G. I. Webster Co., Inc., Chertlan, Va.	Paints	Richard A. Foley, Philadelphia
Wesco Waterpaints, Inc., East Boston, Mass.	Paints	R. T. O'Connell, New York
Western States Painting Co., Los Angeles	Sea Island sugar	Allied, Los Angeles
Western Sugar Refinery, San Francisco	Wilt beard softener	Harrington, Whitney & Hurst, San Francisco
Wilt, Inc., Long Island City, N. Y.		Ellington, New York

40 West 52nd

Continued

these cards and I am sure that this type of promotion at least doubled the listening audience for *The Fishing and Hunting Club of the Air*. From our own personal surveys we have found that this show is one of the most popular that we are now carrying.

A. W. VICKERS
Commercial Manager
WMON, Montgomery, West Virginia

SUMMER READING

I enclose fifty cents in stamps for one copy of the July issue of SPONSOR to be mailed to me at my summer address.

Since I will be away from the office I do not wish to miss a single issue!

CATHARINE LEWIS FASSETT
Earle Ludgin & Company, Chicago

RENEWAL-PLUS

Please extend my subscription, and . . . congratulations on the excellent quality of your publication.

HERBERT G. DRAKE, VP
Macfadden Publications, Inc.,
New York

E.T. REPORT

I was glad to see the advance copy of the June issue of SPONSOR and the intelligent and valuable story on the effectiveness of transcription programs.

ROBERT W. FRIEDHEIM
Manager
NBC Radio-Recording Division
New York

I have just finished reading with considerable interest your excellent story in the June issue of SPONSOR entitled *It's a Transcription Year*. Would it be possible for us to obtain 500 reprints of the article?

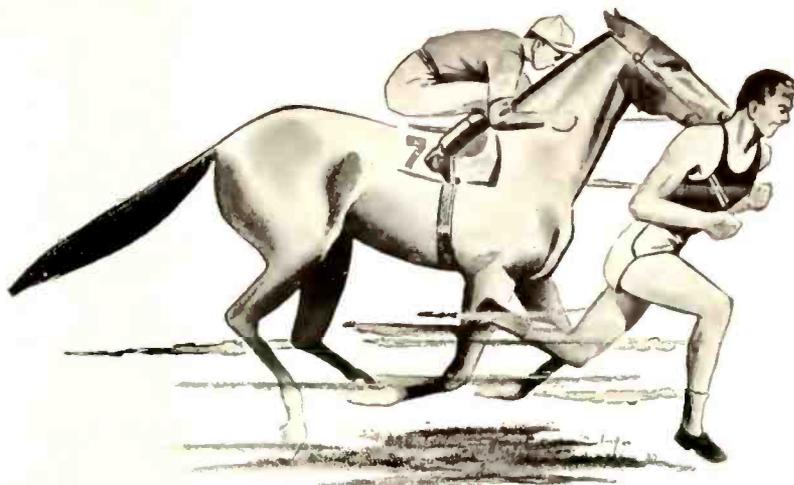
I intend to send it out to our complete mailing list of everyone interested in syndicated programs.

S. W. CALDWELL
Manager, Program Division
All-Canada Radio Facilities, Toronto

Just received your June issue. Very good. The transcription article on page 22 is excellent.

FRED ZIV
Frederic W. Ziv Company, Cincinnati

YOU MAY HAVE MORE ENDURANCE THAN A HORSE—★



AND—YOU'LL NEED IT IN WESTERN MICHIGAN TO BEAT WKZO-WJEF!

The "radio barrier" peculiar to this district *severely* reduces reception of broadcasts originating outside the area. Scientists explain the condition as possibly the result of local metallic deposits.

So the listeners in the area simply tune to WKZO in Kalamazoo or WJEF in Grand Rapids to get their programs and news. *The result is a Hooper Report that shows these two stations as standout favorites with the folks at home!*

If you would like the complete report, just write to us or ask Avery-Knodel, Inc. You'll find this CBS combination has far more listeners than any other station or network at any time of the day. Broadcast over WKZO and WJEF and your message *completely covers* Western Michigan.

*In 1924, in London, a race between a man, George Hall, and a race horse, Black Jack, was called off in the fifth day when Hall was 15 miles ahead and still going strong.



AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

"BO-BO SKE DEETON DOTTEN"

My name is BUDDY BEAR. I'm the star of a new transcribed radio program which will be released simultaneously throughout the United States and Canada on September 8th. There are 78 1/4-hour open-end programs in the first unit, for use 3-times-weekly or 5-times-weekly. And the way things are shaping up, I expect I'll be on the air 5-times-weekly for anywhere up to 5 years!

But that isn't all! A major motion picture company will produce and release 13 color cartoon shorts every year for 5 years— one every four weeks. You'll be seeing me in theatres everywhere. As a cuddly (and rather handsome!) doll, I am being made for retail sale all over the world by Richard G. Kreuger, Inc. Boston Junior Deb Company, Inc., is making BUDDY BEAR Sportswear for girls, and has already won first award in an exhibit. 100,000 record albums of my songs have been produced, and will be sold in record shops everywhere. Wooden pull-toys are being made by New Ashford Industries. And there will be a newspaper cartoon strip, drawing sets, soap, greeting cards, cereal bowls, boys' clothing, BUDDY BEAR Candy Bars, and a lot of other things, all manufactured for retail sale as BUDDY BEAR PRODUCTS. My radio program,

"The Adventures of BUDDY BEAR"



is the answer to those critics of radio who say that all radio makes children neurotic. BO-BO SKE DEETON DOTTEN! I never made anybody neurotic! I just have a lot of fun, and adventures, and get into some mischief, but I don't leave anybody hanging on the edge of a cliff!

I've got a safety club, and a lot of original new premiums that go with my radio program—and the whole package is available on an exclusive basis to one sponsor in a city, at low cost on a syndicated basis. So—if you want to reach parents through children between the ages of 3 and 9 (a much neglected group as far as radio programs are concerned) write, wire or phone my exclusive distributors whose name you will find below. They'll send you samples of my programs, details, and rates.

"BO-BO SKE DEETON DOTTEN." That's BUDDY BEAR language which means, in this case, "BETTER GET ON THE BAND WAGON NOW!"

Sincerely yours,

BUDDY BEAR

Kasper-Gordon, Inc.

140 BOYLSTON STREET, BOSTON 16, MASSACHUSETTS

GUILD PRODUCTIONS OF AMERICA PRESENTS

2 NEW TRANSCRIBED MUSICAL PROGRAMS THAT HAVE EVERYTHING! TOP TALENT, SALEABILITY, NETWORK PRODUCTION, LISTENER APPEAL, NOSTALGIC TUNES! 78 1/4-hour episodes (open-end) available in each series. Either series exclusive to one sponsor in a city



The FAMILY Album



As the pages in The Family Album are turned, and old familiar faces are seen, they bring to mind memories out of the past—some gay, some that touch the heartstrings. Gene Jones, whose rich

baritone voice was heard over CBS coast-to-coast for years, is star of this new show. He is ably assisted by The Girl Friends, with Don Hicks (arranger) at the piano and Hal Freede at the Hammond. Room has been left for opening, middle and closing commercials with musical background—but the middle spot is an instrumental number which may be used as such if desired, instead of fading behind commercial. Production may be continued to 260 episodes or more.



"GLORIA CARROLL

Entertains"



When lovely Gloria Carroll, CBSongstress, starts singing "Night and Day," "Getting Sentimental over You," "Begin the Beguine"—and more than 200 other top tunes, you sit up and take notice of the "glorious carolling." And Frank Bell and The Bell-tones dish out rhythmic arrangements that are something special. A quarter-hour of music that's different from anything obtainable in a library service—gives a sponsor a unique, DISTINGUISHED exclusive program.

DISTRIBUTED EXCLUSIVELY BY

Kasper-Gordon, Incorporated

140 BOYLSTON STREET ★ BOSTON, 16, MASSACHUSETTS

THE OLDEST -- AND ONE OF THE COUNTRY'S LARGEST PRODUCERS OF SUCCESSFUL TRANSCRIBED RADIO PROGRAMS

TIE-UPS

- Photomats
- Photographs
- Publicity Stories
- Newspaper ad mats
- Advance teaser spots

Remember the
story about...



THE LION AND



THE MOUSE?



They made a monkey out of the mighty monarch of the jungle. He fell prey to a trop. But the mouse knew all the ropes... so he gnowed through them ond set the lion free.

And the radio morol of the story is: Down here in Washington the way to put on the bite, with no strings attached, is by using WWDC. You'll be free of any soles problems with this sales-result station that gives you low cost per sale. WWDC belongs on that next list!

Keep your eye on
WWDC
IN WASHINGTON, D. C.
AM and FM
Represented Nationally by
FORJOE & COMPANY

Mr. Sponsor:



Clifford B. Spiller

Sales and Advertising Manager,
Calumet-La France Division of General Foods

Selling is Clifford Spiller's major job and he recognizes broadcasting as the salesman's best tool. He also realizes that great corporations must have great social consciousness as well as make money. He's as aware as any station operator that the air belongs to the people (he phrases it "to the FCC") and he never permits this fact to be forgotten while supervising his broadcast advertising.

A few years ago he changed a daytime program from a soap opera to an intelligent mystery only to find after 52 weeks that the new show was producing neither audiences nor sales. When he shifted back to the accepted daytime formula of heartaches and flowers, audiences and business started on the upward trend. The failure, however, didn't convince him that something helpful couldn't build an audience in the afternoons. He's now added a "constructive advice" session to each Wednesday's airing of *The Second Mrs. Burton*. His idea is that something positive must relieve the depressive over-all effect of the daytime serials. Thus far the talks haven't lost any of his *Mrs. Burton* audience and they have landed considerable newspaper space which should be translated into an increased audience eventually.

Spiller started his business career as Associate Editor of *American Golfer*. In between this assignment and General Foods, he has been copy chief of R. D. Northrup Advertising Agency, director of marketing research, merchandising, and sales promotion for *American Home*, account executive of Federal Advertising Agency, and National Sales Manager of Durkee Famous Foods. He's still a mixture of salesman and publication executive but he never permits selling and the editorial (entertainment) section of his shows to battle with each other.

6.4	6.9	7.8	4.7	5.9	17.1	21.9
	8.7		7.0		26.6	
1.5	13.5	19	9.8	16.4	19	
0.1	22	4	2	12		
9.4	33	34.2	11.3	17.2	16.0	
	35.3		11.9			
5.5	9.6	6.00				
13.8	14					
20.0	21					
9.2	25.0					
	21					
.5	6.8	6.3	7.5	3.4	4.2	
.2	5.7	4.4	11	17.2	13.5	
.6	26.7	21.5	8.9	9.8		
10.1	16.2	13.9	5.7	21.7	18.9	
.6	25.9	25.8	7.8	6.8	16.1	
.1	9.5	25.6	15.2	14.2	9.4	12.1
.9			13.2	14.2	9.4	11.2
.2	20.1		10.1	10.1	9.6	16.2
.9						
10.4	5.5	3.2	3.9	8.2		
	5.4	3.2	3.9	8.2		
11.8	5.8	2.9	3.5	7.1	7.4	
				7.7		
7				6.7	6.7	
				6.6	6.7	
				6.8	6.0	
				5.2		
7.4				3.6		
					4.2	
73	19				0.8	
233	23.7				8.1	
274	27.8				3.6	
275	28.3				4.7	
	34.4				5.0	

WHEC

Hooperatings

LEADER in ROCHESTER

Morning-Noon *and* Night!

..... and *HAS* been since
Hooperatings were instituted
in Rochester 4 years ago. . . .

Now
**5,000
Watts**

WHEC



ROCHESTER, N. Y.

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



• Kids can tell Bulova before they can tell time. Mothers call Junior to supper by Bulova watch time. Even the Old Man wakes up . . . "courtesy of Bulova." And it's been that way for years and years.

Does it pay off? Just check Bulova sales. Or ask them what they think of Spot Radio, which Bulova helped pioneer in 1927 . . . 20 years ago. *Here's why:* Bulova and the Biow Company, Inc., its

agency, take this powerful selling force and move it fast . . . when and where they want it. They pick markets where competition is tough or where money is easy. They hit gift seasons hard everywhere. And they sell the millions that buy . . . time after time.

Spot Radio can do the same for you. Ask your John Blair man.



**JOHN
BLAIR
& COMPANY**

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

REPRESENTING LEADING RADIO STATIONS

fall facts

digest

spot

Fall 1947 will see more local and national spot placement than at any other time in radio's 27-year history. There are a number of reasons for this view. High among them is the fact that spot program availabilities for the first time parallel network presentations in quality. Not only are transcribed programs of network smoothness and audience appeal being offered but on nearly 1,000 stations there are spot programs which are fed the stations by their networks in the form of cooperative shows—built by the networks—sold locally by the affiliates.

Transcription producers are matching their syndicated productions with the best in the field. Star names like Wayne King, Tommy Dorsey, Arthur Treacher, Eddie Bracken, Jim Ameche, George Raft, Ronald Colman and Ted Lewis, to mention a few, have their own programs on wax. And so do successful oldtimers like Singin' Sam. Local and regional sponsors have top names available not only through network-produced local programs but also on disks. Stations also are more program-conscious than they have been in many seasons.

Another important factor on the spot side is the fact that with more stations operating it's possible to place a spot campaign advantageously in nearly every market. Sponsors are realizing that very quickly. The last tabulation before

SPONSOR went to press indicated that three-quarters of the top 100 spenders in advertising would be using spot broadcasting this fall. Aside from the other reasons-why, one great soap merchandiser put it as he sees it, "It's the only way we can pinpoint our advertising when we want to put pressure on a territory." That too is a vital reason-why when the spot index starts, as it will this fall, up.



Numerically there'll be more advertisers using network time this fall than at any time since 1943, although many will be spending less money and buying less time than in the past. NBC will be solid commercial at night as usual. CBS will be somewhat ahead of '46 despite the fact that it does not appear to the trade that way. ABC will be far ahead of last season, having taken a number of accounts from its network seniors. Mutual needs a Bing Crosby at night to prove that it can gather high-rating audiences. Actually despite cries of a recession on network billings, the latter will be up from 10 to 20 per cent.

Fall will see the first big test of the webs in their attempts to regain program production leadership, a leadership which they voluntarily relinquished to the advertising agencies many years ago. If the packages which they are making available (see page 52) win top audiences

and are kept within a reasonable price range, network broadcasting is in for a new epoch.

over-all

With industry entering a buyers' market, fall will see an upsurge of broadcast advertising. A number of firms have made drastic cuts in their appropriations (Lambert, Barbasol, Bristol-Myers, etc.) but even these are expected to come back to the air in full bloom before the 1947-48 season is over.

There will be a number of broadcast advertising failures this fall. That's because a number of firms are rushing into the medium, expecting it alone to cure their business ills. Radio doesn't function generally as a solo medium. It produces best when it's part of a comprehensive campaign. While there are a number of success stories which prove that radio can carry the complete advertising burden, this is not recommended as standard practice.

SPONSOR's "over-all" industry report in this issue touches on many facets of the broadcast business frequently ignored—marginal time, program ratings by types (and their costs), current status of FM, TV, and FAX, block programming, and a detailed report on what appeals to the listening public in contests and giveaways.

Sponsor Check List

How to Use Broadcast Advertising

1	Determine what broadcast advertising is expected to do for your organization.* a. Force distribution b. Move product off shelves c. Lend prestige to product d. Build brand name acceptance e. Build dealer-manufacturer relations f. Impress stockholders g. Improve employee relations h. Supplement printed media advertising i. Carry organization's primary advertising burden <i>*The nine items cover general requirements of manufacturing and sales organizations but each organization has its own peculiar problems. These must be ascertained in advance or else any advertising campaign will probably fail.</i>	11	Make certain that talent pictures, biographies and full program details (week-by-week details) are available to everyone requiring them.
2	Determine territorial coverage desired.	12	Plan tie-in advertising, point-of-sale material, dealer mailings.* <i>*Correlation of all advertising activity with broadcasting pays substantial dividends.</i>
3	Centralize responsibility for broadcast advertising.	13	Plan the program debut as a show, not as an opportunity for organization executives to discourage listeners through long talks.
4	Working with your organization's advertising agency select the broadcast form (spot or network) to carry the campaign.	14	See that effective on-the-air promotion of program starts at least two weeks before the program makes its bow.* <i>*Free network and station time is available but many advertisers are finding it productive of sales and increased audiences to buy spot announcement time to supplement what the stations and networks do.</i>
5	Build or buy the proper program or spot to reach the market for the product being sold.	15	See that a complete promotion kit goes out to stations (if yours is a network program, the web's publicity department will work with your agency and your advertising manager on this).
6	The program and stations or network being selected, hold conferences with your staff so that the entire organization knows the broadcast campaign and its objectives.	16	Design a dealer and distributor promotion kit on the program.* <i>*Make certain that the material does not duplicate that which network stations will use for the same purpose.</i>
7	Hold district meetings with your sales staff, briefing them on the broadcast advertising campaign. There should be preliminary meetings during which ideas of the sales staff in the field are obtained on the campaign.	17	Once the program has started to build its audience, travel it if feasible.
8	Set up a public relations conference with network or station publicity men, your organization's publicity department, agencies' press staff, independent publicity relations' men of talent and perhaps package owner publicity men.* <i>*Working as a team these men can increase the audience of any program. Without organization and co-operative operation waste through duplication of publicity material is inevitable.</i>	18	Formulate plans for continuing promotion. Only through week-in-week-out exploitation can a new program really be sold to its full audience.
9	Establish a publicity plan for the campaign.	19	Tie program in with all merchandising and advertising plans.
10	Make certain that everyone involved knows the person in the organization who is responsible for your broadcast advertising.* <i>*That executive must be briefed on not only what the broadcast is supposed to accomplish but the public relations aspects of the program.</i>	20	Make certain that everything that is done promotion wise—guest stars—special exploitation reaches the publicity departments of the stations and networks in time for them to obtain newspaper space.
		21	Plan mail-pulls (contests and give-aways) far enough in advance so that they may be merchandized at the point-of-sale as well as on the air.
		22	Don't forget to write "thank you" to the stations that make promotion reports on your program.
		23	Where possible have product packaging include reference to the program.
		24	Check newspaper reaction to the program.* <i>*A special press clipping order is broadcast advertising life insurance.*</i>
			<i>Broadcast advertising is a living thing; it requires broadcast-by-broadcast watching, nursing, cultivating. It's a product that is being sold as well as one that is selling for you. Broadcasting has to be worked at and with to return full dividends. The easy way is the non-productive way.</i>



spot

Radio's

Fastest Growing Segment

Top spot programs now available for sponsors

Local programing will be in full swing this fall. During the war it was practically impossible to secure talent, dramatic or musical, and the result was evident in stations' using more network and syndicated material than ever before in the history of broadcasting. It isn't only that local talent is now available but also that a competitive situation has already developed in a number of areas which is forcing stations to realize that they'll have to fight for their audiences.

Little Theaters all over the nation, suspended for the duration, are back in business and many of the young disciples of Thespis plan to take a fling at micro-phonics. Singing schools are discharging their first big postwar classes

and these vocalizers will be storming the doors of station program directors.

The raw material and the need for using that raw material will be present at most local stations. Station representatives are already noting an influx of new program availabilities. They had expected a return of "Man on the Street" broadcasts, more studio quizzes and more home audience participation programs, but plenty of others are being offered.

The big problem is to interest national sponsors in local programs. Most users of spot have become conditioned to using spot announcements, not programs. In some cases, although sponsors haven't become too aware of this, it's far more economical to use spot programs than

spots. Especially is this true where it's possible for the national sponsor to employ the services of an important Little Theater group. Such a group may frequently include the mayor and many of the town's noted citizens as actors. Sponsorship of a group like this on a twice-a-month basis will bring a national sponsor as much local advertising as an entire strip of spot announcements. It's naturally simpler for an agency to buy announcements. To select local programs in all the markets in which a national sponsor desires coverage is a tedious, almost endless job. It does, however, pay dividends.

Two sponsors are laying plans which will permit them to buy local programs on a national basis without the timebuyer involved going more than slightly crazy. One will sponsor the outstanding local quizmaster and will run a competition to determine the nation's outstanding quizzer. This campaign may not get

under way until spring, although the sponsor would like to get it started by October. There are, it seems, a number of operational problems which have to be solved first.

A second sponsor will underwrite a series of broadcasts of Little Theaters in 20 markets, with an annual award being planned for the group which is voted outstanding by its listeners. Here, also, operational problems may prevent the campaign's being put into operation before the spring season.

In both cases the sponsors have been looking for a formula which will enable them to reach certain markets intensively and economically. They want a program which will have the appeal of *Quiz of Two Cities* (April sponsor) without a two-city complication, although they don't underestimate the appeal of the Al Buffington production.

Spot programing has been made easier this fall with the availability of network-quality transcribed programs by a number of transcription companies. In every category of programing there's a recorded series available which will do a top-rank audience building job. Some sponsors want to know what is being aired for

them and in their cases e.t.'s are the answer. They can hear just what they're buying on e.t.'s.

In the past there just haven't been any productions like Cowan's *Smiths of Hollywood*, Ziv's *Favorite Story*, Paragon's *Mr. Ace* with George Raft, Kermit-Raymond's Eddie Bracken or Chartoc-Colman's *Ted Lewis Show*, to mention five outstanding new productions, available for local sponsorship. These e.t.'s make it as easy to buy a top program locally as it is to buy a spot announcement. The production organizations behind these shows are promotion-conscious and are prepared to merchandise their shows just as though they were live.

This fall there's actually nothing to prevent a national sponsor's buying the markets he wants on a local basis. Even the networks make that simple with their cooperative shows (see report on network cooperative programs in this spot section).

The spot program has grown up. What any good station can offer compares favorably with national network material. Broadcasting has left another milestone behind.

Millions will continue to be spent in breaks

Since more than 50 per cent of all the money spent by sponsors with local stations comes directly from the 20 seconds between network or local programs, this minute portion of time is of vital importance to the nation's air advertisers. It's also the period about which very little is known—except in results—by the men who spend their advertising money in it.

Only the Ed Petry station representative organization has tried to find out consumer reaction to these little bits of advertising. The Petry organization discovered that listeners do remember spots, and, while the first report figures were inflated, the actual facts were still amazing. Spot availabilities between top-rated network programs are the most sought-after time segments on the air. The spots between these programs contribute to the flood of advertising copy between programs and the networks are constantly seeking ways and means of making this selling more effective and less overwhelming. It's just a question of time before network programs move their

advertising copy away from the beginning and end of their entertainment vehicles and the stations themselves will limit the number of station break spots they'll sell in any one hour.

This means one thing of course, station and network break time will become more expensive during the years ahead. There will be very little change in rates during the next year but there will be plenty of pressure on sponsors to eliminate irritation copy in chainbreak time. Agencies, feeling the need of making an impression in a microscopic time segment, have resorted to everything from bomb noises to insults in order to obtain attention.

Amazing though it may seem, the most successful spots have been neither insulting nor irritating. The Pepsi-Cola jingle, the Chiquita Banana song, and the Paradise Wine tune have all been good enough so that they've been the basis for songs that have become popular. When the Pepsi-Cola singing spot was refused by the *New York Times* station WQXR, the agency got around the problem by placing the spot without words. The

station naturally couldn't refuse to accept a spot with just music and no selling. Pepsi discovered that its jingle was well enough established so that the listener sang the jingle words himself when the music was played. The consumer went commercial.

Although the big spenders in the spot field are more reluctant to talk than any other group of air users, it's known that more than a dozen advertisers will spend over \$1,000,000 each in spot placement during 1947-1948. Among these will be American Chicle, Procter and Gamble, and Miles Laboratories. The big five cigarettes (Lucky Strike, Camel, Chesterfield, Philip Morris, and Old Gold) will each spend from \$500,000 to \$1,000,000 in the station break spot field.

Since the spot field is a very fluid one any number of other advertisers may be in the half million or better class when the next season's records are compiled. B. B. D. & O. and Young and Rubicam have station break campaigns in the development stage which they feel will work sales magic without irritating. Both, for the first moment, sound as though they'd turn out plug-ugly but within a few seconds entertain. One produces smiles, the other makes the listener think. Both have a minimum of sales copy but do reason-why selling that isn't apparent without the spots' being put under the microscope.

Station breaks in TV have thus far been devoted to time and weather. Six users of television time this fall will try station breaks for the first time sans weather or time. DuMont has had the most breaks to date, being the only station operator that has been willing to try direct selling via the medium. It has tried selling pipe cleaners and a fish scaler-and-cleaning knife. The results on both have been interesting although the spots themselves haven't used too effective copy. There's a great unexplored field in station breaks in TV that will get a going-over during 1947-1948. There are going to be more TV stations on the air during that period and some of them, wanting to cut down operation losses, will find the way out to be building their own programs and selling spots between entertainment segments.

Irritation is usually employed by advertisers when the creative font is at a low ebb. There are too many new agencies and account executives in the advertising agency field this fall for any established agency to take a chance on losing an account.

As one radio executive said kiddingly, "Why irritate, light an —."

Entertain them with spots and you sell 'em

Spots really do not have to be objectionable, irritating, or heavy-handed in their selling. They may be treated for all the world like any other commercial time segment, part straight commercial and part entertainment or information. The singing commercial is in theory a program spot. It only steps out of that category when the lyrics are objectionable. The height of good singing program spots are unquestionably the *Chiquita Banana* informational yet delightful tune twistings. Not only do the banana selling spots intrigue, but public service spots with the same tune, paid for by United Fruit, gave a lift to European relief. In the same public service realm are the anti-racial hate spots paid for by station WNEW and released free to stations all over the nation. WNEW's two series of singing commercials, dedicated to selling America on "true freedom," are credited with doing more for liberal thinking than any other campaign yet conceived.

Program spots run the gamut of entertainment. There are comedy spots with the pay-off line the commercial. There's the quiz type of spot frequently done in two one-minute broadcasts, usually with a day between the question and the answer. In some cases where telephone response is desired the question and winner-announcement-answer broadcasts are only hours apart. Typical of these last are *So You Think You Know Fashion*, *Who Is It?*, and *Crime Quiz*. There are gag spots, time spots, weather spots, and household hint spots. The weather spots were covered in June SPONSOR. Time spots are just what the name indicates, service spots that give the listeners the exact time. Household hints are like Harry Goodman's *Helpful Harry* which advises, amuses, and sells.

Program spots, like all spots, are handled live (most quiz programs have to be live), or via e.t.'s as weather, helpful hints, gag, and whodunit spots are usually presented.

The success of *Chiquita*, Weather Jingles, Pepsi-Cola's nickel jingles is slightly fantastic. The first is reselling the U. S. A. on bananas. The second is selling all types of retail business regionally and locally. Pepsi's jingling is said to have been outstandingly responsible for Pepsi's becoming Metropolitan New York's number one cola drink. These three all inform or entertain. They are distinct from the irritating straight com-

mercial or even from the irritating version of program spots. They achieve a selling impact for the sponsor not only because of the sales message but because the spot itself entertains and creates good will aside from the selling. Just as with sponsorship of regular full-length programs, the entertainment feature and the selling feature have equal bearing on the final advertising results.

Program spots, while most effective for the national advertiser if created exclusively for the sponsor, are available syndicated in both script and transcribed form. Syndicated they permit local or regional promotion without the cost of

recording or preparing special continuity. Even when specially recorded, although costs have gone up, they are still inexpensive enough to justify their being made for regional coverage. Any number of regionally-distributed products have had special spot campaigns recorded for them. A wine company increased its business 200 per cent in Florida with one campaign. A candy company in the Middle West increased its retail outlets 1,000 times (previously it had limited distribution) with a program spot which is still identified with the product although it's been off the air now for well over a year.

The program spot is the broadcast advertising answer to the problem of the advertiser who has a limited budget and still wants his advertising to reflect prestige as well as sell.

Early a.m. dialing habits differ from other hours

Very little has been known generally about marginal time listening. There are likewise more local success stories about commercial presentations in these hours than in any others, because on powerful stations it's usually only marginal time that can't be preempted by a network or sold out from under the local advertiser for a number of other reasons. In 1947 marginal time includes those periods when rates are low because theoretically audiences are low also. It does not include prime broadcasting hours which are retained by stations under present network contracts (non-option time). Each network has a different group of hours in its contracts over which it has control or "first call." Networks also have coast-to-coast programs on hours that are not theirs by contract. Most network affiliated stations have the hours from 6 to 8 p.m. and various daytime hours clear of network commitments. These periods are not, however, marginal time slots. Most sponsors are unaware of the existence of these marginal hours. They're beyond the coincidental telephone rating hours and only A. C. Nielsen's audimeter type of recording listening can and does report sets-in-use and station tuning information for these hours . . . before 9 a.m. and after 11 p.m.

Marginal time is of two varieties, the about-to-go-to-sleep periods and the getting-up hours. It has in the past included two choice segments, the 11-11:30

p.m.* half hour and the 7-8 a.m. hour. Credit for making sponsors conscious of the 11-11:15 p.m. impact goes to station WOR in New York, whose 11 p.m. news at an early date in commercial broadcasting was found commercially effective by Hoffman Beverages and Bond Clothes. Following the pattern set by WOR, hundreds of stations in metropolitan centers throughout the U. S. scheduled news summaries at 11 and promptly sold them. While the available audience at that hour does not compare with the 10 p.m. availability it's big enough for a sponsor to sell to, and what's vitally important, the turnover at that time is much greater. The 11 p.m. audience differs more day-by-day than the audience at nearly any other hour. The early morning audience, for instance, differs little day by day, the habit of listening at that hour being established and the radio being used for specific reasons easily charted. The 11 p.m. audience, however, is composed largely of people who do not normally stay up but have stayed up the specific evening on which they listen for any one of a hundred-odd reasons. The number of homes having their radio receivers turned on during January 1947 between the hours of 11 and 12 p.m. were over 20%. This naturally doesn't compare with the sets-in-use between the hours of 8 and 10:30 p.m. but the cost of time and talent for this period is only a small fraction of what they are during the peak listening hours.

The 11 p.m. audience is larger by far than the early morning which, according to A. C. Nielsen, was 14.9 per cent of the NRI homes (Nielsen Radio Index families, which while not a perfect cross-section of American radio homes are nevertheless representative of a large part of radio America).

As indicated in the report on *After-Midnight Audience* (May 1947 SPONSOR), practically everybody listens late at night at some time or other during a normal month. That is more evident in the 11 to 12 p.m. hour than it is after midnight since more people are available at the earlier time.

Indicative of what makes Mr. and Mrs. Metropolitan America dial in the early mornings is the survey of listening habits of New Yorkers made for station WNBC by The Psychological Corporation. The survey covered listening habits in four New York counties (Richmond County was excluded) and two New Jersey counties, Hudson and Essex. Peak early morning listening proved to be between 7:30 and 8:30 a.m. (nationally the hour begins 30 minutes earlier).

Listeners to early morning programs for the most part turn on the radio themselves; 70.1 per cent in the Psychological-WNBC survey indicated this. Seventy-three per cent of the women who listen turn their receivers on and 66.2 per cent of the men who have their radio ears cocked for sound throw the switch. Only 29.9 per cent of the total listeners listen to a radio that someone else has turned on.

These listeners for the most part want to hear just one station, 83 per cent dialing only one station during the four hours from 6 a.m. to 10 a.m. During the same period 15 per cent dialed two stations. Only 3 per cent dialed three. Habit plus lack of time force most early-morning listeners to pick a station and stick to it.

Peak early-morning listening is while the family is eating breakfast, with those who listen while doing housework running a close second (men admitted doing housework too). Naturally there's a sizable audience that listens as it dresses but it's less than one-third of that which lends an ear as it breakfasts.

News naturally is the first reason for listening, with weather reports and time signals having a vital part in sleepy-eyed radio dialing. If there's any one kind of program that the New York listener likes (and in this, Dr. Whan's[†] and other surveys indicate that he's not much different from Mr. Iowa or Kansas) it's programs of old musical favor-

ites. Listeners can stand more dance music than is currently aired but less of marches or band music, religious music, talks, and philosophy and readings.

While listening generally parallels availability (people at home and handy to a radio receiver) there consistently seem to be less than half the available families who turn on their receivers. This indicates an area of programing which may be explored to increase listening during a.m. marginal hours. Certain hurdles present themselves to sponsors who would like to reach that non-listening a.m. audience. First, radio set owners have to be sold the night before on turning on their radio receivers, through on-the-air promotion or newspaper advertising. There's little doubt but that personalities in the early a.m. can and do increase the

size of the audiences. Ben Hawthorne did that for years on WTIC, Hartford, Conn. (for G. Fox, department store) and Arthur Godfrey was next to "news" in popularity when The Psychological Corporation survey was made in New York. Most early-morning programs are station-built but there's a wide-open programing field for the sponsor and his agency.

Habit is a great factor in all radio listening and it reaches its heights in listening motivation in the marginal hours, before 9 a.m. and after 11 p.m., periods that are wide open for sponsors in which to create new buying desires as well as listening.

*During earlier years of broadcasting this period extended from 10 p.m.
†Dr. Whan makes annual surveys of Iowa and Kansas listening.

Guesswork is skipped with block-programing

Independent stations throughout the nation have discovered that one way to snare an audience, despite the great programs that networks bring to the nation's small towns and non-urban areas, is via block programing. When in the mood for music, listeners all over America usually know where there's a local station over which they can find what they want. One of the earliest stations to adopt a block programing format was WNEW in New York, although it did not call it block programing then. The fact that station WNEW had that noted pitchman, Martin Block, under contract helped the station's block programing formula along to profit. The men who worked with Block left the station eventually and went forth to sell the cause of block programing and disk jockeys. Doug Arthur went to WIBG in Philadelphia to start his "King Arthur" clubs. Paul Brenner took his record palaver to WAAT (Newark, N. J.) and Stan Shaw went to WJZ (New York). These are just a few of those who personally took the formula which Block developed so successfully at WNEW and helped to build listening for stations and sales for their sponsors.

Although Martin Block is credited generally as being the most successful exponent of block programing, the similarity of names is just an accident. Block programing or mood programing as it's called at the networks is simply programing for one type of listener over an extended period of time. The skein of

soap operas in the afternoons which holds a steady group of dialers, program after program, is perfect block programing. NBC's Tuesday night "big four" comedy group, *Amos 'n' Andy*, *Fibber McGee & Molly*, *Bob Hope*, and *Red Skelton*, is perfect block programing — programing through which *Date with Judy* and Milton Berle, which precede this two-hour block, are trying to profit. *Judy*, while comedy, is not in the fast-moving league of the other programs and thus far has been able to capture only half the audience of any of the "big four."

A very important question is just how big a block should be used to hold an audience. NBC's soap opera block runs four hours, from 2 to 6 p.m. CBS' daytime serials run from 11:45 a.m. to 3:15 p.m., with two minor breaks in mood—*Wendy Warren and the News* at noon, where Kate Smith formerly held forth, and *Perry Mason* at 2:15 p.m. *Wendy* is part daytime dramatic strip and part news, and while *Perry Mason* detects, his cases are usually such as will appeal to the housewife. MBS has a little block all its own on Sunday afternoon, a whodunit cluster which starts with *House of Mystery* (a juvenile cliff-hanger), continues with *True Detective Mysteries* and *The Shadow*. Then MBS loses its arm-chair detectives with *Quick as a Flash* and *Those Websters*. A goodly portion of the crime fans return to Mutual to hear *Nick Carter*. This return of the air's seekers-after-mystery is unusual, for



EDDIE CHASE, emcee of the "Make Believe Ballroom"—one of the most listen-able and produce-able shows in radio.

★ ★ ★ ★ ★ **SUPER SALESMAN**

EDDIE Chase calls himself a "disc jockey," but that's one of the most modest claims ever made north of the border. Eddie's "Make Believe Ballroom" in ten years has sold everything from automobiles to potato chips . . . in quantities that has earned him the justifiable title of *The Detroit Area's Top Salesman*. » » His smooth knack of weaving a sales punch throughout a carefully picked musical program is a tried-and-terrific formula . . . for sponsors *and* listeners alike. "Make Believe Ballroom" over CKLW is more than just a disc show . . . it is a daily and Sunday *institution* in America's Second Market! » » » Why not get yourself a share of Eddie Chase, while there's still time?

**5,000 Watts
at 800 kc.
Day and Night**

CKLW

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

normally when a block of programs is interrupted by a show that's not in the block mood, the audience is lost for hours. Apparently Mutual wins them back because the listeners have no other programs on which to expend their talents at trying to outguess the air's detectives.

While most block programming is vertical, one program after another, horizontal block programming is also vitally effective in holding audiences. The daytime strips prove this as did *Amos 'n' Andy* and *Kate Smith* years ago and *Chesterfield Supper Club* today. The same type of program at the same hour every night cuts down the time required to develop the habit of listening. Again WNEW is into block programming with both feet, with a half-hour mystery every night at eight. Being a very profitable operation for both the station's owners, Arde Bulova and Milton Biow, and its advertisers, the station is building that horizontal audience first before extending and selling it. There's a strong feeling among program builders that the whodunits every night will give the competing 19 stations in the metropolitan New York market a run for their audiences.

The old idea of giving an audience something of everything during an evening made sense but audience surveys have proved that it doesn't build listening. One mystery builds up the yen for another. One hot band develops the mood for more popular music. One modern melodrama makes daytime listeners want to hear more of the same.

In another fashion newspapers have discovered that block designing of their publications has increased circulation and intensity of readership. *The New York Times* for years avoided having its news of interest to women in any one section. Then it decided to try a page of women's features. Proof of increased readership by women was almost immediate. Sports news is always in one newspaper section as is news of the theater and business. Attempts at putting something for everyone on each page of a newspaper have failed time and time again. The human mind, in reading and listening, seems to enjoy being in a consistent mood.

Block programming fits perfectly into the buying of time. When a sponsor or his agency knows that a station has been programming popular music for an extended stretch of time and in addition has rating information to prove that the station has an audience for its stretch, buying is made simple. Worcester's WTAG has always been promotion-minded and with the backing that the *Worcester Telegram & Gazette* gives it has dominated its market.

The 25-point sponsor check list (page 18) is your radio advertising life insurance

As a CBS outlet, it's constantly giving network programs as high as 50 per cent more audience than the same shows snare nationally. Last December a new station, WNEB, came into the market without a network affiliation. By June of this year it had gathered 25 per cent of the morning audience, a little under one-third of the afternoon listening, and 13 per cent of the nighttime's. The last seems low but it's ahead of listening to NBC's outlet serving the area, WBZ of Boston. In six months it's the number two station in Worcester. WNEB is programed 100 per cent block.

Up in Canada Jack Cooke bought a station in Toronto in 1944. Canadian listening is even more faithful than any in the U. S. A. Toronto had two stations that in 1944 had been on the air 17 years (CBL and CFRB) and one (CJBC) that had been on the air eight years. Cooke decided to block-program CKEY, to give listeners what a check determined they wanted to hear. The station's growth in the past three years has not only been the talk of Canada but any number of independent station owners in the U. S. have visited with Cooke to learn the block programming secret.

Powerful WCKY (50,000 watts), Cincinnati, because of an unusual set of circumstances decided in 1944 to go it alone. Having been the local CBS outlet for years and having that network's programs shift to another local station required herculean promotional and programming efforts to hold an audience. The owner, L. B. Wilson, was a showman before he became a station operator. He decided not to buy "big" names but to block-program. Results have been that despite a strike at the station it has held a sizable share of the audience of Ohio's Queen City. What's happened in Toronto, Cincinnati, Worcester, and New York has happened all over the nation—in Memphis, Hartford, and Los Angeles to mention a few.

Networks discovered the principle for the first time when CBS President Frank Stanton, then research head of the chain, announced some of the results of their diary studies. He called it "mood programming" and pointed out how station after station lost its listeners and had a tough time finding them again because a

program not in keeping with the mood of a number of programs in a block was put right in the middle of such a group. Columbia controlled-and-operated (C&O) stations almost at once began to adjust their schedules. The other networks at first scoffed at but later tried the mood idea and discovered that one of the reasons why certain nights on the networks had been so big in the past (in audiences) was because of block programming. NBC went to work to sell the F. W. Fitch organization on putting comedy in what had in the past been only a band program (*Bandwagon*) in between two great comedy shows (Jack Benny and Charlie McCarthy). Both Fitch and the programs on both sides of the *Bandwagon* profited.

ABC went to work on Friday nights, with *Lone Ranger*, *Fat Man*, *Your F. B. I.*, *Break the Bank*, and *The Sheriff*. Only *Break the Bank* wasn't in the block mood but it was a fast-moving money show and that usually holds a whodunit audience. The result has been that ABC is frequently first on Friday nights, losing its audience only at 10 p.m. (est) when ABC's Gillette boxing bouts takes over. NBC picks up that audience with Sterling Products' *Mystery Theatre*.

Just putting a bunch of mystery shows together isn't the block programming answer. The programs themselves must be good to start with. However, these same programs all by themselves frequently would find it hard to draw a top audience. That's true also of disk jockey programming. The choice of the disks, the spotting of the talent on the platters, the mood of the continuity (Block has consistently refused to handle canned commercial continuity to make certain that the selling is in the mood—his mood—so that he can handle it without losing his listeners) all are important.

Good shows, block programed, are an almost certain formula with which to build an audience receptive to sales messages. It's a prescription that is used frequently by a timebuyer when he has no other index of station popularity.

Stations also find it good fun—all's fair in snaring an audience—to steal an audience by block formula. When one station changes its mood another can take an audience away from it and frequently does. The station that fractures its block booking is usually "forced" to do it by having a sponsor insist on a show that doesn't belong with the other programs, or else its block has run as long as it feels wise for maximum productivity.

The wise station is refusing, when it can, that out-of-the-mood program.

Transcribed shows this fall best in radio history

While there's no commercial job in radio broadcasting that transcriptions can't do (June SPONSOR) the niche which they fill most completely is spot. Today there's an open-end transcription for practically every need. Harry Goodman, for instance, has program spots for just about any sponsor. His weather spots are now really famous to such a degree that they obscure his equally productive *Congratulations* (one for every birthday in the year), musical time signals, *Looking Ahead*—30 seconds of new inventions for the "forward-looking sponsor"—and a host of others.

What Goodman is to the announcement spot user, Frederic Ziv is to the user of top-ranking programs. His *Barry Wood Show*, *Wayne King Show*, *Easy Aces*, Ronald Colman's *Favorite Story*, give the users of spot programs a wide choice of vehicle. Lou Cowan is fairly new to the transcription business but he also has an e. t. catalogue that runs the gamut from disk jockey to the all-star *Smiths of Hollywood*. Cowan also has something for everybody. For the juvenile audience there's *Red Ryder* and *The Virginian*. For the sports fans Cowan has *Joe McCarthy Speaks* and for mystery listeners he has *Murder at Midnight*. It is in the whodunit category that the transcription organizations really shine. That's because there's hardly a single mystery, live or otherwise, that doesn't land a sizable audience. From *The Shadow* and *The Avenger* of Charles Michelson through Ziv's *Philo Vance*, *Boston Blackie*, and *Manhunt*, NBC's *Five-Minute Mysteries*, *Haunting Hour*, and *Weird Circle*, all the available thrillers have proved audiences and few records of advertising failures.

Besides the long-tested material there's Paragon's *Mr. Ace*, Chartoc-Colman's *The Ted Lewis Show*, Kermit-Raymond's group of open-end material, to mention a few of the newly-transcribed availabilities. SPONSOR's list of transcribed programs in the *Fall Facts* edition covers only those programs which are in current production—as of July 1. This does not indicate that the productions in stock are any worse or better than current productions but rather that these "standards," so to speak, are known to most agency and sponsor radio men and need not be reported upon at this time.

As more and more advertisers turn to open-end transcriptions, broadcasting will

have an expanded opportunity to prove itself. Transcriptions have removed the dead end from the radio advertising road of regional sponsors and national sponsors who have a local job to do.

They do not replace the need to promote broadcast programs. It's even more dangerous to stick an e. t. on a station and let it run than it is to put a live show on an outlet the same way. That's because

it's easier for a station to do nothing about an e. t. than it is to twiddle thumbs when there's a live program or a network commercial being scheduled. A local live show just naturally raises the temperature of station activity. Stations like "to make a showing" on network programs too.

Ziv, Cowen, NBC-Radio Recording and most other good transcription producers build promotion kits for each of their shows. Outstanding among these is the kit that Kasper-Gordon has designed for the *Buddy Bear* juvenile series. It has everything, even a miniature *Buddy Bear* himself.

Another Masterpiece!

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

AS are 13 of the next 15

And 14 of the next 15

With a high rating of 34.1 and a low of 17.0

When You Buy Time—Buy An Audience
THROUGHOUT CENTRAL NEW ENGLAND

*FALL-WINTER REPORT, OCTOBER 1946 THROUGH FEBRUARY 1947

WTAG PAUL H. RAYMER CO.
National Sales Representatives

WTAG-7M BASIC CBS

580 KC 5000 WATTS
WORCESTER

AFFILIATED WITH THE WORCESTER TELEGRAM-GAZETTE

Never before!

A TRANSCRIBED

Famous
NAMES

THE FAVORITE STORY CHOICES OF:

- SPENCER TRACY • INGRID BERGMAN • "ARCHIE" GARDNER
- FRED ALLEN • SHIRLEY TEMPLE • IRVING BERLIN • ORSON WELLES
- SINCLAIR LEWIS • RAY MILLAND • CECIL B. DeMILLE
- JOAN FONTAINE • GLADYS SWARTHOUT • DEEMS TAYLOR AND MANY MORE!

Superb
ACTORS

IN ADDITION TO MR. RONALD COLMAN, "Favorite Story" features America's finest radio actors. Lurene Tuttle, "first lady of radio", Howard Duff, "Sam Spade" on the network, Janet Waldo, lovely young star of "Corliss Archer" are just three of the dozens of leading favorites who propel each story with vigor, imagination, and genuine artistry.

Unforgettable
STORIES

THE BEST-KNOWN, BEST-LOVED STORIES OF THE WORLD'S MOST ILLUSTRIOUS WRITERS:

- CYRANO DE BERGERAC • JANE EYRE • LITTLE WOMEN
- HUCKLEBERRY FINN • LES MISERABLES • WUTHERING HEIGHTS
- 20,000 LEAGUES UNDER THE SEA • A CONNECTICUT YANKEE IN KING ARTHUR'S COURT AND MANY MORE MAGNIFICENTLY DRAMATIZED FOR RADIO

Magnificent
MUSIC

A FIFTEEN-PIECE ORCHESTRA makes the musical background of "Favorite Story" one of unprecedented lavishness. The daring and original scores . . . arranged for Favorite Story by Claude Sweet and Robert Mitchell of the Rob't Mitchell Boy Choir are thrillingly eloquent illustrations for a gem-like dramatization.

52 HALF HOURS
NOW AVAILABLE



SHOW OF THIS MAGNITUDE



Mr. RONALD COLMAN *in*

Favorite Story



ARE COMBINATION OF PRESTIGE AND DYNAMIC
ENTERTAINMENT . . . AN UN PARALLELED TRIUMPH
OF TRANSCRIBED SHOWMANSHIP!

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



Syndicated Transcriptions Availabilities

as reported in production as of July 1, 1947

TITLE	TYPE	APPEAL	TIME	PRICE	PRODUCER
ADVENTURES OF BUDDY BEAR	DRAMA	JUVENILE	15 MIN. 3-5 A WEEK	BASED ON MARKET	KASPER-GORDON
		Juvenile series, but not a cliff-hanger.		Movie, merchandising tie-ins	
ADVENTURES OF DICK COLE	DRAMA	JUVENILE	30 MIN. 1 A WEEK	MIN. \$10	CHARLES MICHELSON
		Adventure series, based on comic magazine character.		Magazine tie-ins	
ADVENTURES OF PINDOCCHIO	DRAMA	JUVENILE	15 MIN. 3-5 A WEEK	BASED ON MARKET	EDWARD SLOMAN
		Adaptation of children's book of the same title.			
AVENGER	DRAMA	FAMILY	30 MIN. 1 A WEEK	MIN. \$10	CHARLES MICHELSON
		Similar to "The Shadow".		Mystery-adventure series	
BABY DAYS	TALKS	WOMEN	15 MIN. 1-2 A WEEK	BASED ON MARKET	HARRY GOODMAN
		Talks to women by a physician on the subject of baby care, baby feeding, etc.			
BARRY WOOD SHOW	MUSICAL	FAMILY	15 MIN. 3-5 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
		Big-time musical show featuring Barry Wood, Margaret Whiting.			
BLACKSTONE, MAGIC DETECTIVE	DRAMA	JUVENILE	15 MIN. 1-5 A WEEK	MIN. \$10	CHARLES MICHELSON
		Each complete in itself.		Mystery, followed by magic trick described by Blackstone.	
BOSTON BLACKIE	DRAMA	FAMILY	30 MIN. 1 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
		Richard Kollmar stars as Boston Blackie.		Mystery dramas, adventure stuff.	Movie tie-ins
CALLING ALL GIRLS	TEEN AGE	WOMEN	15 MIN. 1 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
		Fashion talks, songs, guest appearances by screen and entertainment personalities.			
CAPTAIN STUBBY AND THE BUCCANEERS	MUSICAL	FAMILY	15 MIN. 1-5 A WEEK	BASED ON MARKET	TRANSCRIPTION SALES
		Five-man novelty ensemble, singing popular and cowboy songs.			
CASES OF MR. ACE	DRAMA	FAMILY	30 MIN. 1 A WEEK	BASED ON MARKET	PARAGON
		Half-hour whodunit of the hard-boiled school.		Stars George Raft.	Written by Jason James
EASY ACES	COMEDY	FAMILY	15 MIN. 3-4 5 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
		Jane and Goodman Ace in one of radio's most popular comedy shows.		Written by Goodman Ace.	
EGGIE BRACKEN SHOW	COMEDY	FAMILY	30 MIN. 1 A WEEK	BASED ON MARKET	KERMIT-RAYMOND
		Situation comedy, formerly on CBS as live show for Texas Co.		Stars Eddie Bracken and Ann Rutherford.	
FAMILY ALBUM	MUSICAL	FAMILY	15 MIN. 1-5 A WEEK	BASED ON MARKET, STATIONS USED	KASPER-GORDON
		Mythical "Family Album," each snapshot leading in to a song.			
FAVORITE STORY	DRAMA	FAMILY	30 MIN. 1 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
		Ronald Colman stars, supported by top-notch radio and movie players.		Lavish, colorful dramatizations.	
FORBIDDEN DIARY	DRAMA	WOMEN	15 MIN. 5-6 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
		Continued story of the soap opera type.		Events in the life of a small-town family.	
FRANK PARKER SHOW	MUSICAL	FAMILY	15 MIN. 1-5 A WEEK	BASED ON MARKET	PARAGON
		Family musical starring Frank Parker and Kay Lorraine.		Features guest stars.	
FRANKLYN MAC CORMACK'S BOOK OF MEMORIES	POETRY	WOMEN	5 MIN. 5-6 A WEEK	\$10-\$100	CHARTOC-COLMAN
		Poetic readings by Franklyn MacCormack against an organ background.			
FURS ON PARADE	INTERVIEW	WOMEN	15 MIN. 1-5 A WEEK	BASED ON MARKET	KASPER-GORDON
		Revised each year.		Covers all phases of fur manufacturing, etc.	Designed for local fur retailers.
GLORIA CARROLL ENTERTAINS	MUSICAL	FAMILY	15 MIN. 1-5 A WEEK	BASED ON MARKET	KASPER-GORDON
		Musical comedy and popular tunes sung by Gloria Carroll.			
GOSPEL SINGER	MUSICAL	FAMILY	15 MIN. 1-5 A WEEK	BASED ON MARKET	HARRY S. GOODMAN
		Edward MacHugh sings hymns, reads poems, and offers friendly philosophy.			
HAPPY GANG	VARIETY	FAMILY	30 MIN. 1 A WEEK	BASED ON MARKET	CHARLES MICHELSON
		Musical-variety type emceed by Bert Pearl.		Colgate-Palmolive-Peet sponsors it in Canada.	
HOBBY LOBBY	AUDIENCE PARTICIPATION	FAMILY	30 MIN. 1 A WEEK	BASED ON MARKET	KERMIT-RAYMOND
		Dave Elman's show, which gathers hobbyists from all parts of the world.		Name guest stars.	
HOLLYWOOD GOINGS	SCREEN APPEAL	WOMEN	15 MIN. 1-5 A WEEK	ON REQUEST	JACK PARKER
		Hollywood chatter about stars and movie-making.		Features Jack Parker and Betty Underwood.	
HOLLYWOOD'S OPEN HOUSE	VARIETY	FAMILY	30 MIN. 1 A WEEK	MIN. \$20	KERMIT-RAYMOND
		Matches top-rate network variety shows.		Drama, guest stars, comedy, name vocalists, etc.	
HOME IS MY CASTLE	TALKS	WOMEN	15 MIN. 3 A WEEK	\$2.50 TO \$20	TRANSCRIPTION BROADCASTING
		Show deals with problems in home decoration.			
HOWDY PARONER	FARM	FAMILY	5 MIN. 5-6 A WEEK	\$10 TO \$75	CHARTOC-COLMAN
		Western and Folk songs by Rex Allen, star of WLS Barn Dance.			
HYMN TIME	MUSICAL	FAMILY	15 MIN. 3-5 A WEEK	ON REQUEST	CHARLES MICHELSON
		"Smilin' Ed" McConnell, now in 19th year on the air, sings hymns, gives homely philosophy.			
I B S MUSIC HALL	MUSICAL	ADULT	60 MIN. 1 A WEEK	ON REQUEST	I B S*
		Serious music with commentary.			
IMMORTAL LOVE SONGS	MUSICAL	WOMEN	5 MIN. 3 OR 5 A WEEK	BASED ON MARKET	TRANSCRIPTION SALES
		Romantic poems and love songs against an organ background.		Low-budget type.	
IN HIS STEPS	DRAMA	FAMILY	30 MIN. 1 A WEEK	BASED ON MARKET	EDWARD SLOMAN
		Story of a young preacher.		Emphasizes kindness and tolerance.	
INSIDE STORY	DRAMA	MFN	5 MIN. 5-6 A WEEK	ON REQUEST	CHARTOC-COLMAN
		One-man story teller show.		Human interest, and surprise-ending stories.	
JIMMY WAKELY'S WESTERN SONG PARADE	MUSICAL	FAMILY	15 MIN. 3 A WEEK	ON REQUEST	SELECTED FEATURES
		Typical hill-billy songs and ditty's.		Tailored for farm markets.	
IT REALLY HAPPENED	DRAMA	FAMILY	15 MIN. 1-5 A WEEK	ON REQUEST	TELE-RADIO CREATIONS
		Jim Ameche tells little known stories of well-known people.			
JOE MCCARTHY SPEAKS	SPORTS	MEN	5 MIN. 3-5 A WEEK	MIN. \$10	LOUIS G. COWAN
		Stories by Joe McCarthy about the great baseball stars of today and yesterday.			
JOHN J. ANTHONY	INTERVIEW	ADULT	15 MIN. 2-6 A WEEK	BASED ON MARKET	KERMIT-RAYMOND
		The old "Good Will Hour" in a quarter-hour format.		Human-relations stuff.	

(Please turn to page 30)

M. T. LANSER, Pres.
R. M. ZERBE, Sec.-Treas.
JOSEF CHERNIAVSKY, Vice-Pres.
In Charge of Prod.

TELE-RADIO CREATIONS^{INC.}

"WE SELL The SHOWS That SELL!"

proudly presents
"It Really Happened!"

An exciting . . . intriguing . . . dramatic 15-minute
open-end transcription series now available
for local, regional and national sponsorship.

STARRING JIM AMECHE

who becomes America's newest exciting Story-Teller . . . with
IT REALLY HAPPENED!!!

Telling intense, absorbing, educational stories based on the least-known facts of the most well-known people, Jim Ameche comes to a large loyal audience with entertainment at radio's best . . . IT REALLY HAPPENED!!! . . . An Open-End Transcribed 15-minute show.

Available now . . . for local, regional or national coverage . . . a program designed to please and to pull . . . IT REALLY HAPPENED!!!



TELE-RADIO CREATIONS, INC. is an organization of leading radio producers, directors, writers and artists equipped to meet all your radio needs . . . musical, variety and dramatic . . . live and open-end transcribed productions.

FOR AUDITION RECORD: WRITE — WIRE — PHONE

TELE-RADIO CREATIONS^{INC.}

540 NORTH MICHIGAN AVENUE
CHICAGO 11, ILLINOIS • Phone SUPERior 5121

REC



TITLE	TYPE	APPEAL	TIME	PRICE	PRODUCER
KAY LORRAINE SHOW	MUSICAL	FAMILY	15 MIN, 1-2 A WEEK	BASED ON MARKET	HARRY S. GOODMAN
Kay Lorraine, ex-"Hit Parade" songstress, sings standard and popular musical favorites					
KEEPING UP WITH THE WIGGLESWORTHS	DRAMA	FAMILY	15 MIN, 1-3 A WEEK	BASED ON MARKET	HARRY S. GOODMAN
An average American family's daily problems					
KORN KOBBLERS	MUSICAL	FAMILY	15 MIN, 3-5 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
Novelty musical arrangements, and slapstick comedy by the Korn Kobblers. Alan Courtney, mc					
LIFE AND ADVENTURES OF SANTA CLAUS	DRAMA	JUVENILE	15 MIN, 3-5 A WEEK	BASED ON MARKET	KASPER-GORDON
Adaptation of book by Julie Land explaining Christmas traditions					
LIGHTNING JIM	DRAMA	JUVENILE	30 MIN, 1 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
Famous silent-film star, Francis X. Bushman, plays part of two-fisted frontier marshal					
LINDA'S FIRST LOVE	DRAMA	WOMEN	15 MIN, 5 A WEEK	BASED ON MARKET	HARRY S. GOODMAN
Soap opera with 1000 episodes already out. Available in markets not covered by Kroger sponsorship					
LOVE LETTERS	MUSICAL	WOMEN	15 MIN, 1 A WEEK	\$6 TO \$25	CHARTOC-COLMAN
Strictly women's show. Romantic poetry read against background of organ and cello					
LUNCHEON AT SAROI'S	INTERVIEW	WOMEN	30 MIN, 5-6 A WEEK	BASED ON MARKET	KERMIT-RAYMOND
Like Tom Brennenau's show. Bill Slater does interviews. Available for participating sponsorship					
MAGIC CHEF	TALKS	WOMEN	15 MIN, 5 A WEEK	\$2.50 TO \$20	TRANSCRIPTION BROADCASTING
Kitchen gossip, recipes, and household hints by the Magic Chef					
MANHUNT	DRAMA	FAMILY	15 MIN, 1-5 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
Mystery thriller, each episode complete. Dashing amateur-detective-solves-crime stuff					
MARY FOSTER EDITOR'S DAUGHTER	DRAMA	WOMEN	15 MIN, 5 A WEEK	BASED ON MARKET	HARRY S. GOODMAN
Soap opera. Available in markets not covered by Kroger sponsorship					
MURDER AT MIDNIGHT	DRAMA	ADULT	30 MIN, 1 A WEEK	BASED ON MARKET	LOUIS G. COWAN
Slick psychological-suspense dramas, each episode complete					
MYSTERY HOUSE	DRAMA	FAMILY	30 MIN, 1 A WEEK	BASED ON MARKET	HARRY S. GOODMAN
Mystery dramas acted out by staff of fictitious publishing house					
NORA MARTIN SINGS	MUSICAL	FAMILY	15 MIN, 3 A WEEK	\$5 TO \$50	TRANSCRIPTION BROADCASTING
Intimate-type musical featuring Nora Martin, former singer on Eddie Cantor program					
OLD CORRAL	VARIETY	FAMILY	15 MIN, 3-5-6 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
Western musical show with variety format and running love story starring "Pappy" Cheshire					
ONE FOR THE BOOK	SPORTS	MEN	5 MIN, 5 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
Little known stories about big names in the world of sports					
PERSONAL PROBLEMS	TALKS	WOMEN	15 MIN, 3-5 A WEEK	BASED ON MARKET	HARRY S. GOODMAN
Advice on personal family problems by Allie Lowe Miles					
PHIL BRITO SHOW	MUSICAL	FAMILY	15 MIN, 3-5 A WEEK	MIN. \$10	CHARLES MICHELSON
Phil Brito sings old and new favorites					
PHILO VANCE	DRAMA	FAMILY	30 MIN, 1 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
Mystery-adventure stories, adapted from the works of S. S. Van Dine					
PLEASURE PARADE	MUSICAL	FAMILY	15 MIN, 3-5 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
Can be used as half-hour show by combining two disks. Milton Cross, Jimmy Wallington, Vincent Lopez					
REO RYDER	DRAMA	JUVENILE	30 MIN, 1-2-3 A WEEK	BASED ON MARKET	LOUIS G. COWAN
Based on western adventures of famous movie and comic strip character					
REMINISCIN' WITH SINGIN' SAM	MUSICAL	FAMILY	15 MIN, 3-4-5 A WEEK	BASED ON MARKET	TRANSCRIPTION SALES
Song favorites of today and yesterday, given the modern treatment by Singin' Sam, and the Mullen Sisters					
SINCERELY, KENNY BAKER	MUSICAL	FAMILY	15 MIN, 1-3-5 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
Kenny Baker, Donna Dae and Buddy Cole's orchestra in a low-budget musical					
SMITHS OF HOLLYWOOD	COMEDY	FAMILY	30 MIN, 1 A WEEK	BASED ON MARKET	LOUIS G. COWAN
Big, expensive show with situation-comedy format and name Hollywood guest stars					
SONGS OF GOOD CHEER	MUSICAL	FAMILY	15 MIN, 3-5 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
Can be doubled to make half-hour show. Features songs from famous operettas, musical comedies					
STAR STORIES	DRAMA	FAMILY	15 MIN, 1-3-5 A WEEK	MIN. \$5	STARR PRODUCTIONS
Dramatic-narrative true stories with surprise endings. Uses narrator and organist					
STORIES BY LEDERER	DRAMA	WOMEN	15 MIN, 2-3-5 A WEEK	BASED ON MARKET	KERMIT-RAYMOND
Film star Francis Lederer appears in dramatizations of famous love letters and love stories					
STREAMLINED FAIRY TALES	DRAMA	JUVENILE	15 MIN, 1-5 A WEEK	BASED ON MARKET	HARRY S. GOODMAN
Modern dramatized versions of well-known fairy tales. Special Christmas shows included					
TEO LEWIS SHOW	VARIETY	FAMILY	30 MIN, 1 A WEEK	\$30 TO \$650	CHARTOC-COLMAN
Ted Lewis and his orchestra in a musical-variety format					
TEX RITTER SHOW	DISK JOCKEY	FAMILY	15-30 MIN, 5-6 A WEEK	\$50 TO \$100	CHARTOC-COLMAN
Tex Ritter spins the platters, featuring western, hillbilly, and folk recordings					
THEATER OF FAMOUS RADIO PLAYERS	DRAMA	FAMILY	30 MIN, 1 A WEEK	BASED ON MARKET	LOUIS G. COWAN
Well-known radio stars playing lead roles in comedies, mysteries, adventures. Each episode complete					
THIS THING CALLED LOVE	DRAMA	WOMEN	5 MIN, 3-5 A WEEK	BASED ON MARKET	EDWARD SLOMAN
Dramatizations of great love scenes of history and literature, with cast of two or more					
TOMMY DORSEY SHOW	DISK JOCKEY	FAMILY	60 MIN, 5 A WEEK	MIN. \$50	LOUIS G. COWAN
Popular records and chatter about the performers and artists by this well-known band leader					
TOUCHDOWN TIPS	SPORTS	MEN	15 MIN, 1 A WEEK	BASED ON MARKET	NBC RADIO-RECORDING
Sam Hayes gives probable game scores, ratings, standings, etc. Available 13 weeks in the fall					
WAYNE KING SHOW	MUSICAL	FAMILY	30 MIN, 1 A WEEK	BASED ON MARKET	FREDERIC W. ZIV
Elegant, expensive, network-type musical featuring Wayne King, Nancy Evans, Larry Douglas, and others					
WESTWARD HO!	MUSICAL	FAMILY	5 MIN, 3-5 A WEEK	BASED ON MARKET	TRANSCRIPTION SALES
Curley Bradley, cowboy singer and philosopher, sings song stories of the west					
WINGS OF SONG	MUSICAL	FAMILY	15 MIN, 1-5 A WEEK	BASED ON MARKET	TRANSCRIPTION SALES
Prestige-type big choral group with full orchestra in standard musical favorites					
YOUR HYMN FOR THE DAY	MUSICAL	FAMILY	5 MIN, 3-5 A WEEK	BASED ON MARKET	TRANSCRIPTION SALES
Gene Baker sings familiar hymns in this show, gives brief sermonettes, religious poems, philosophy					

NOW
and from now on
THE BEST
in transcribed shows

It's all up there in the headline—and on those billboards. The Cowan organization offers local and regional sponsors seven of the hottest transcribed shows in the business ... and they *mean* business.

Every program gets big-budget results on small-budget terms. Every show is tops in its field—disc jockey, situation comedy, mystery, drama, sports, music.

Here's market domination five full hours every week!

THE SMITHS OF HOLLYWOOD
All-time, all-star half-hour situation comedy hit! Big names, big production, big audience!

MURDER AT MIDNIGHT
Renewal after renewal, highest ratings against toughest competition! Half-hours.

JOE MCCARTHY SPEAKS
Greatest authority of them all tells inside baseball stories. 5-minutes.

RED RYDER
Most successful, most promotable half-hour series ever! Five years of delivering sales prove it!

THEATRE OF FAMOUS RADIO PLAYERS
Radio's greatest dramatic talents in radio's greatest half-hour dramatic transcriptions!

BARBERSHOP HARMONIES
Scores of advertisers prove its merit. Only one of its kind! 15-minutes.

Cowan transcriptions turn the tables on competition!

LOUIS G. COWAN
INC.
NEW YORK:
485 Madison Ave., New York 22, N. Y. Plaza 9-3700
CHICAGO:
8 So. Michigan Ave., Chicago 3, Ill. Randolph 2022
HOLLYWOOD:
Guaranty Bldg., 6331 Hollywood Blvd.
Hollywood 28, Calif.



Mr. Sponsor Asks...

“Why do national spot advertisers prefer to use chainbreaks and spot announcements rather than spot programs even when costs are roughly equal?”

Arch Patton | VP in charge of advertising
Wilbur-Suchard Chocolate Co.

The Picked Panel answers Mr. Patton



The reason Bulova watches are sold by announcements rather than local programs is simple: For 20 years announcements have worked for us . . . and our sales prove it.

However, it's well to keep in mind that we don't use a real chainbreak or spot announcement (except on two stations where they are only choice), but a time signal. Bulova's spots are a service as well as advertising.

Bulova has never bought local programs. We prefer to stay within the original formula of the straight time signals wherever possible. It would be a very doubtful move on our part to throw away a workable formula like this, as well as lose our time signal franchises, even if we knew that local programs could work for us.

In general, though, one major reason for the fact that national spot advertisers prefer chainbreaks and spot announcements is that both they and the stations overlook, in local programming, what might be called, "continuity of interest." If an advertiser is a short-term, in-an-out guy he is usually not willing to stay with a local program long enough to let it build him an audience. Stations also yank local sustaining programs in and out of a time slot.

If stations want to sell more local programs, the answer lies in finding and developing good local talent of all types, building a program vehicle, then keeping the program in a spot long enough to build an audience for it.

With few exceptions, stations lean on their network affiliations, and are unwilling to invest the money, time, or originality required to develop local programs with local talent. These stations will have to become more than a transmitter for network programs and record shows. Until then, chainbreaks or spot announcements between two top-rated network shows are the best buy.

C. A. "FRITZ" SNYDER
Radio Director
Bulova Watch Co.



We have found from our experience that the value of all spot radio, which so perfectly fits the needs of advertisers who have "spotty" distribution, is further enhanced by the fact that each market may be treated individually.

Sometimes, of course, there's a budget problem, and the only thing the client can afford is chainbreaks or minute spots. Where there is more money available for a market, you increase the efficiency of the advertising by buying programs.

There is, then, no real preference as such for chainbreaks or announcements rather than programs. We buy either—or both—depending entirely upon the individual needs of the advertiser, and the amount of money he has to spend in his advertising budget.

VERA BRENNAN
Timebuyer
DUANE JONES



In my opinion the selection of a program vehicle for any given product depends on a number of factors. Among them are budget, distribution, sex of user or purchaser, frequency of purchase, competition, etc.

However, these factors, excluding budget, are reduced in importance for a large group of products. I'm thinking particularly of packaged products with already-established brand names. In this group are many products whose features are known and accepted by the buying public. The importance of sufficient commercial time to "sell" the product's advantages is not so important as a frequent reminder that the product is available.

So, with the budget factor being equal and frequency of brand impression on the listener as the major objective, the selection of chainbreaks and spot announcements by most national spot advertisers seems only logical.

Furthermore, a survey made in St. Louis last year for Edward Petry & Co. proved pretty conclusively that one-minute announcements brought very high sponsor or brand identification in the short space of eight weeks of broadcasting. Many programs show up very poorly on this important point.

To sum up, one of an agency's primary services to a client is the selection of the advertising medium that will best perform the required sales job for him. I'm sure no agency would recommend chainbreaks or spots as that medium unless it were thoroughly convinced after considering all pertinent factors that it was the best one to do the required job.

In the case of Marschalk and Pratt and one of its spot radio clients, Standard Oil Company of New Jersey, we selected not

chainbreaks or announcements, but a news program. This permits adequate selling time for the variety of products and services that Standard Oil of New Jersey has to offer the buying public. But, we didn't overlook the important points of frequency of impression or sponsor identification for *Your Esso Reporter*. There, the frequency of impression of the five-minute newscasts is *twenty-six times a week!*

ED WHITEHEAD
Assistant Director of Radio
Marschalk and Pratt



The last half of the question should have read: "IF the costs are roughly equal." Most times programs cost more than spots—usually because of high talent costs.

Researchwise, this is a "loaded" question. It assumes that advertisers prefer spots under similar cost conditions. I wonder!

If the question must be answered as is, our experience indicates that advertisers "prefer" spots for a variety of reasons.

First, the cost element (there we go again). Then there is the easy-road approach—advertisers and agencies alike are guilty in this respect. You transcribe a jingle—or write a series of live announcements—buy adjacencies before and after good Hooperatings—and the job is done. No fussing with a program—no new commercials to write three or five times a week—nice and easy. And by the same token, in lots of instances, nowhere near the results in market penetration.

Let's not overlook the poor programming job of many of the stations. News, women's participation programs (sometimes), and disk jockey participations. Those are the sole program offers made by a majority of the stations. They would like to see national spot advertisers use programs—but their desire stops at that point.

Time availabilities are another stumbling block. Network preemption can be awfully discouraging when you're thinking in terms of building a program. I remember the station that submitted availabilities for a possible three-times-a-week 15-minute strip, before 7:30 a.m. and after 10:30 p.m.—both pretty good time slots—but both subject to network preemption.

RAE B. ELBROCH
Timebuyer
Franklin Bruck



**Reservations,
PLEASE!**

★ The Homemaker's Treasure Chest, now broadcast by WFBM for a sprightly afternoon half hour Monday through Friday, has the WRO (waiting room only) sign on the studio door.

Two weeks after Mr. Alfonso Cox of United Program Service came to Indianapolis, all available dotted lines had signatures.

Just a week after the program was launched grocers and druggists were asking the WFBM merchandising representative, "What's happening?" Sales were happening, kind reader, but good!

In August, there may be an availability on this program for another account with a food or drug item to sell in the plush central Indiana market.

All Katz salesmen have bulky blue brochures explaining the Homemaker's Treasure Chest from broadcast time to the ring of a cash register. Encourage any Katz office from New York to Los Angeles and they'll let you in on the facts.



WFBM
INDIANAPOLIS

BASIC AFFILIATE: Columbia Broadcasting System

Represented Nationally by The Katz Agency



\$ing

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

Transcription Sales,

115-117 W. HIGH STREET, SPRINGFIELD, OHIO

PHONE

Singin' Sam Sells

Sells

Singin' Sam Means Sales Success

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

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



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

NAME.....

STREET.....

CITY.....

STATE.....

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

nc.

KXLW PLEADS GUILTY

Effective St. Louis
Coverage Has
Been Proved

Exhibit A

Hardesty Development Company chose KXLW exclusively to promote a new subdivision. After the first 15 minute program, they doubled their telephone staff to handle the calls. After the second 15 minute program, they tripled their original telephone staff.

Exhibit B

More than one thousand persons from the Golden Circle attended the opening of a neighborhood appliance store, Galt & Co. The store used a \$200 spot saturation spot campaign on KXLW for 60 hours preceding the opening of its doors. KXLW was the only advertising used.

Exhibit C

Christian Hospital asked KXLW to broadcast an appeal for rare type "O" blood donors. Within 20 minutes the hospital requested that the appeal not be used again. They did not have enough staff to handle all the volunteers who responded to the single KXLW plea.

Forjoe
will tell you

Network shows for local and national spot users

Cooperative programs (those network shows available for local or regional sponsorship) may now be bought on over 900 stations. They are predominantly news shows but before another year rolls around they'll include everything but musical productions, although every disk jockey production with name guests at the turntables will be on at least one network before spring of 1948. The reason no network musical productions are available for local sponsorship is that American Federation of Musicians regulations prohibit multiple (more than one station) sponsorship of programs employing musicians.

All chain-produced cooperative programs have success stories behind them before they're offered to sponsors locally or regionally. That's a must. When a sponsor signs a contract for a co-op it must and does know that it's buying a package with ready consumer acceptance. From the newest of co-ops, Kate Smith, to the oldest still on the air, Fulton Lewis, Jr., every network-offered local vehicle has its own audience. Many times the program has been heard sustaining on the station over which it's offered before it goes co-op. Generally stations insist on running a program sustaining for some time before offering it to advertisers. There are, of course, exceptions to this rule. Kate Smith was sold on over 225 outlets before *Kate Smith Talks* bowed in on MBS.

Cooperative shows are promoted by the networks in the same manner as their regular productions. Packets of promotional material go to every station on the chain with mats, pictures, newspaper releases, suggested car cards, displays, exploitation ideas, and advertising layouts. Each web has a special department whose only assignment is the sale and promotion of cooperative shows. Mutual has the largest number of programs (14) and it was on this network that cooperatives got their start. In 1935, *Morning Matinee*, an Ed Wolf package, was sold by Norman Livingston (now commercial program manager of WOR) for Redfield-Johnstone (advertising agency). R. H. Macy sponsored the three-quarters-of-an-hour musical production in New York and it was sold to department stores all over the nation. The budget was too big (stellar name hands and performers) and in 1937 R. J.

was offering *Thirty Minutes in Hollywood* with George Jessel, a half-hour variety program. In 1938, 1939, and 1940 the Redfield-Johnstone co-op program was *Show of the Week*. In 1941 the agency shifted to dramatic programs with *Bulldog Drummond*. *BD* was cooperatively sponsored on Mutual for two years before the chain decided that co-ops ought to be the province of the network itself and not that of an outside advertising agency or package show owner.

It was two years after Redfield Johnstone presented the first co-op that Fulton Lewis, Jr., sold Mutual on the idea that he could be peddled to local sponsors at a time that just couldn't be sold otherwise, 7-7:15 p.m. est., the *Amos 'n' Andy* hour. This same Fulton Lewis, Jr., at the moment is sponsored cooperatively over more stations (255) than any other performer. Only Kate Smith is expected to pass him. (She has 225 sponsored stations as *SPONSOR* goes to press.)

During 1937, *Famous Jury Trials*, *Green Hornet*, *Lone Ranger*, and *The Lamplighter* were sponsored cooperatively over Mutual. As a matter of record it was Fred Weber, then general manager of Mutual (now head of WDSU, New Orleans) who saw the possibilities of co-ops and worked with the agencies and producing groups to bring their shows to MBS on this basis. It wasn't until February 1942 that the Blue Network, now ABC, stepped into the cooperative broadcasting picture with Baukhage and followed in March of the same year with Martin Agronsky. CBS entered the field in March 1945 with two morning news presentations, *CBS Morning News Roundup* and *CBS Morning News*, and one late evening news program, *News and News Analysis*.

The smaller the amount of open time on a network the more restricted the number of cooperative programs that the web can feed its affiliates. NBC being traditionally "sold out," its co-ops are limited. It has seven, the newest being Ripley's *Believe It or Not* which started recently at 1:45 to 2 p.m. est. Next to Kaltenborn it's the highest-priced network-built local show on the senior network. Typically, Kaltenborn costs a sponsor on KOA (Denver, Colorado) \$128 while Ripley costs him \$112.

All the co-op program charges are for

the program itself and in areas where there are AFRA (American Federation of Radio Actors) contracts there are charges added for the local commercial announcer in addition to network program fees and station time cost.

Restrictions that apply to network programs apply to network co-ops (see "You Can't Say That!" in this *Fall Facts* edition of SPONSOR). Some individual artists are further restricted because they are presented in entire sections of the country (regionally) by one sponsor. Kaltenborn therefore can't accept another oil company's underwriting, Bill Henry (CBS) can't have a building supply firm (his major sponsor is Johns-Manville), and the program *Dick Tracy* (ABC) can't accept a cereal underwriter because Quaker Oats follows it on the network. All sponsors have to be cleared by the network over which the program is piped.

The cost of co-op programs (most of them are daily shows) runs from a low of 20 per cent up to 40 per cent of each station's gross hourly nighttime rate. If less than the five or six a week are used the fees are a percentage of the full cost, i.e., if three days (MWF) are bought, then the fee generally is three-fifths of the full rate.

There are minimum weekly fees like \$2.50 for F. H. La Guardia and \$7.50 for Kate Smith for the tiny stations with very low time charges. Most co-op programs do not have to be broadcast at the time they're on the network (with the exception of Bill Henry on CBS) but news programs must generally be

broadcast within three hours of the time they go on the network lines. That's in order to make certain that the news is still news.

Co-op programs may be broadcast by an A. M. (standard) station's FM affiliate without extra charge. This free ride will no doubt be changed when FM stations become more important in their own audience right. This, say network spokesmen, is not a 1947-48 season factor.

There are some exceptions to the 20-40 per cent of gross evening hourly rates for programs. These exceptions are in big metropolitan areas. Kate Smith costs \$1,000 in New York, \$625.00 in Chicago, and flat rates in most of the top 25 cities.

There are cooperative programs available for every type of consumer, despite the fact that as noted previously news programs predominate. For the distaff side there's CBS's *House Party*; MBS's *Tell Your Neighbor*, Kate Smith, and *Johnson Family*; ABC's *Ethel and Albert* and *Nancy Craig*. For the juveniles, there's ABC's *Dick Tracy* and *Tennessee Jed*. For the men there's *Fishing and Hunting Club of the Air* and *Inside of Sports* on Mutual, Red Barber on CBS, and naturally all the nighttime news presentations. (Men are prime news listeners.) For general family appeal there's NBC's *Believe It or Not*, MBS's *Meet the Press*, and ABC's *American Town Meeting of the Air*.

This diversified appeal is appreciated by sponsors. Sporting goods and men's clothing and furnishing stores are noted

among *Fishing and Hunting Club* and Red Barber users. Newspapers are buying *American Town Meeting*. Candy, children's shoes, cereals, dairies, bakeries and department stores buy children's programs. The biggest buyers of co-ops are department stores, these merchandisers leading in program buys with CBS, NBC, MBS, and running second with ABC. The last-named network finds automotive and auto supplies first, MBS and NBC rating them second in co-op buying. Banks and financial institutions sponsor a considerable part of the straight news reporting although they want names with authority handling the newscasting.

The prestige and immediacy of network co-op shows are their most valuable contributions to the field of air advertising. They are promotable and frequently revolve around names that consistently are making national news, like Fulton Lewis, Jr., *American Town Meeting*, Kate Smith, Robert Ripley, and Red Barber. They're for all the world like being able to place a page advertisement in a national magazine for that portion of the publication's circulation in a particular area that an advertiser desires to reach. Post office and production problems make partial circulation buys impossible. With network cooperative programs any sponsor can go local with coast-to-coast programs.

Present station time (facilities) sales with co-ops are exceeding \$5,000,000, with a \$10,000,000 figure for the 1947-48 season not beyond expectations. The only limitation is open network time.

Network Programs Available on Local Stations

TITLE	TYPE	APPEAL	NET	TIME	PRICE RANGE*	EXPLANATION
AMERICA'S TOWN MEETING	FORUM	ADULT	ABC	30 MIN, 1 A WEEK	\$10 TO \$420	Vital questions debated by forum with prominent guest speakers
ARTHUR HALE	NEWS COMMENT	ADULT	MBS	15 MIN, 2 A WEEK	\$3.50 TO \$108	Chatty, informal human-interest type stories and sidelights
BAUKHAGE TALKING	NEWS COMMENT	ADULT	ABC	15 MIN, 5 A WEEK	\$5 TO \$280	Authoritative news reports and comments direct from Washington
BELIEVE IT OR NOT	DRAMA	FAMILY	NBC	15 MIN, 5 A WEEK	\$20 TO \$400	Dramatized versions of Ripley's "Believe It or Not" column
BILL CUNNINGHAM	NEWS COMMENT	FAMILY	MBS	15 MIN, 1 A WEEK	\$2.50 TO \$120	Veteran news reporter's comment on the inside of the news
CBS MORNING NEWS	NEWS	ADULT	CBS	15 MIN, 6 A WEEK	\$2 TO \$270	Straight news reports gathered and prepared by CBS newsroom
CBS NEWS	NEWS	ADULT	CBS	15 MIN, 7 A WEEK	\$2 TO \$314	Straight news reports gathered and prepared by CBS newsroom
CECIL BROWN	NEWS COMMENT	ADULT	MBS	15 MIN, 5 A WEEK	\$6 TO \$300	Commentary on domestic and foreign events
CEORIC FOSTER	NEWS COMMENT	ADULT	MBS	15 MIN, 5 A WEEK	\$5 TO \$240	Commentary on domestic and foreign news

(Please turn to page 38)

TITLE	TYPE	APPEAL	NET	TIME	PRICE RANGE*	EXPLANATION
CHET HUNTLEY	NEWS	ADULT	CBS	15 MIN, 7 A WEEK	\$3 TO \$132	Straight news reports gathered and prepared by CBS newsroom
DICK HOTTELET	NEWS	ADULT	CBS	15 MIN, 5 A WEEK	\$2 TO \$270	Straight news reports, available for summer only
DICK TRACY	DRAMA	JUVENILE	ABC	15 MIN, 5 A WEEK	\$5 TO \$280	Juvenile strip based on famous comic strip character
ELMER DAVIS	NEWS COMMENT	ADULT	ABC	15 MIN, 5 A WEEK	\$7.50 TO \$420	Well-known authority on world events, direct from Washington
ERSKINE JOHNSON	NEWS COMMENT	WOMEN	MBS	15 MIN, 5 A WEEK	\$5 TO \$240	Behind-the-scenes gossip and news about Hollywood and movie-making
FISHING AND HUNTING CLUB	SPORTS	MEN	MBS	30 MIN, 1 A WEEK	\$5 TO \$85	Expert advice and timely sports tips to fishers and hunters
FULTON LEWIS, JR.	NEWS COMMENT	ADULT	MBS	15 MIN, 5 A WEEK	\$6 TO \$480	Commentary on the day's news from the nation's capital
HARKNESS OF WASHINGTON	NEWS COMMENT	ADULT	NBC	15 MIN, 5 A WEEK	\$12 TO \$240	Inside reports and comment on the news, direct from Washington
HARRY WISMER	SPORTS	MEN	ABC	15 MIN, 1 A WEEK	\$3 TO \$84	Coverage of the week's major sports events by ABC's Sports Director
HEADLINE EDITION	NEWS	ADULT	ABC	15 MIN, 5 A WEEK	\$10 TO \$560	Dramatizations of the news and interviews with famous people
HOUSE PARTY	AUDIENCE PARTICIPATION	FAMILY	CBS	30 MIN, 5 A WEEK 15 MIN, 5 A WEEK	\$4 TO \$540 \$2.50 TO \$270	Typical audience participation—raps, give-aways, prizes, etc.
INSIDE OF SPORTS	SPORTS	MEN	MBS	15 MIN, 5 A WEEK	\$5 TO \$40	Only daily coast-to-coast sports show on networks
JOHNSON FAMILY	DRAMA	FAMILY	MBS	15 MIN, 5 A WEEK	50% OF LOCAL TOP 15 MIN RATE	One-man show with Jimmy Scribner playing all the parts
KALTENBORN	NEWS COMMENT	ADULT	NBC	15 MIN, 3 A WEEK	\$9 TO \$192	Comment on national and international news and topics of the day
KATE SMITH SPEAKS	NEWS COMMENT	WOMEN	MBS	15 MIN, 5 A WEEK	\$7.50 TO \$1000	Noontime commentaries with woman's angle on a variety of topics
KIERNAN'S CORNER	NEWS COMMENT	FAMILY	ABC	15 MIN, 5 A WEEK	\$5 TO \$280	Human interest stories, informal and humorous stories about famous people
LA COSSITT EDITOR'S DIARY	NEWS COMMENT	ADULT	MBS	15 MIN, 5 A WEEK	\$5 TO \$240	Unusual anecdotes, stories and interviews by Henry La Cossitt
F. H. LA GUARDIA	NEWS COMMENT	ADULT	MBS	15 MIN, 1 A WEEK	\$2.50 TO \$300	New York's ex-mayor airs his views on the week's events
MARTIN AGRONSKY	NEWS COMMENT	ADULT	ABC	15 MIN, 6 A WEEK	\$6 TO \$336	Early morning news direct from Washington
NANCY CRAIG	INTERVIEW	WOMEN	ABC	15 MIN, 5 A WEEK	\$5 TO \$250	Chatty, informal interviews with personalities, guest stars
NEWS OF THE WORLD	NEWS	ADULT	NBC	15 MIN, 2 A WEEK	\$5 TO \$72	Remote pickups from domestic and foreign points
PRIVATE LIVES OF ETHEL AND ALBERT	DRAMA	FAMILY	ABC	15 MIN, 5 A WEEK	\$6 TO \$350	Humorous series about a typical young married couple with a child
RED BARBER	SPORTS	MEN	CBS	10 & 15 MIN, 5 A WEEK	\$1.50 TO \$270	Inside story on sports with famous guest sports stars
ROBERT MC CORMICK	NEWS COMMENT	ADULT	NBC	15 MIN, 5 A WEEK	\$10 TO \$250	Commentary on the news from Washington
TELL YOUR NEIGHBOR	NEWS COMMENT	WOMEN	MBS	15 MIN, 5 A WEEK	\$5 TO \$240	Informal, over-the-back-fence stories, hints, anecdotes, news
TENNESSEE JED	DRAMA	JUVENILE	ABC	15 MIN, 5 A WEEK	\$5 TO \$280	Robin Hood of the Western Plains stuff. Juvenile thriller
VETERAN'S ADVISOR	NEWS	MEN	NBC	15 MIN, 1 A WEEK	\$10 TO \$54	Ty Krum discusses the latest trends in veteran's affairs
WORLD NEWS ROUNDUP	NEWS	ADULT	NBC	15 MIN, 6 A WEEK	\$12 TO \$360	Remote news pickups from domestic and foreign points
WORLD TONIGHT	NEWS	ADULT	CBS	15 MIN, 7 A WEEK	\$2.50 TO \$375	Ten minutes of straight news, five minutes of analysis

*Range is from minimum to rate on station with highest time costs as most fees are based on per cent of station's evening 1 hour rate.



The

National Webs Stop Coasting

Base costs are up but program fees are down

Realizing the competitive situation, broadcast advertising generally will be at the most 10 per cent more expensive this coming fall than it was a year ago. The 10 per cent figure is established on increased union minimums, not on the actual costs of individual programs. Since the star costs represent as high as 50 per cent of some programs and since there is a determined effort on the part of many advertisers to cut program costs, the increased minimums will in many cases not be reflected in actual program operations. The stars will work a little cheaper. Actor minimums were upped in February 25 per cent, but the percentage of actors employed at the minimums is less than 10 per cent, except in soap operas where

it rises to as high as 40 per cent.

The trend in program costs is down. Musicians' scales went up around 15 per cent this year and since more orchestra men are employed at minimums than actors this does affect most programs. The result, however, will generally mean that one less man will be used in any sizable group. When mood music is required and a tiny group employed can't be cut, the mood will cost a little more.

Time costs have gone up about 10 per cent at all networks except NBC. In the case of CBS this increase is achieved through an adjustment of discounts. With ABC and MBS it's a case of increased or changed station line-up. Network changes still do not reflect the in-

creased time costs at affiliates which were made during the war. Under present conditions this adjustment will wait for another season.

Increased base cost is one of the reasons why network-built packages are receiving such attention at agencies and sponsors. All programs being built by the webs are put together with the dollar sign very much to the forefront.

More stars this fall will have clauses in their contracts providing for a scaling up or down of their fees depending on their ability to draw audiences. In the past most sponsors have been willing to pay up to \$1,000 per Hooper point for a program. During the past season the feeling was that \$800 should be enough and the contracts thus far signed for the 1947-1948 season are geared to about \$700 per Hooper point. Also for the first time NRI (Nielsen) ratings appear in contracts. The two times known that NRI has been included the Nielsen cost

WLOL

minneapolis

st. paul

We're glad to announce
C. T. "Swanee" Hagman
as executive vice-president.

WLOL is going places!

Norman Boggs, Pres

rankings have been used instead of any of Nielsen's other rating figures. In both contracts the package show owner receives a bonus based upon his ability to produce low-cost audiences (within the 15 lowest).

The costs that have increased most have been the transcription costs of AFRA (American Federation of Radio Actors) talent. Where an actor recorded a one-minute spot in 1946 for \$4.00 he now has a minimum of \$7.20. Where a singer transcribed a one-minute spot in 1946 for \$6.60 it now costs \$12.00, or nearly double. In all other categories the rates went up approximately 20 per cent. For from five to 30 minutes, actors and singers are paid at the following transcription scale:

	1946	1947
actor 5 minutes	\$10.00	\$12.00
singer 5 minutes	\$20.00	\$24.00
actor 15 minutes	\$16.50	\$19.80
singer 15 minutes	\$44.00	\$52.80
actor 30 minutes	\$27.50	\$33.00
singer 30 minutes	\$55.00	\$66.00

Rehearsal time and other special categories increased in the same ratio.

Individual stations generally have increased their rates from 10 to 20 per cent. Station contract holders of course are not affected until the expiration of their present commitments. In some cases they are protected not only on present contracts but on all renewal options made within 90 days after the increase announcement.

Broadcasting cost increases have kept behind other media increases. The expected increases have been held down by the rapid turnover in network and spot sponsors. All the networks have had over 10 per cent turnover of sponsors and station turnover has been in the same proportion. There'll be more sponsors and less unsold network and local time this fall on established stations than there were in the fall of 1946. The recession far been a mirage even if the exodus and influx of sponsors has not been.

Only the stars will be taking a cut. With very few exceptions, one of which is Bing Crosby whose show costs will be 60 per cent up for Philco, those "movie salaries" are out.

More contracts are being signed this summer with "stop" clauses than ever before. These clauses provide that if the star's program audience rating* drops below a figure specified in the contract either the agreement is subject to cancellation (in about 60 per cent of the cases) or the star's fee is cut proportionally (40 per cent of the cases). In either case results are replacing glamor.

*Hooper or Nielsen.

WBNS FOR RESULTS — WBNS FOR RESULTS

— WBNS FOR RESULTS — WBNS FOR RESULTS — WBNS FOR RESULTS — WBNS FOR RESULTS —

ADVERTISERS SPELL WBNS
S - A - L - E - S

Ask ATLANTIC REFINING

Ask KINGAN PACKING

Ask M. G. M.

Ask BOND CLOTHES

Ask JOHN BLAIR



In Columbus Ohio, It's

WBNS

163,550 WBNS FAMILIES IN CENTRAL OHIO

WBNS FOR RESULTS — WBNS FOR RESULTS

**American Broadcasting System
BMB(50%) Nighttime Audience**

20,016,000

CHANGES IN FACILITIES*

(March 1, 1946—June 4, 1947)

NEW STATIONS, 70

POWER INCREASES, 33

STATION REPLACEMENTS, 2

*Not included in BMB reports.

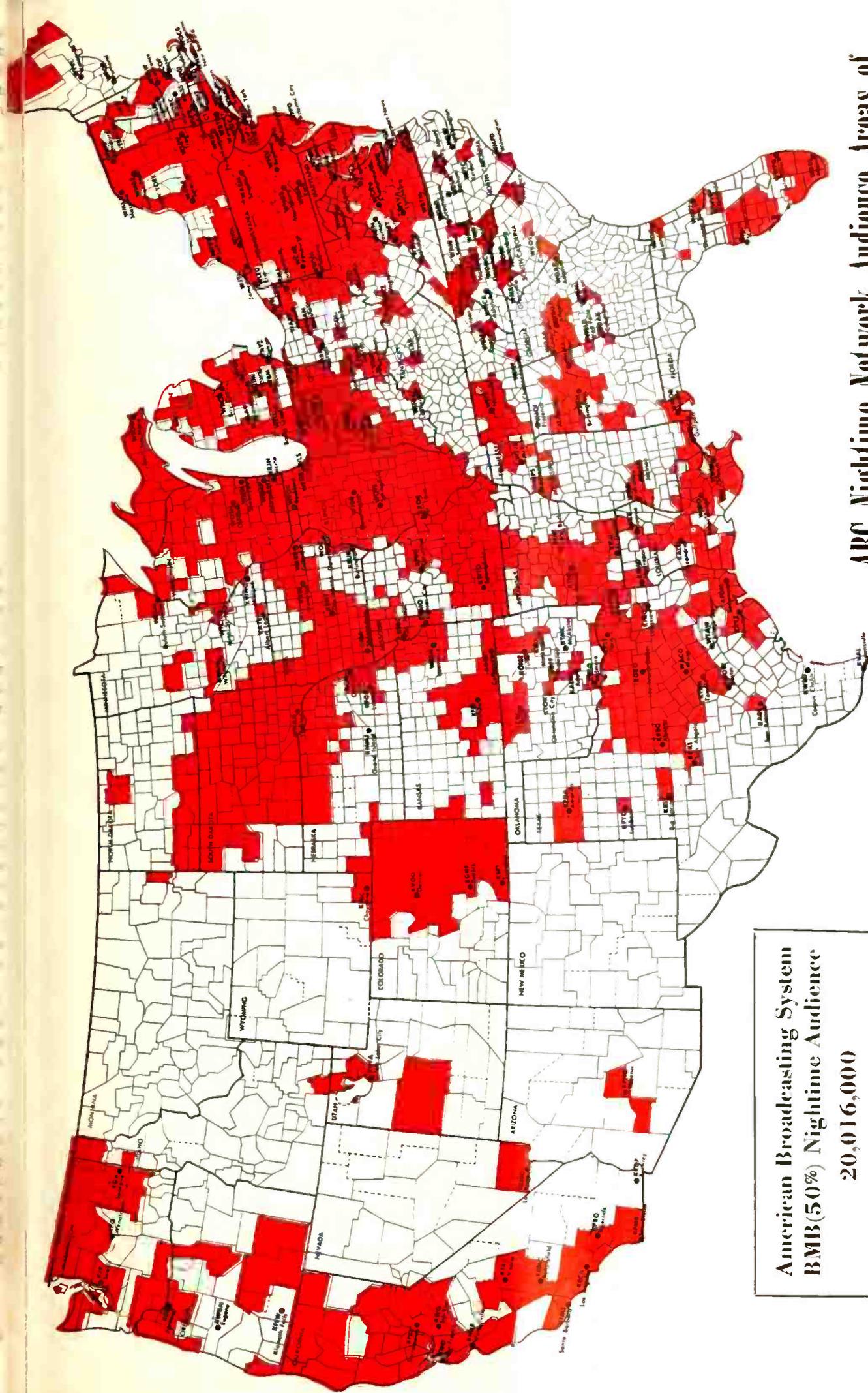
ABC Nighttime Network Audience Areas of

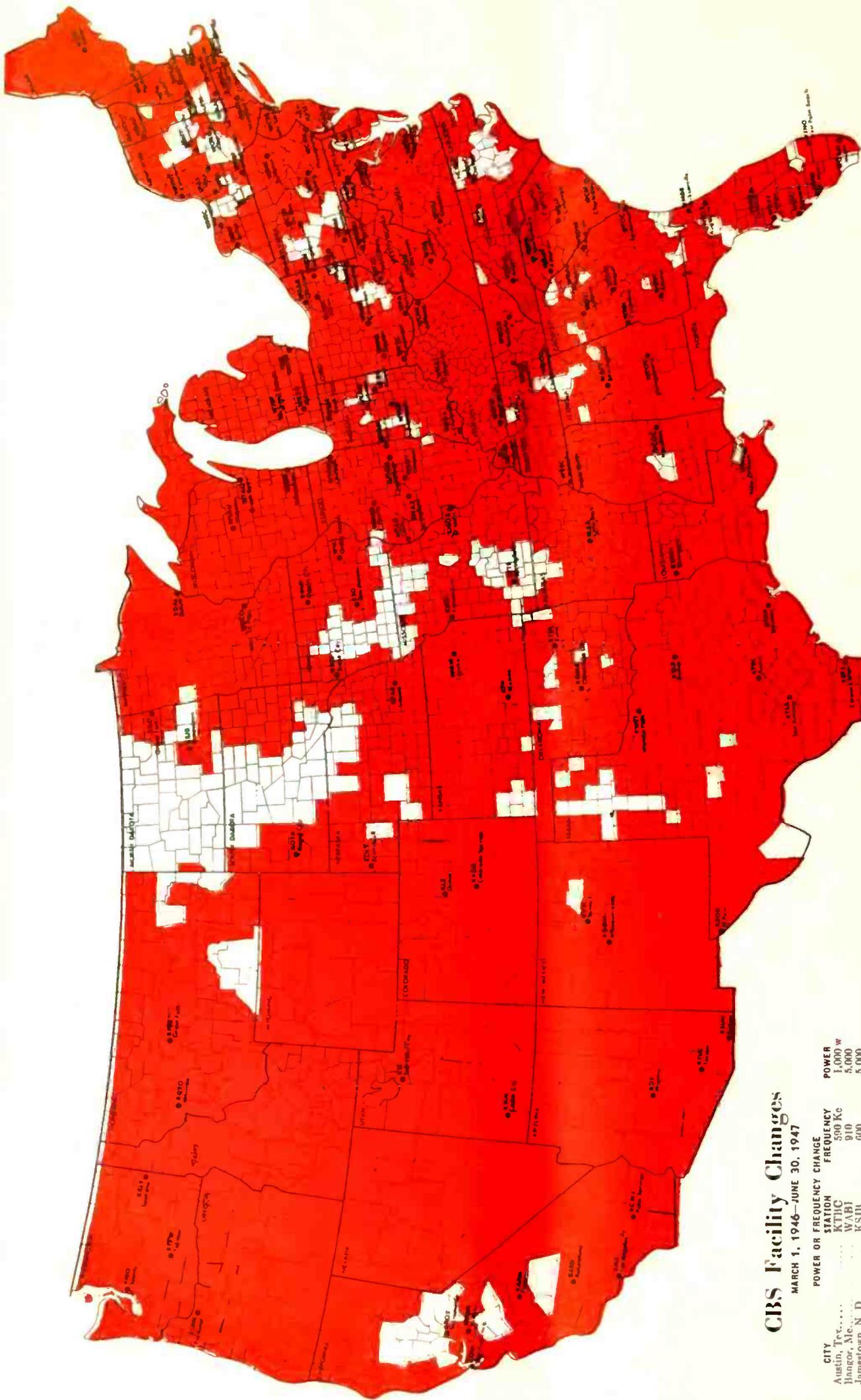
50%† or Better

SOURCE: BMB STUDY No. 1—MARCH, 1946

COMPILED BY SPONSOR PUBLICATIONS INC.

†Each red county indicates 50 per cent or more of its radio families listen to an ABC station at least once a week.





CBS Facility Changes

MARCH 1, 1946—JUNE 30, 1947

CITY	STATION	POWER OR FREQUENCY CHANGE
Austin, Tex.	KTBC	590 Kc
Bangor, Me.	WABI	910
Jamestown, N. D.	KSJB	600
Spartanburg, S. C.	WSPA	950
Albuquerque, N. M.	KGGM	610
Omaha, Neb.	KFMB	1110
Oklahoma City, Okla.	KOMA	1520
Scotts Bluff, Neb.	KVSF	1290
Waterbury, Conn.	WBRY	1590
Rochester, N. Y.	WILIC	1490
Ashville, N. C.	WWNC	570
Fortsmouth, Ohio	WPAY	1400 Kc
Joplin, Mo.	KSWM	1230
Johnstown, Pa.	WARD	1490
Hennepin, Minn.	KOLO	920
Charleston, N. M.	KAVE	1240
Chattanooga, Tenn.	WTVR	1340
Birmingham, Ala.	WTVR	1340

NEW AFFILIATES	REPLACEMENTS
250 w	Buffalo, N. Y. WKRW
250	replaced by N. Y. WGR
250	Albany-Troy, N. Y. WTKR
1,000	replaced by Va. WTKR
250	Wheeling, W. Va. WKWK
500	replaced by W. Va. WTKR

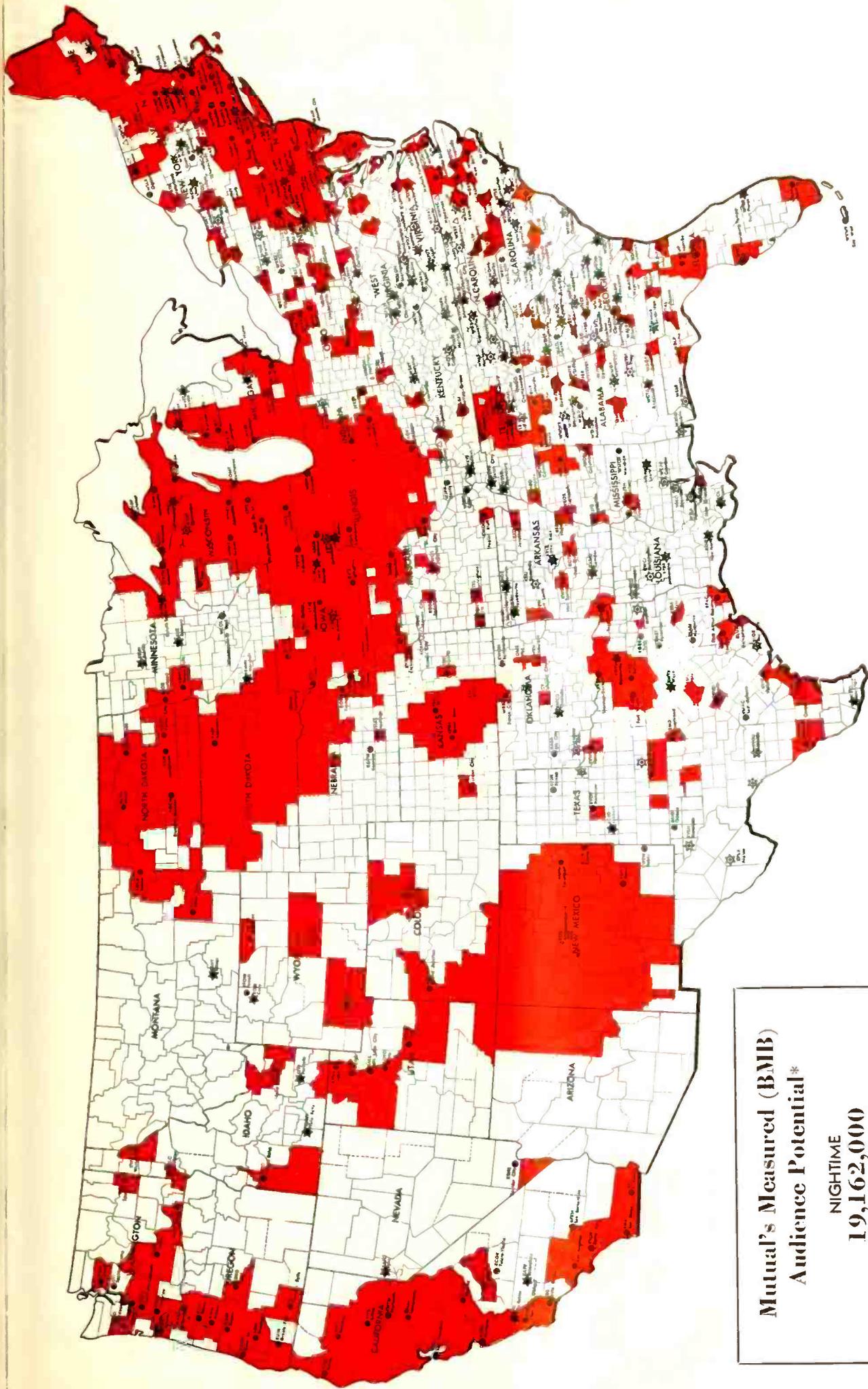
STATION	POWER	FREQUENCY
KSLI	1340	1520 Kc
KOSA	1450	650
KHOV	250	1400
KDSH	250	980
	1,000	1400
		250
		1,000

CBS Nighttime Network Audience Areas of

50% or Better

SOURCE: BMB STUDY No. 7—MARCH, 1946
COMPILED BY SPONSOR PUBLICATIONS INC.

CBS stations at least once weekly



**Mutual's Measured (BMB)
Audience Potential***

NIGHTTIME
19,162,000

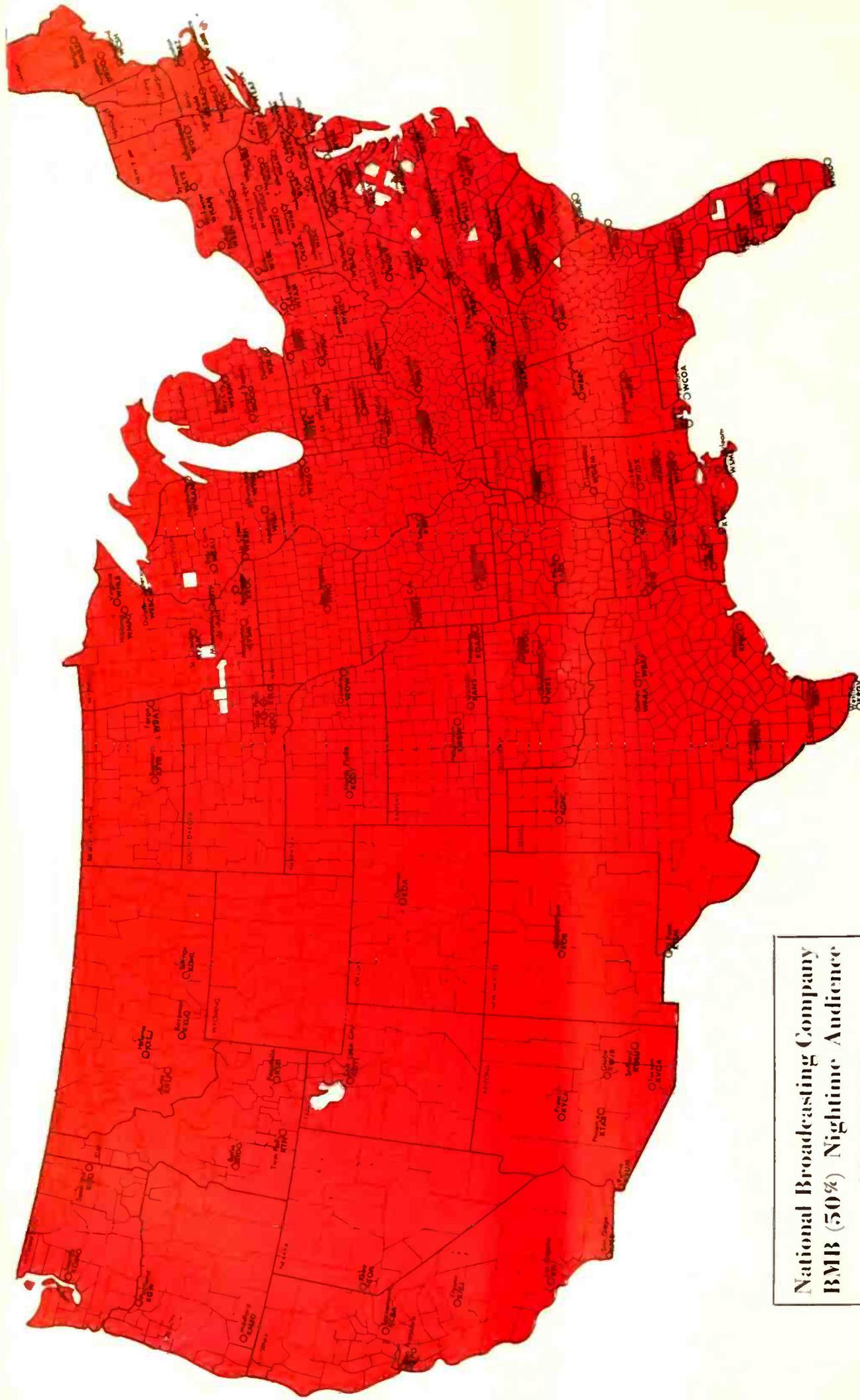
DAYTIME
19,160,000

*As of March, 1946.

Mutual Nighttime Network Audience Areas of 50%† or Better

SOURCE: BMB STUDY No. 1—MARCH, 1946
COMPILED BY SPONSOR PUBLICATIONS INC.

- †Each red county indicates 50 per cent or more of its radio families listen to an MBS station at least once a week.
- Stations surveyed by BMB.
- * Stations added by MBS up to June 1, 1947 but not measured by BMB.



**National Broadcasting Company
BMB (50%) Nighttime Audience**

31,080,850

CHANGES IN FACILITIES*
(March 1946—May 1947)

NEW STATIONS, 12
(STATION WEAF IS NOW WNBC)

*Not included in BMB reports.

NBC Nighttime Network Audience Areas of

50%[†] or Better

SOURCE: BMB STUDY No. 1—MARCH, 1946
COMPILED BY SPONSOR PUBLICATIONS INC.

[†]Each red county indicates 50 per cent or more of its radio families listen to an NBC

You can't say that!

No program or commercial was ever made ineffectual because of network or station policy. This doesn't excuse the fact that hidebound censors have made life miserable for writers and advertising copy-men. It also is no alibi for agency men who have taken inoffensive copy and had the talent by emphasis and phrasing turn it into double entendre or into illegal claims for a product.

Broadcast "good taste" is naturally more restrictive than that of any other advertising vehicle since radio is a home medium. What's okay on a night-club floor may be offensive over the air. Censors, on the other hand, frequently read into perfectly innocent wordage meanings that were never in the writer's mind nor would be in the minds of the listeners. In any case, restrictions are matters that should be determined in advance, not during the course of a program, resulting in cutting programs off the air. They should not be permitted to go on the air originally unless it's been agreed that material deemed objectionable during dress rehearsal be deleted. CBS's cutting off the General Foods Kate Smith program because she was featuring the "three top tunes" of the week was something that just shouldn't have happened. If CBS felt that it was its duty to protect the late George Washington Hill's *Hit Parade*, broadcast on Saturday, by not permitting a program on the previous day to feature the first three tunes of the week, that, according to network policy, was CBS's right. The problem should have been settled during the afternoon rehearsal, not by cutting the program off the air for the period during which Kate told her audience the names of the tunes. If NBC's top policy makers decided that vice presidents shouldn't be ribbed, that also was within the rights of network officials, but the disagreement with Fred Allen was a trade matter, not something to which the public should have become party by having part of a favorite program cut off.

The problem of programs running overtime is also one that can be decided during rehearsals. Cushions can always be provided by a producer if he has an ad-lib type of comedian. While Fred Allen was on CBS he frequently ran into *Take It or Leave It* time. Instead of permitting the network to cut Allen off, the Eversharp organization made a gag of it and had their star, Phil Baker,

"collect" by appearing on the Allen program, etc. Thus both programs profited in ratings and listenership and the sponsors (Allen's and Baker's) received more listeners for their dollars. Nevertheless it's not possible to have every program run without a timeclock and it's a careless stopwatch holder who doesn't keep his program within the time period established for it. What suffers

when a program is overtime is usually the commercials and it's therefore vital that only what a sponsor pays for is used—not the other man's time.

During the past six months there have been consistent efforts on the part of stations (WWJ, KFI, etc.) and networks to correct conditions which permit as many as five commercials to be broadcast one right after another. This multiple selling is caused by the end of a program having its regular commercial followed by a plug for another product owned by the same advertiser (a hitch-

Service ~~CEILING~~ UNLIMITED

for the First Families of Agriculture



Building an ever-increasing audience for your sales message is WIBW's "Flying Rooster." Equipped with tape recorder, it hops over millions of acres of golden grain to record on-the-spot accounts of all important agricultural events, news, and developments and speeds them back to the waiting

ears of the First Families of Agriculture that make up WIBW's responsive, ready-to-buy audience.

Over two decades of similar carefully planned service has made WIBW the preferred station of farm families in five wealthy states . . . and the preferred station of result-conscious advertisers.

Serving the
First Families of Agriculture



CBS

Rep.: CAPPER PUBLICATIONS, Inc.

BEN LUDY
Gen. Mgr.
WIBW-KCKN

hike); the station on its part airing a 20-second spot announcement in the chain break; and the new program opening with a spot for a product not identified with the program (a cow-catcher) and following with the regular program introduction and advertising. Thus five individual advertising appeals are crowded into three minutes.

It is the aim of the leading stations and networks to cut down this "talk." No new rules have thus far actually been promulgated, intra-industry discussions having all been of an exploratory nature. When, as, and if rules are laid down they will tend to improve listening and the effectiveness of broadcast advertising.

All tests that have been made on "retention," i.e., the ability of a listener or reader to recall specific things that he has heard or seen, indicate that retention decreases with the number of things heard or seen. No actual correlation has thus far been evolved but all research men realize that one commercial by itself is several times as effective as that same commercial in the midst of a flood of advertising adjectives. Since stations depend (as much as 50 per cent) on spot announcements in chain and station break time for their income, it's natural that they are loath to agree to eliminate half of their income. It is nevertheless future policy on networks to avoid the superabundance of sales talk in the middle of entertainment.

Sponsors can help this situation by studying where during their program time a commercial will do the most good. Audience flow charts developed by A. C. Nielsen Company indicate that every program audience develops peak listening some time during its broadcast period. It is seldom in the first or last minute of the show. Peak listening is naturally the point at which a commercial will receive its greatest impact, provided of course the plug doesn't kill the mood of the program and thus defeat its own purpose. During the early days of *Cavalcade of America* commercials were included in the body of the program. It was later discovered by researcher Dr. Matthew Chappell that these middle-commercials were not doing their job in the middle of a dramatic sequence and that opening and closing sales talks were the ideal formula for this type of program. The job that *Cavalcade* has done for du Pont justifies the revised approach.

In other words, this future policy of the larger stations and networks which it is expected will be written into the

National Association of Broadcasters commercial code will make for better broadcast advertising, not hamstringing sponsors.

Networks generally do not accept advertising of the following types of business:

Professional services
Stocks and bonds†
Cures
Hygiene products, deodorants*
Reducing agents
Restoratives (hair and others)
Fortune telling
Mortuarist‡
Wines and liquors‡
Firearms and fireworks
Matrimonial agencies
Racing organizations and information‡
Employment services‡

*Does not apply to MBS, ABC.

†Does not apply on most independent stations

‡Only the hard liquor taboo applies on most stations

Networks differ in the interpretation of these restrictions. CBS is said to have refused Lifebuoy business recently on the ground that it is a deodorant, while NBC accepted the business on the ground that it is a soap. As stations increase and business becomes more difficult to sign it's to be expected that regulations will be honored in the breach rather than observance by the smaller stations. There is a natural temptation to claim the world in advertising copy, to cram in as many words as possible, to irritate as much as possible. In the long run, and in the short sprint too, this does not accomplish the aim of the advertiser. Even the number one exponent of irritant advertising copy, American Tobacco Company, has recently discovered that the amusing non-irritant middle commercial on the Jack Benny program was doing a much better selling job§ than the straight rub-'em-the-wrong-way approach.

The trend on mystery programs is to air them after 9 p.m., when the moppets are in bed or on the way there. In more and more cases network stations record them if they're scheduled during the hours when youngsters listen and air them after half-pint retirement hours. Advertising on programs addressed to the rising generation is restricted to copy that doesn't trade upon the youngster's credulity. In other words no magical attributes can be attached to giveaways nor can the sale of products be said to save the hero from the villain. That doesn't stop the hero from endorsing the product nor prevent product ties with the program.

Controversy generally is not acceptable on a regularly sponsored program out to sell commercial products. MBS and ABC will sell time for controversial programs out to sell ideas—but ideas

and physical merchandise can't be sold at the same time. NBC and CBS will not sell time for controversial broadcasts but each is committed to giving time for such airings if the public interest in the subject is judged great enough to justify it. Recently station WOR (New York) refused to accept a Mutual Broadcasting System commercial program which was underwritten by the Communist Party of the U. S. A. Explanation was made that while it was committed by rules of the Federal Communications Commission to accept such broadcasts during pre-election months it was only if the broadcasts were devoted to furthering the chances of a candidate for office. The broadcasts refused were not election presentations, and WOR did not think them "in the public interest."

Most buyers of spot time have their agencies check copy with NBC and CBS on the ground that any extensive spot campaign will hit either an NBC or a CBS station. Clearance of words and music is also usually planned through the two senior networks before anything is put on records or sent to stations for live broadcast. Even clearance by these networks is no assurance that copy will be acceptable to every station. WQXR, the *New York Times* station, will not accept singing commercials and discourages clients from building their own programs. WWJ (Detroit) refuses all recorded spots after 6 p.m. Station WBEN (Buffalo) retains the right to take off any commercial spot if, in the eyes of the station, it proves "detrimental to over-all listenability." Many stations have lately begun to follow WNEW (New York) and submit copy to the Better Business Bureau for okay before accepting it.

Timebuyers generally are more careful about clearing material with stations that are represented by Ed Petry than they are with those of any other rep.

The fact that printed media accept product claims is no indication that the same claims can be used on the air. It's one thing to read something and another to hear it on the air. This is stressed by continuity acceptance department executives who point out the need for mental ears as well as eyes when reading scripts.

It's the toughest job in broadcasting—to be an arbiter of "good taste." It's a job that leaves a bad taste even in the umpire's mouth, but broadcasting wouldn't be a satisfactory advertising medium without the tasters.

§A special survey by American Tobacco Company themselves proved this to their own satisfaction.

Promotion & publicity: a look ahead, behind

At least ninety per cent of all station and network promotion fails to achieve, for the sponsor, the job that it sets out to do because of lack of coordination between the agency, broadcasters, and advertiser. Radio can and usually does do a job by itself. When it's promoted it has been proved that it can do many times its normal job.

The senior networks have two giant-size annual promotions, NBC's *Parade of Stars* and CBS's *Biggest Show in Town*. Each develops promotional kits for every program on its chain. The kits depend in part for their effectiveness on agency, talent, and sponsor cooperation. CBS transcribes spots for every commercial program regardless of cooperation but admits that these spots would be better if everyone worked together on them. Pictorial material would be better at all networks if everyone with each program was on his promotion toes. The *Parade of Stars* will not include recorded spots in its kits in 1947, except

in special cases, but live continuity is part of the packets and even script spot announcements require plenty of sponsor, agency, and talent cooperation to make promotion sense. In practically all cases idea material is at a minimum. If a sponsor were to come to the networks with an "idea" he would find himself greeted with surprised open arms—and plenty of bonus publicity and advertising. This is no reflection upon the creative minds at the networks, but simply a statement of fact. With hundreds of programs to publicize and promote, it's literally impossible for the networks to come up with promotion ideas for even a small percentage of their programs. The organizations are available to sell whatever is developed but it would take many times the present publicity and promotional staff of any network to create as well as distribute material on each of its shows, commercial and sustaining.

ABC and Mutual do not have annual

promotions. Both distribute reams of publicity and promotion but do it when the occasion seems to demand or a promotional natural develops that calls for extra campaigning. Each network builds a promotional packet before a show bows in on the network and each will extend itself if a sponsor or agency comes forth with a promotional program or idea upon which the network can hang promotion or publicity.

What's wrong with network promotion and publicity?

A confidential report made by a publicity consultant to one of the first five spenders on the air placed the burden directly upon the advertiser, Mr. Sponsor himself. In the following order the authority put his finger on these points:

There is no coordination between advertising, sales, sales promotion merchandising, and the actual broadcast.

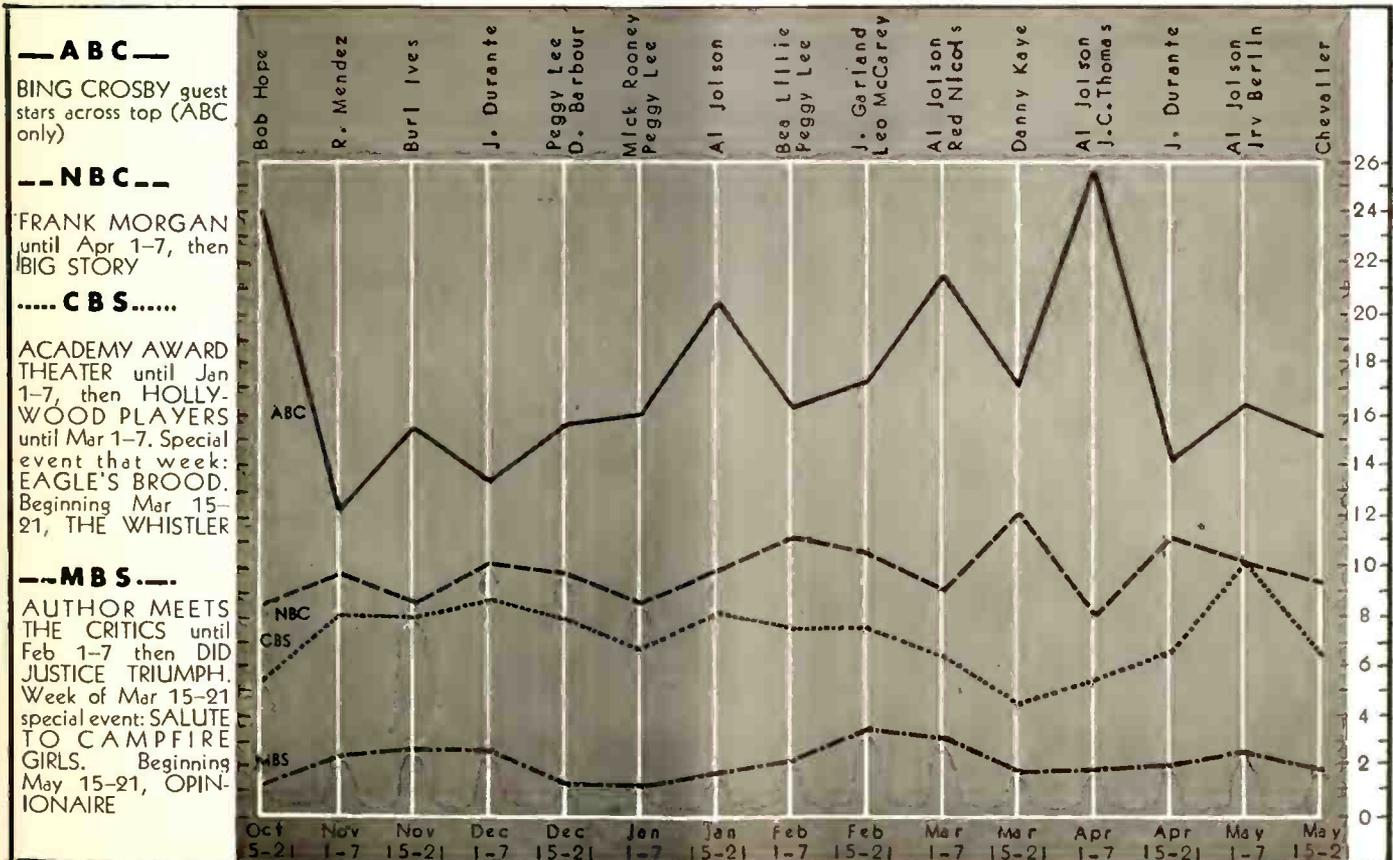
Dealers are not presold on the thinking behind air-ad campaigns and thus don't get behind radio.

Sponsors' own organizations aren't alerted to the thinking behind broadcast advertising campaigns.

Guest star information takes too long to reach the network publicity departments so little or nothing can be done about even the best names. (This is basically an agency fault.)

CROSBY RATING PROFILE

Effect of Bing and his Guests on Competing Webs





MONROE, LOUISIANA HAS

More

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

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

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

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

AFFILIATED WITH

AMERICAN BROADCASTING CO.

REPRESENTED BY

TAYLOR-HOWE-SNOWDEN



Radio Sales

J. C. LINES, JR., Gen. Mgr.

Agency, network, sponsor, and talent press, departments duplicate each other's efforts so that millions of lines of public relations material irritate newspaper and magazine editors rather than achieve publication.

There is no coordination between network and spot broadcasting campaigns. The report pointed to the Lucky Strike spot operation recently as the perfect example of a spot campaign made news-worthily in its own right.

The time of station merchandising and promotional staff is wasted by their being given the same material to distribute that is being handled by the sponsor's jobbers and factory representatives themselves.

No executive of the sponsor is assigned the problem of publicity coordination, with the result that hundreds of inquiries from newspapers and magazines are not serviced and ill-will instead of good-will is engendered.

Information on what each station is prepared to do in merchandising, promotion, advertising, and publicity is unavailable on more than 60 per cent of any network or group of spot stations being used in an advertising campaign. And most sponsors know very little even about the other 40 per cent.

The consultant stated that the first problem was to achieve a "meeting of the minds" so that there'd be no cross-purposes in making broadcast advertising pay. It was important, said the expert, to realize that CBS, ABC, and MBS all had their promotion departments work directly with affiliate stations but that NBC still had to do station audience promotion through its station relations department, thus accounting for the fact that while NBC's audience promotion is comparable with any other net's, its results, in station audience promotion, run considerably behind that of CBS. The expert pointed out that the further removed a network promotion man is from his station counterpart, the less effective are his efforts.

This naturally brought up the case of a sponsor working directly with each station on the network he uses. No publicity or promotion executive at a network is outwardly against the idea. In fact one of them states, "I think it's swell because it makes the stations realize that the sponsor knows they're on the network and he's watching what they're doing with publicity and promotion." The same executive pointed out that sponsor activity ought to be coordinated with the network's to avoid waste. Doing the same thing twice (network and sponsor) doesn't produce double results. It serves to cancel out as high as 50 per cent of what would have resulted from doing it once.

A number of agencies and sponsors have run contests for station promotion

men, giving cash awards to those who have done the best job with sponsor promotion material. Most network and station executives are against these contests, basing their objections on the fact that "many enter and few win." It's their contention that the winners are happy but the losers so far outnumber the award collectors that the sponsor doesn't gain anything ultimately. Nevertheless off-the-record comment admits that contests have produced millions of lines of publicity and carloads of promotion that otherwise would never have come to the sponsors who underwrote the competitions. As one network promotion man pointed out, "You have only to read the trade papers to see how stations go for sponsor competitions. There's hardly a month goes by that a station doesn't boast in full-page space that its operation did the number one exploitation job for a specific advertiser. Station executives may not 'like' them but they work hard to win, and that means free-wheeling publicity for the firm that sponsors a contest."

It's pointed out that the year before last even CBS ran a contest on its own *Biggest Show in Town* promotion with \$25,000 in awards to stations. The general feeling at the network is that the contest did not bring the campaign more promotion than it obtained previous to the contest. The network won't run any more. At least that's the feeling at Columbia at this time.

On the question of efficacy of promotion, last year's, "most promoted network program," the *Bing Crosby Show*, is said to be the number one case history. The pre-broadcast promotion was the greatest any single program has received in years. The entire evening was christened Bingsday. Full pages were used in the *Saturday Evening Post* and *New Yorker*. Stations used thousands of lines of advertising selling Bing and Bingsday. On-the-air promotion started days before the first Bingsday. There was a full hour broadcast salute the Sunday before the first program. Three million envelope stuffers and 100,000 giant-size postcards were supplied Philco dealers. Tradewise Bing's coming to ABC in transcribed form was top-drawer news and 12 radio and advertising trade papers carried full-page ads and gave blanket reportorial coverage on the dual event—network transcriptions and Bing on ABC. The show's first rating was 24.0, the highest any new show on a network has ever received.

There was continuing promotion and publicity but only when Al Jolson first

came to the show as a guest did sock special-event handling go to work. When Al Jolson and John Charles Thomas donned blackface with Bing as interlocutor on an old-fashioned minstrel, ABC made up a special promotional kit, as extensive as the average kit for an entire series. The stations and the network went to town. Result, a 25.8 Hooper, as high a rating as Bing Crosby had ever obtained during his long run on NBC. On the senior network Bing had built an established listening habit year after year. He also had the sock Thursday evening line-up of NBC programs delivering an audience for him. On ABC he not only had to get an audience for himself but for the network as well. A typical Wednesday evening rating before Bingsday:

8-8:30	8:30-9	9-9:30	9:30-10	10-10:30
3.3	1.9	3.3	5.2	4.0

These ratings are for just two weeks before Bing's opening program on ABC (October 2). When Bing's transcription was reverently placed upon the turntables, on October 16, the same Wednesday evening hours were rated:

8-8:30	8:30-9	9-9:30	9:30-10	10-10:30
2.6	1.9	3	6.7	24

At the outset the transcription reproduction wasn't good and Bing Crosby hadn't as yet licked the problem of making his recorded program sound as spontaneous as his live shows and pictures. His next rating slumped but promotion brought it back, as the chart on page 47 indicates. It also indicates that Bing's big audiences didn't come from the other networks, even the top-rated Bing slot at 25.8 drew only part of its audience from those who listened regularly to NBC.

High-rated programs don't just happen. They're built. It's also true that promotion requires something to promote, but what has happened to shows like *Breakfast in Hollywood*, *Queen for a Day*, and *The Shadow* indicates that consistent promotion can sell program material that is little if any better than other programs with microscopic audiences.

In the SPONSOR check list (page 18) of what to do before a commercial program hits the air there's an outline of how sponsors can merchandise as well as build listening. Broadcast advertising pays for the lazy sponsor, but it produces dividends way out of proportion to the investment for the sponsor who works at broadcasting and doesn't take the medium for granted.

Chains build programs in cost control attempt

The networks have once again assumed the mantle of showmen. Packaging programs for sale to agencies and their sponsors is now a major part of the activities of all four networks. All the four chains started in business as both facilities deliverers and program builders. In the case of the Columbia Broadcasting System it was a show, *Arabesque*, that accounted for many of its early time sales. CBS would build an audience for a time period on the air with this program and then sell the slot to a sponsor and move *Arabesque* to another hour. This went on and on until *Arabesque's* author Yolande Langworthy and the network disagreed, and the program left the web. Long after it ceased to be a featured network production, however, CBS was still presenting *Arabesque* over its Dixie loop by audience demand.

Mutual became a program-producing entity when Edgar Kobak became MBS president and brought in Phil Carlin to create a program department. Mutual

being particularly shy in audience-producing shows, Carlin had to start from scratch and did, building such successful packages as *Queen for a Day* (with Raymond Morgan), *Meet the Press*, *Twenty Questions*, and *Juvenile Jury*, to mention four sponsored MBS-built vehicles.

The American Broadcasting Company, being in somewhat the same position as Mutual, although it had a program department, has also built a number of programs which have been sold to sponsors. Their present record includes *Willie Piper*, *Breakfast Club*, *Bride and Groom*, *Fat Man*, *Henry Morgan Show*, *Paul Whiteman Club*, *Ted Malone*, and *I Deal in Crime*.

Third net to make packaging of shows for sponsorship a major operation was CBS. Its *Suspense* is one of the few network-built productions that have ever achieved an audience big enough to push them up into the rarefied atmosphere of the Hooperated "First Fifteen." The CBS-stress on network-built programs is



HOW MUCH OF YOUR
SALES STORY REACHES
YOUR PROSPECTS?

Is your approach
PRIMITIVE?

Are you telling prospective buyers—

- what you have to sell
- in the best possible manner
- through the most effective channels



Let us get your sales story over for you!

DINION & DuBROWIN

INCORPORATED

Advertising

40 West 52nd Street

New York 19, New York

in part attributed to a desire on the part of the network to control the future destiny of the packages involved. They are all labeled plainly "for use on CBS only."

NBC is the last network to have climbed aboard the web-built package trend. It has seldom found any difficulty in holding programs on its chain and thus until very recently did not feel the need of commercial program production. The senior network, however, has realized for some time the need for medium-priced high-audience programs and now plans to pay just as much attention to building shows for sale as the other three chains.

An outstanding factor in all network-built packages is the price tag, all the programs being built to a price. Mutual packages run from *Married for Life* at \$1,250 a half hour to *Scotland Yard* with Basil Rathbone at \$3,750 and *Harlem Hospitality Club* at \$4,000.

ABC packages run from *Candid Microphone* at \$2,650 through *Beulah* at \$4,000 to *Phil Silvers Show* at \$6,000.

NBC-built programs run from the 15-minute *Three Sons Shine* at \$1,500-\$2,000 through *Mystery Without Murder*, *Colonel Humphrey Flack*, and *Frank Merriwell* in the under-\$3,000 range, to *NBC Symphony* which unofficially is said to be packaged on a yearly basis at \$1,000,000 (time and talent).

CBS has 20 programs ready for sponsorship. They range from *My Friend Irma*, CBS' hottest (Lever Brothers bought it) at about \$7,000 to *Robert Q. Lewis Little Show*, 15 minutes of sophisticated nonsense, at \$1,000.

Back of the current efforts on the part of the networks to build programs are a number of factors. The mortality rate of independent package producers has always been high. One season Henry Souvaine will have five shows on the networks and the next he's happy to have one. Phillips Lord is all over the place one year and the next he has *Counterspy* and *Policewoman*. The uncertainty even for producers like Ed Byron, whose *Mr. D. A.* produces listeners at the lowest cost per thousand of any top audience program, is such that continuity of new ideas and programs from independents is impossible.

Networks have the facilities with which to build and popularize programs at a minimum cost during the incubation period. Since every network has sustaining time to fill, the trend toward building package shows for sale to sponsors means a higher level of sustaining material. To

the sponsor it means a "tested vehicle" rather than a program on which he has to spend thousands of dollars just to find out if anybody's listening.

Network-built packages are a help to agencies too. This hasn't been realized until recently. They permit the agencies to avoid the 100 per cent responsibility on shows which they have taken in the past. They are enabled to shop the field. Of course they're restricted to the shows that are available on the network on which they expect to buy time and in most cases the program continues to belong to the network. Even in the latter situation deals are being made. The *Henry Morgan Show* is ABC's package for three years but at the expiration of that time, if it has been continuously sponsored by Ever-sharp, it becomes the sponsor's. This is subject, of course, to negotiation between the star and the advertiser, but without the web's acting as the middleman. It is the confident belief (of most agencies and network executives) that sponsors can protect themselves so that a network package program on which they've spent millions may not be sold to another sponsor, competitive or otherwise.

CBS is definite on the point that no Columbia package will ever be available on another network. Its stand is that since it has built and promoted the package there's no justification for signing a contract which would permit the program to take a Columbia audience to another chain.

The crying need is for more *Fibber McGee and Molly*-type programs, which, even when they're at the top of the heap, still don't cost \$20,000 and over. Because the *Lux Theater* is owned by Lever Brothers it hasn't increased its talent cost very much down through the years (current bill is \$16,000) and it's now the number one dramatic program in audience and impact on the air. The *Lux* lesson is clear to most sponsor executives—"own your own show—or at least control it."

Feeling at the networks is that program costs have grown out of line. They've noted, however, that a sponsor who has been complaining bitterly about program costs is liable the next week to buy the most expensive package available, as one of the top soap manufacturers did a few years ago. The problem, then, is to make available to sponsors programs that have high potentialities, which will not grow out of line in costs when they do attain major audience stature, and which will have their growing pains before they become commercial.

"WHAT'S ALL THE NOISE ABOUT?"

Recently, much has been said in print by various transcription producers about new shows they are offering.

One producer says his new show is "making transcription history," another says his show is the "greatest and most expensive ever produced," another says his show is "more than just a radio show," another says "all time-all star transcription top," another says "most extensive opportunities ever presented," etc., etc., ad infinitum.

We're really glad the transcription boys are beginning to do something worth while, BUT—"WHAT'S ALL THE NOISE ABOUT?"

WE'VE BEEN PRODUCING BIG NAME STAR TOP-NOTCH SHOWS SINCE 1940!

FURTHERMORE, WE DEFY ANY RADIO PROGRAM MAN TO SHOW US ONE SHOW RECENTLY PRODUCED WHICH IS BIGGER IN ANY WAY THAN THE SHOWS WE'VE BEEN DOING FOR THE PAST SEVEN YEARS.

The record speaks for itself. We started name star shows and have continued that policy for the past seven years.

What other producer, other than Kermit-Raymond, can offer shows such as the half-hour transcribed series "HOLLYWOOD'S OPEN HOUSE" with Ray Bloch's orchestra, Jim Ameche as emcee, a guest star comedian, a guest star singer and one or more motion picture guest stars on every show? Such great names as: Jack Benny and his entire company, Marlene Dietrich, Pat O'Brien, Lucille Ball, Bert Lahr, Bonita Granville, Milton Berle, Dick Powell, and literally hundreds more too numerous to mention and equally as big.

What other producer, other than Kermit-Raymond, can offer such great transcribed features as Dave Elman's "HOBBY LOBBY," with eleven years of network standing? The "JOHN J. ANTHONY" show with seventeen years of network standing? And such shows as the "FRANCIS LEDERER SHOW," "FAMOUS FATHERS," with guest stars such as: Ozzie Nelson and Harriet Hilliard, Deems Taylor, Lauritz Melchior, Lowell Thomas and others just as equally big? Shows such as the "MEAL OF YOUR LIFE" and "THE WOMAN" with guests such as: Gertrude Lawrence, Elsa Maxwell, Victor Borge, Fiorello La Guardia, Ilka Chase, Burgess Meredith, Beatrice Kay, Georgie Jessel, Margo and many, many others. PRETTY IMPRESSIVE, ISN'T IT? Well, then—"WHAT'S ALL THE NOISE ABOUT?"

If you really want transcribed radio shows that speak for themselves, drop us a line, give us a call or send us a wire.

KERMIT-RAYMOND SHOWS REALLY HAVE "SOMETHING TO MAKE NOISE ABOUT!" THEY "SPEAK" FOR THEMSELVES.



THE TRANSCRIBED
**EDDIE
BRACKEN**
SHOW

with William Demarest
and Ann Rutherford
and the entire original cast and
orchestra, just as it was on
the C B S network coast to coast



NOW AVAILABLE FOR LOCAL SPONSORSHIP

for audition and full information
write, wire or phone

**"WHAT'S ALL
THE NOISE
ABOUT?"**

Kermit-Raymond

CORPORATION
11 East 52nd Street, New York 22
Eldorado 5-5511

Available Network Package Programs

TITLE	TYPE	APPEAL	NET	TIME	TESTED	AUDITION	PRICE
ADVENTURES OF FRANK MERRIWELL	DRAMA	JUVENILE	NBC	30 MIN, 1 A WEEK	YES	E.T.	\$2250-\$2500
	Collegiate athlete solves a mystery and wins athletic contest each week in nostalgic atmosphere of turn of century						
BEULAH	COMEDY	FAMILY	ABC	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$4000
	Situation comedy revolving around household escapades of a maid						
BILL GOODWIN SHOW	COMEDY	FAMILY	CBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$6000-\$7000*
	Series featuring radio and screen actor Bill Goodwin						
BILL SHADELL AND THE NEWS	NEWS	FAMILY	CBS	15 MIN, 1 A WEEK	NO	E.T.	\$500-\$750*
	News of the moment plus a wrap-up of week's news from Washington, D. C., direct from the Capital by war-correspondent Shadell						
THE MARTIN BLOCK SHOW	DISK JOCKEY	WOMEN	MBS	60 MIN, 5 A WEEK	YES	LIVE & E.T.	\$1750 (1/4 HR)
	Martin Block spinning records selling music and products						
CANDID MICROPHONE	INTERVIEW	FAMILY	ABC	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$2650
	Conversations of people in all walks overheard with a wire recorder						
CBS IS THERE	DRAMA	FAMILY	CBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$3000-\$4500*
	Historical events recreated as news stories covered by CBS; top news stories of other years revived						
CBS WEEKLY NEWS REVIEW	NEWS	FAMILY	CBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$1500-\$2000*
	Integrates reports from CBS newsmen home and abroad; last 10 min devoted to news quiz						
THE CLOCK	DRAMA	ADULTS	ABC	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$2600
	Psychological drama						
COLUMBIA'S COUNTRY JOURNAL	FARM	FAMILY	CBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$1500-\$2000*
	Combines international farm news with inside coverage from Washington, D. C.; remote pickups						
COLONEL HUMPHREY FLACK	COMEDY	FAMILY	NBC	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$2500-\$3000
	Saturday Evening Post character takes to the air in adventures as a benign Robin Hood						
COUNT OF MONTE CRISTO	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	E.T.	\$2750
	Based on adventures of Dumas' famous character						
CRIME CLUB	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	E.T.	\$2000
	Mysteries based on Doubleday & Co.'s Crime Club books						
OIO JUSTICE TRIUMPH?	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	E.T.	\$2000
	Dramatization of legal case-histories (adapted from New York Sunday News series)						
DOORWAY TO LIFE	DRAMA	FAMILY	CBS	30 MIN, 1-5 A WEEK	YES	E.T.	\$3600-\$3900
	Case histories of problems in child-rearing and solution by professional experts, dramatized						
EODIE ALBERT SHOW	COMEDY	FAMILY	ABC	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$6000
	Experiences of small-town lawyer who has just hung out his shingle						
ESCAPE	DRAMA	FAMILY	CBS	30 MIN, 1 A WEEK	NO	E.T.	\$4000-\$5000*
	Dramatization of literary classics with cast of veteran screen and radio actors						
THE FRED WARING SHOW	MUSICAL	FAMILY	NBC	30 MIN, 5 A WEEK OR PART THEREOF	YES	E.T.	\$10,000-\$16,000
	Waring and his 60 Pennsylvanians sing and play in their own unique style						
FRONTIERS OF SCIENCE	NEWS	FAMILY	CBS	15 MIN, 1 A WEEK	YES	E.T.	\$750-\$1000*
	Quincy Howe reports current advances in science and its influence on individual, national, international welfare						
GIVE AND TAKE	AUDIENCE PARTICIPATION	FAMILY	CBS	30 MIN, 3-4-5 A WEEK	YES	E.T.	\$3,000-\$5000*
	John Reed King in a quiz session with give-aways						
GRAMPS	DRAMA	FAMILY	NBC	30 MIN, 1 A WEEK	NO	E.T.	\$2500-\$3000
	Lovable old Gramps gets his daughter and her family into and out of one difficulty after another						
HARLEM HOSPITALITY CLUB	AUDIENCE PARTICIPATION	FAMILY	MBS	30 MIN, 1 A WEEK	YES	E.T.	\$4000
	Variety show with all-colored cast; features famous guest stars, with Willie Bryant as emcee						
HAWK LARABEE	DRAMA	FAMILY	CBS	30 MIN, 1 A WEEK	YES	E.T.	\$3500-\$4500
	Hotel keeper in resettled ghost town takes listeners on fast-action, hard-riding western adventures						
HEART'S DESIRE	AUDIENCE PARTICIPATION	WOMEN	MBS	30 MIN, 5 A WEEK	YES	LIVE & E.T.	\$2250 (1/4 HR)
	Winning letter, selected by studio panel, earns writer her heart's desire						
HIGH ADVENTURE	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$1500
	Adventure with sports, sea, western, air, detective backgrounds						
HONEYMOON IN NEW YORK	AUDIENCE PARTICIPATION	FAMILY	NBC	30 MIN, 5 A WEEK	YES	E.T.	\$1800-\$2500
	Mc Ed Herlihy interviews an engaged, an anniversary, and a honeymoon couple and presents them with gifts; songs by Eve Young						
HOUSE PARTY	AUDIENCE PARTICIPATION	FAMILY	CBS	30 MIN, 5 A WEEK	YES	E.T.	\$3500-\$4000*
	Art Linkletter mc's typical audience participation show with gags and give-aways						
HOWARD K. SMITH FROM LONDON	NEWS	FAMILY	CBS	15 MIN, 1 A WEEK	YES	E.T.	\$1000-\$1200*
	Ringside review of significant European news of the week by CBS European news chief						
JOHNNY MADERO, PIER 23	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	LIVE	\$3750
	Jack Webb in San Francisco water-front adventures in the dangerous Embarcadero area						
JOSEPH C. HARSCH AND THE MEANING OF THE NEWS	NEWS	FAMILY	CBS	15 MIN, 1 A WEEK	YES	E.T.	\$1100-\$1200
	Late bulletins and interpretation of weeks developments in national and international affairs						
LEAVE IT TO THE GIRLS	COMEDY	WOMEN	MBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$3500
	Ted Malone mc's a rollicking roundtable of romance with Madge Evans, Eloise McElhone, Florence Pritchett, Paula Stone and guest stars						

TITLE	TYPE	APPEAL	NET	TIME	TESTED	AUCTION	PRICE
LET'S GO TO THE MOVIES	SCREEN	FAMILY	MBS	30 MIN, 1 A WEEK	NO	LIVE & E.T.	\$4250
Excerpts from current hit pictures; film news, interviews with stars and producers of the hits. Grace Eden, co-editor of Mayfair magazine me's							
LISTEN CAREFULLY	AUDIENCE PARTICIPATION	FAMILY	MBS	30 MIN, 1 A WEEK	NO	LIVE & E.T.	\$4000*
Participants win prizes with answers to questions based on facts from the three dramatic skits featured on each show							
LOOK YOUR BEST	AUDIENCE PARTICIPATION	FAMILY	CBS	30 MIN, 3-4-5 A WEEK	YES	E.T.	\$2500-\$2700
Dick Willis, Hollywood beauty expert, lets listeners in on his diagnosis and advice to volunteers from studio audience							
MARRIED FOR LIFE	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$1250
Dramatized stories of romance and marriage							
THE MIGHTY CASEY	COMEDY	FAMILY	MBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$3500
Adventures of Casey after that famous third strike							
MR. PRESIDENT	DRAMA	FAMILY	ABC	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$6000
Human side of life in the White House—dramatized anecdotes about historical figures							
MYSTERIDUS TRAVELLER	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$1750
Mystery and suspense thriller							
MYSTERY WITHOUT MURDER	DRAMA	FAMILY	NBC	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$2500 \$3000
Peter Gentle and his girl Friday refuse cases involving murder or violence and produce excitement with head-work rather than blood-letting							
THE NBC SYMPHONY	MUSICAL	FAMILY	NBC	60 MIN, 1 A WEEK	YES	E.T.	\$1,000,000**†
Arturo Toscanini, conductor; Mischa Mischakoff, concert master; outstanding guest conductors and soloists							
NELSON DLMSTEAD	DRAMA	FAMILY	NBC	15 MIN, 5 A WEEK	YES	E.T.	\$2300-\$2500
Olmsted adapts and presents a dramatic narration of a short story from the world's best literature							
OKLAHOMA ROUNDUP	MUSICAL	FAMILY	CBS	30 MIN, 1-5 A WEEK	YES	E.T.	\$4000-\$4500*
Concocted of frontier fiddling, yodelling, and plain and fancy gags from the hills							
ONCE UPON OUR TIME	MUSICAL	WOMEN	NBC	15 MIN, 5 A WEEK	YES	E.T.	\$2500-\$3000
Jack Kilty relates stories of yesterday and today in narrative and song							
OPINION-AIRE	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$3500
Two national figures debate issue of the week and comment a top cross-examine; poll studio jury and listeners from ten selected cities							
PHIL SILVERS SHOW	COMEDY	FAMILY	ABC	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$6000
Movie comedian Phil Silvers brings his typical humor to the air							
PHILADELPHIA ORCHESTRA	MUSICAL	FAMILY	CBS	60 MIN, 1 A WEEK	YES	E.T.	\$7500-\$10,000*
Eugene Ormandy, conductor, and more than 100 distinguished instrumentalists							
PLAYS BY EAR	DRAMA	FAMILY	NBC	30 MIN, 1 A WEEK	YES	E.T.	\$2500-\$3000
Hector Chevigny creates and plays dramas designed especially for radio							
QUIET PLEASE	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	E.T.	\$1750
Psychological mystery thriller							
ROMANCE	DRAMA	FAMILY	CBS	30 MIN, 1 A WEEK	YES	E.T.	\$3600-\$3900
Recreates greatest love-stories of all times							
ROOFTOPS OF THE CITY	DRAMA	FAMILY	CBS	30 MIN, 1 A WEEK	NO	E.T.	\$4000-\$5000*
From a skyscraper audience looks into private lives of neighbors in the metropolis. Originals and adaptations							
ROBERT Q. LEWIS LITTLE SHOW	COMEDY	FAMILY	CBS	30 MIN, 1 A WEEK	YES	E.T.	
Lewis presents humorous satires such as Movie of the Week, Gripe of the Week, Listener of the Week, etc.							
THE ROBERT Q. LEWIS SHDW	VARIETY	FAMILY	CBS	15-30 MIN, 1-5 A WEEK	NO	LIVE	\$1000-\$6000
Lewis presents his own band, girl vocalist, and guests, does satirical routines, etc.							
SCARLET QUEEN	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$3750
Sea adventure—a day in the log of the Scarlet Queen							
SCOTLAND YARD	DRAMA	FAMILY	MBS	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$3750
Scotland Yard mysteries with London background							
SERENADE TO AMERICA	MUSICAL	FAMILY	NBC	25 MIN, 5 A WEEK	YES	E.T.	\$4000-\$5000]
Familiar music featuring guest vocalists with large concert orchestra							
SO YOU WANT TO LEAD A BAND	MUSICAL	FAMILY	ABC	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$2750
Sammy Kaye invites members of studio audience to lead his band and win prizes							
STUDIO ONE	DRAMA	FAMILY	CBS	60 MIN, 1 A WEEK	YES	E.T.	\$6000-\$12,000*
Repertory theater of the air							
SUNSHINE INN	DRAMA	FAMILY	CBS	30 MIN, 1 A WEEK	NO	E.T.	\$6000-\$7000*
Zazu Pitts starring as a gentle inn-keeper so interested in helping others she gets nowhere herself							
SWEENEY AND MARCH	COMEDY	FAMILY	CBS	30 MIN, 1 A WEEK	YES	E.T.	\$5000-\$6000*
Ex-GI Hal March and Bob Sweeney do take-offs on dilemmas of everyday life							
THE THREE SUNS SHINE	MUSICAL	FAMILY	NBC	15 MIN, 1 A WEEK	YES	E.T.	\$1500-\$2000
Al and Morty Nevins and Artie Dunn join with Betty Harris in a new program of music and songs							
TREASURY AGENT	DRAMA	FAMILY	ABC	30 MIN, 1 A WEEK	YES	LIVE & E.T.	\$5000
Exploits of the T-men, Uncle Sam's largest law-enforcing group							
WINNER TAKE ALL	AUDIENCE PARTICIPATION	FAMILY	CBS	15-30 MIN, 1-5 A WEEK	YES	E.T.	\$3000-\$3200
A serial quiz battle. Two members of studio audience contest and winner of each round stays on program until defeated							

*Estimated by SPONSOR.
 †This may change with calibre of sponsor and product.
 **Time and talent.

4 nets close in daytime but spread out at night

For the five months which have been selected by SPONSOR for an analysis of network program ratings by types and the cost of each type, the publication's research department has also placed the network urban telephone home audience under the slide rule. The figures which have emerged bear a striking resemblance to the four networks' BMB coverage maps published for the first time in this issue.

Because the maps cover the nighttime listening only, nighttime rating figures were studied first. At night the National Broadcasting Company shows an average lead of 3.1 percent of the surveyed urban telephone homes over the number two nighttime network, the Columbia Broadcasting System. NBC's nighttime average Hooperating for the five-month period was 14.5, against CBS' 11.4. NBC's average figure is based upon 41 commercial shows per week and the CBS ranking is based upon 45 programs per week. The fact that CBS has more less-than-half-hour programs accounts for the higher number of programs per week.

The American Broadcasting Company's average rating was 2.9 points behind that of CBS. The number of commercial programs used for establishing its listenership in the thirty-six cities surveyed by C. E. Hooper was 23, just over half of CBS'.

For the Mutual Broadcasting System rating an average of 20 programs was surveyed during the five-month period and they rated in popularity 3.5 points behind ABC, or 5.0.

A quick look at the BMB maps (pages 41-44) will indicate (although naturally it can only be an impression) just how accurately the coverage basis of 50 per cent of the radio homes listening once a week reflects the rank order of listener preference for each of the webs.

During the daytime hours there isn't any one of the networks that shows, urban-ratingwise, an extensive lead over all the others.* The four networks rank in the following daytime order:

Net	5-Month Average Rating	Programs Rated
NBC	5.8	22
CBS	5.6	16
ABC	4.6	18
MBS	3.1	10

It may be noted that the average daytime strip rating for the same period was 5.4 (page 65) and how close the NBC

and CBS ratings are to that 5.4. ABC and MBS, neither of which have daytime soap operas, reflect this fact in lower ratings ABC's *Breakfast Club* and *Breakfast in Hollywood* go a long way towards bolstering its urban popularity rating. Trade interest this fall will be concentrated on seeing what *Kate Smith Speaks* and the Martin Block program will do for Mutual and what the Paul Whiteman

disk Jockey hour will do for ABC. Also a fall factor will be the expected shift of the NBC Fred Waring program to the 10 a.m. (est) period where it will not buck *Breakfast in Hollywood* but will be competition to *My True Story*.

City-by-city ratings disclose a further fact, that during the day leadership shifts between NBC and CBS depending upon how promotion-minded the network affiliate is in that city. There is also a shift at night city-by-city but it is not so frequent or so general as the daytime shift.

* All ratings are based upon commercial network programs only.

COMPLETELY TRANSCRIBED you have



*"a Date
with
Music"*

130 Quarter-hour Musical Programs

... each bubbling over with captivating, all-time favorite hit tunes... each star-studded with top ranking network artists,

starring Phil Brito, romantic baritone

with SAMMY LINER, pianist extraordinary of the Kostelanetz Orchestra, DOC WHIPPLE, master of the organ, ALLYN EDWARDS, emcee... names that spell bigtime radio entertainment for everyone... now being broadcast successfully for advertisers over 53 stations throughout the country.

OTHER PROGRAMS: THE AVENGER • SMILIN' ED McCONNELL
BLACKSTONE, MAGIC DETECTIVE
DICK COLE AT FARR ACADEMY • THE HAPPY GANG

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over-all

Contests, Programs & Audiences

Two line jingle pulls best—if you have Hope

The most successful contest during the 1946-47 season was the Bob Hope-Pepsodent *My Favorite Brunette* jingle promotion. Although no official figures have been released, total entries were just under 1,000,000. Success of the contest was no accident. The plan was the brainchild of Charles Luckman, Lever Brothers' president (see June SPONSOR), and as usual Luckman handled the contest like a military campaign whose object was to reach the greatest number of toothbrush users in the shortest length of time. Long before the opening gun, Foote, Cone and Belding, Pepsodent agency, had researched all the contest elements. The first problem was to uncover what type of contest would induce the greatest number of listeners to enter. Two contests were tested, one using the

usual "25 words or less" on the product and the other calling for the contestant to write a two-line jingle and send it in with a boxtop. The two-line jingle out-pulled the 25-word formula ten to one with the sales impact in the latter area many times as effective as the straight "reason why" appeal. In the test the same awards were used in each contest and the pilot areas were as similar as any two areas could be. The ten-to-one return convinced "General" Luckman that the jingle was "the" contest.

The next problem was selection of awards. A door-to-door survey indicated that a new car was Mr. and Mrs. America's greatest yen—ever greater than cash. Next in desire was an electric refrigerator and third was that well-known prize that's printed in government

green, money. The least money that would draw most listeners was decided to be \$100.

That settled it—the awards in the contest were autos, refrigerators, and \$100 bills. Foote, Cone and Belding made a deal with Chevrolet and Frigidaire divisions of General Motors for 24 Chevviess and 48 Frigidaires. This paid off two ways, the awards were trade-marked items with known value and 7,170 Chevrolet dealers gave window displays over to the contest.

With the prizes in hand the next problem was to find glamor. Pepsodent had tested a motion picture tie-up in 1942 with *The Princess and the Pirate*, no contest, just a point-of-sale display deal. It had sold Pepsodent. Therefore a picture tie-up was logical. Bob Hope owned 50 per cent of the picture *My Favorite Brunette* (with Paramount Pictures) and there was plenty to play around with on the title. Hope's being the star of his own picture and the star of the Pepsodent program provided the perfect answer for

the glamor department. When the starred actress is Dorothy Lamour there's the material for double glamor. The point-of-sale display pieces on the contest with Hope and Lamour were said to have done as much toward reminding shoppers to "buy Pepsodent" and compose jingles as the steady air-plugging.

The actual idea on the contest was, after a number of false starts, decided as a jingle to begin "My Favorite Brunette is—". At first blush it seemed that the picture was obtaining the best of the deal. Since every submitted jingle had to be accompanied by a Pepsodent box-top, however, even if the contest was strictly a picture title plug, a million box-tops can't be laughed off.

The next most successful 1946-47 contest was the Ralph Edwards-Duz Truth or Consequences' Mrs. Hush. This "identify-the-famous-voice" stunt (the second annual for the show) drew 869,275 pieces of mail and raised \$545,000 for the March of Dimes campaign. There was no direct commercial tie-up with the Mrs. Hush stunt but it increased intensity of listening to the program which has its advertising credits scattered generously all the way through the 30-minute broadcast.

The third big contest during the spring season was Procter and Gamble's Spic and Span promotion which gave away weekly, for five weeks, a house (plus \$4,000 in cash to purchase the lot and landscape it) as first prize. Other weekly prizes (111) included a 1947 Chevrolet sedan, 10 Eureka vacuum cleaners, 100 electric irons. This was featured on *Perry Mason* (CBS) and *Life Can Be Beautiful* (NBC) as well as in full-page ads in 100 newspapers in 89 cities. All newspaper ads suggested (in the contest rules and regulations) that readers listen to *Perry*

Mason or *Life Can Be Beautiful* for weekly announcements of the grand prize winners. The contest was the typical Dancer-Fitzgerald-Sample finish-the-sentence-in-25-words-or-less routine. The sentence—"I use Spic and Span, the no-rinse no-wipe cleaner, because—"

Figures on the promotion were not completed as this *Fall Facts* issue of SPONSOR goes to press, but the first weeks' returns, while good, were nothing to compare with the Hope or Hush operations. P. & G. officials, who cannot be quoted (company policy), admitted that a new idea might outpull the tried and true formula but claim that contest returns and contest promotion-of-sales are not always in proportion. America's number one soap manufacturer insists that the "make them discover why the product is good" contest formula is infallible. They point out that it sold new products long before radio was an advertising factor and claim that it'll be selling for manufacturers long after standard sound broadcasting has taken its place as just one of the forms of broadcast advertising (along with TV, FM, and FAX).

Another big contest was the Kolynos-Bob Burns "Write a story in 150 words or less about Bob Burns' relatives in Arkansas."

Reading the answers was no doubt fun, but the contest did very little if anything for the toothpaste. The air contest was expected in a large degree to carry itself, and the first prize, a Steelcraft Cabin Cruiser, just didn't have the universal appeal of a house or a car. Besides, the average listener doesn't think that he can write and so, despite the claim that English and grammar didn't count, the mail just didn't flow in as expected. Bob Burns won't be sponsored by Kolynos next season but the fact that the contest

wasn't a sock success has nothing to do with the case.

This report will make no effort to cover the audience participation programs which give away the Brooklyn Bridge (almost) at every broadcast. It's geared to tell the nation's sponsors what pulls and doesn't pull inquiries and contest entries on the air as broadcasting approaches the fall 1947 season.

ABC started off the last fall season with a cooperative contest into which all its four children's shows were tied. It drew 300,000 entries (some from areas where ABC programs can't be heard even with the best radio home receiver available). The contest-promotion increased listening to the four programs tied into the events: *Terry and the Pirates*, *Sky King*, *Jack Armstrong*, and *Tennessee Jed*, as long as the promotion was current. When it was over ABC juvenile shows were back to where they had started. This bears out a merchandising theory that youngsters go for prizes but once the gifts are ended they return to their regular listening habits unless the contests were continued long enough for the programs to win juvenile listener loyalty. Ed Kobak (MBS) comment to his staff on his competition's juvenile promotion was brief and to the point—"I thought that promotion was supposed to deliver audiences." Mutual's children's hour, without too much promotion, except that developed by Cari-Cari of Gardner Agency for Ralston Purina's *Tom Mix* broadcasts, and Hal Davis of Kenyon and Eckhardt for Kellogg's *Superman*, out-pulled ABC's, program for program, every day. The fault of the ABC contest was that it was short term and while sales can be promoted with short-term contests, audiences usually can't.

It's difficult to change the listening



Farmer's wife receives Spic & Span award

UNPRECEDENTED \$600,000 NATIONAL PRIZE

My Favorite Brunette
6-Week Jingle Contest

Offers 132 Fabulous Prizes From Pepsodent for Best Two-Line Rhymes About My Favorite Brunette

\$75,000
WORTH OF
PRIZES!

24 SUPER DELUXE CHEVROLETS

48 COLDWALL FRIGIDAIRES

60 \$100.00 BILLS

Plus Scores of Other Prizes in Permanent Promotional Local Contests in 15 Key Cities.

22 PRIZES EACH WEEK FOR 6 WEEKS STARTING MARCH 18th
When You Get...
No purchase necessary. Open to all...
Prizes are subject to change without notice...
Sponsor: Pepsodent...
Dated: 3-18-47...
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No. 5-153-47

Broadside that sold dealers on Hope contest



Pepsodent officials admire Hope's mail

What's New?

A FELLOW BY THE NAME OF HUGO has suggested the Radio-of-Tomorrow . . . a cylindrical receiver which mother can slip over the vacuum cleaner as she cleans the rugs. Frankly, we can't see a future for this gadget of Hugo's—imagine your commercial coming out of a vacuum cleaner—but this gentleman does portray a fine characteristic. He is looking ahead and attempting to progress.

Here at WSPD—on a slightly more practical basis—we, too, are constantly looking ahead and staying ahead with better and more progressive services to our advertisers.



JUST ASK KATZ

A QUARTER CENTURY • THE VOICE OF TOLEDO
WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS • N.B.C.

habits of children and they have been won over a period of years by *Superman*, *Hop Harrigan*, *Terry and the Pirates*, and not by *Sky King* and the ABC line-up.

Swift used *Breakfast Club* for a write-the-last-line-of-the-limerick contest. This is also a tested formula. The only variation employed was that the entrant not only had to finish the limerick but she was urged on the air and in printed advertising to do so on an entry blank obtained from her local grocer or butcher who handled Swift's Bland Lard, the product being promoted. The reason for this was that the winners not only rated either a trip around the world or \$10,000, DeLuxe Ford sedans, \$100, or \$10, but their dealers also came in for a share of the swag. The first prize winner's dealer rated \$1,000 because his customer won. What that means in dealer good-will shouldn't be underestimated. J. Walter Thompson's Chicago publicity department milked the award presentations for all they were worth with local newspaper and air publicity. The glamor in this contest promotion was the trip around the world. The winner, however, took the alternate award—the \$10,000.

Postwar sales promotion really got under way this past season. Self-liqui-

dating "gifts" were available again. Consumer interest was whetted by all the tested devices. *Romance of Helen Trent* gave away a medallion-necklace for the traditional label or carton and 25c. The romance was furnished by its being a reproduction of one worn by Jennifer Jones in *Duel in the Sun*. The pull, like the picture itself, was not great. *Rose of My Dreams* and *Strange Romance of Evelyn Winter* gave away a heart-of-love perfume locket pin for a quarter and the "B" from a package of Blu-White.

Frank Hummert began working charms into his scripts—charms which later appeared on the programs as give-aways for 25c and some form of proof-of-purchase. They pulled better than they had before the war, indicating that romance still has to find a vicarious way out.

Baby books, recipes, cooking ideas, and leaflets of all varieties were tested out during the past season. Generally they did not pull as well as expected. The trend among listeners is that they won't write for printed matter of any kind unless it's made so desirable on the program as to make them feel they can't live without it. This requires more selling than seems justified to most sponsors. The result is that there'll be less free



Full page ads supplemented radio for Swift

printed matter given away on programs. The only way booklets, or other black-and-white material, sell products is by their being worked into the program. It's more difficult to do that with printed material than with charms, costume jewelry, etc., but two major advertisers will be doing it this fall.

Contests can do a job at any time of the day. WJZ's *Farm News* (5:45-6 a.m.) ran a photographic contest and pulled in 3,525 entries—as interesting a proof of the effectiveness of marginal time programs (and contests), by the way, as ever presented.

Prize competitions always have to be kept in the mood of the program. It was logical for *America's Town Meeting of the Air* to run an essay competition on "How can we strengthen the American family?" Sammy Kaye's running a poetry contest on his *Sunday Serenade* pulled a high ratio of entries even though the awards were not too high, \$500 first prize, etc. The *Quiz Kids* continued their annual "Best Teacher of the Year" contest and *Present from Hollywood* each week gave away something that the listeners had seen in a motion picture.

A survey of premium buyers and "inquiry" men at agencies reveals that it's unwise to promote mail unless the entire offer is tested in advance and is worked in as an integral part of the program. Results come only when the handling of an offer and the offer itself has been worked out in every detail. Even the best premium men go sour when they become careless.

The same appeals that have worked effectively on network shows have their spot and local sponsor equivalents. WOV (New York), following Mrs. Hush, presented its Miss X. KMPC (Los

WIND

Chicago's best circulation buy

provided as much audience in April, 1947 as the following competing stations combined:

- a. a 20,000 watt Chicago station
- b. a 10,000 watt Chicago station
- c. a 5,000 watt Chicago station

signed and unsigned

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Georg H. Bromberg	Weiss & Geller, Chicago, research director	Bendix Home Appliances, advertising, sales promotion manager
Robert E. Brown	Orange-Crush Co., Chicago, advertising manager	Inter-American Orange-Crush Co. (Orange-Crush Co. affiliate), advertising manager
Roy Crippen	Ballard & Ballard Co., Louisville	Same, advertising manager
John J. Doran	Schenley Distillers Corp., Chicago, divisional merchandising manager	Orange-Crush Co., Chicago, advertising manager
Fred F. Drucker	Gartner & Bender, Inc., Chicago, advertising director	Newby & Peron, Chicago, account executive
Mrs. J. M. Frazier	E. M. Scarborough & Son, Austin, Texas, advertising manager	Advance Advertising Agency, Austin, head
Clarence E. Hale	Golden State Co., Ltd., San Francisco, advertising manager	Same, advertising, sales promotion manager
William E. Hecht	Corn Products Refining Co., New York, assistant advertising manager	Same, advertising manager
Jay Heller	Elks Magazine, sales promotion manager	Hastings (men's clothing chain), San Francisco, Oakland, sales promotion manager
Robert L. Houghton	Lever Brothers Co., Cambridge	J. A. Wright & Co., Keene, N. H., advertising manager
Howard W. Kramer	Cunard White Star Lines, New York	Same, advertising, publicity manager
Harold P. McGrath	General Foods Corp., New York, Post Cereals Div., assistant sales manager	Same, Gaines Div., advertising, sales manager
Jay E. Miller	B. F. Goodrich Co., Akron, advertising, sales promotion manager	Same, Associated Tire & Accessory Lines div., advertising, sales promotion manager
John T. Morris	F. & M. Shaefer Brewing Co., New York	Same, advertising manager
William F. Mueller	Corn Products Refining Co., New York, advertising manager	Same, Dr. Swett's Root Beer Co. div., vp, general manager
Victor T. Norton	American Home Products Corp., American Home Foods, Inc., div., New York, executive vp	Same, president
Richard C. Rutledge	Spiegels, Inc., Chicago, national retail advertising manager	Sampson Co., Chicago, advertising, sales promotion manager
N. H. Schlegel	Cory Corp., Chicago, advertising manager	Same, advertising, sales promotion director
Peter Simon	Sweets Co. of America, Inc., Hoboken, N. J., assistant advertising manager	Same, advertising director, candy, grocery div.
E. B. Spoonamore	Seiberling Rubber Co., Akron, merchandising department, sales promotion div.	Same, advertising manager
W. Archie Sugg	General Foods Corp., Franklin Baker Div., Hoboken, N. J., advertising, merchandising manager	Same, Post Cereals Div., associate advertising manager
Joe G. Wick	David G. Evans Coffee Co., St. Louis, vp, general sales manager	Same, president
Edward T. T. Williams	Beckton-Dickinson Co., Rutherford, N. J., executive committee chairman	Lambert Pharmacal Co., St. Louis, president, director

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Al Adams	Warner Brothers Pictures, Inc., New York	J. Walter Thompson, New York, head eastern picture advertising unit
John Alden	Biow, San Francisco, vp, Pacific Coast manager	Same, New York
Edward Aleshire	Buchanan, Chicago	Harry B. Cohen, New York, radio, copy head
Keith Babcock	BBD&O, Detroit, head	Biow, San Francisco, creative head, Pacific Coast offices
Gordon F. Baird	Walter Weir, New York	Same, vp
John M. Ball III	Army	Boyse-Bradford, Saginaw, Mich., account executive, public relations director
Betty Barrett	Donahue & Coe, New York	Cecil & Presbrey, New York, timebuyer
Osmond T. Baxter	O. S. Tyson, New York	Same, copy chief
Willard G. Beardsley	—	Beaumont & Hohman, Omaha, account executive
James F. Beebe	Wallace-Ferry-Hanley, Chicago	Patrick, Glendale, Calif., account executive
Otis Beeman	Biow, San Francisco, copy chief	Young & Rubicam, Chicago, account executive
Eric Bellingaill	Connecticut Mutual Life Insurance Co., Hartford, publications dept, head	Honig-Cooper, San Francisco, copy staff
Royden C. Berger	Huber Hoge, New York, timebuyer	Same, advertising director
Beatrice Berke	—	Charles Michelson, New York
Sidney Berman	Lennen & Mitchell, New York, new business head	Seidel, New York, account executive
Porter D. Bibb Jr.	Army	Compton, New York, similar capacity
Richard W. Boettiger	Davis, Los Angeles, account executive	Ayer & Gillert, Charlotte, N. C., account executive
Elliott V. Bogert	Modern Merchandising Bureau, New York, account executive	Glasser-Gailley, Los Angeles, account executive
Jack Brennan	JustIn Funkhouser, Baltimore, account executive	Gunn-Mears, New York, account executive
Charles Brenning	Hecht Co., Washington, D. C.	Same, vp, member plans board
Ben Brodsky	J. D. Tarcher, New York	Fox, Baltimore, account executive
Clarke Brown	Milton Weinberg, Los Angeles, account executive	Harry B. Cohen, New York, radio, copy head
Watson F. Buhler	Connors, Hollywood, account executive	Western, Los Angeles, copy chief
Thomas K. Bunde	Navy	John Whitehead, Los Angeles, account executive
Richard G. Byrne	D'Arcy, Cleveland, account executive	Stedfeld & Byrne, Inc., Cleveland (new), partner
C. D. Calverly	Lever Brothers Co., Cambridge, vp in charge sales	L. C. Cole, San Francisco, account executive
Gurth F. Chambers	Lever Brothers Co., Cambridge, assistant advertising manager	American Home Products Corp., American Home Foods, Inc., subsidiary, New York, vp in charge sales
George I. Chatfield	—	Kenyon & Eckhardt, New York, executive capacity



NAME	FORMER AFFILIATION	NEW AFFILIATION
Leslie Choyce	Libbey-Owens-Ford Glass Co., Plaskon Div., advertising manager	Ross Roy, Detroit, copy dept.
Harry B. Cohen	J. D. Tarcher, New York, vp	Harry B. Cohen Advertising Co., New York (new), head
Robert Allen Coons	Schenley Distillers Corp., New York	Franklin Fader, Newark, N. J., market research director
Richard Crisp	S. C. Johnson & Son, Racine, sales analyst	Tatham & Laird, Chicago, market research director
Robert J. Crocher		Northern Oil Co., Inc., Burlington, Vt., advertising man
Arthur Daly	Peck, Los Angeles, manager	Rogers & Smith, Los Angeles, account executive
R. W. Dawson	Albert Frank-Guenther Law, Chicago, vp	Same, director
James W. DeLoach	Dallas Morning News, advertising staff	Own agency, Dallas (new)
Jack B. Donahue	KCMJ, Palm Springs, Calif., promotion manager	Patrick, Glendale, Calif., account executive
Harold P. Drake	Revere Copper & Brass, Inc., Rome Manufacturing Div., Rome, N. Y., advertising manager	Harold P. Drake, Advertising, Utica, N. Y. (new), owner
Loralne Englin		Patrick, Glendale, Calif., account executive
Arthur Forester	Carl Reimers, New York, account executive	Same, vp, director
Jimmy Fritz	Boyd, Los Angeles, vp	Pardee, Cash, Hollywood, account executive
Jerome H. Garfield	Seiznick International Studios, Hollywood	Garfield Co., Salt Lake City (new), partner
Peter N. Garfield	Salt Lake City Tribune and Telegram	Garfield Co., Salt Lake City (new), partner
Norman S. Gilbert	U. S. Rubber Co., New York, advertising, sales promotion staff	Own agency, New York (new)
William R. Gillen	Chicago & Southern Airlines, advertising, public relations director	BBD&O, Chicago, account staff
Dick Gordon	Edward Petry & Co., New York	Compton, New York, timebuyer
William J. Green	Navy	Knollin, San Francisco, Los Angeles, head new radio dept.
Dave Griffiths	WGIB, Scranton, Pa., publicity director, production manager	Dave Griffiths, Radio Advertising Consultant (new), Scranton
Alberta Hackett	NBC, New York, administrative assistant to production manager	Compton, Hollywood, business manager
George M. Haklin	Frequency Modulation Business (magazine), New York, managing editor	Own agency, New York (new)
Rosemary Hall	Compton, New York	Paris & Peart, New York, copy staff
E. Poston Hamilton	McCann-Erickson, New York, manager central research dept.	DeJernett, Dallas, account executive
Marion Harper Jr.	Compton, New York	Same, assistant to president, member executive committee
Sigrid Hedlin	McCann-Erickson, Detroit, vp, director	Dorland, New York, executive capacity
D. C. Hight	Gimbel Bros., Inc., New York	Tractor Distributors, Inc., Los Angeles, president
Mrs. Frances A. Hines	Harry Bripckman, Los Angeles, account executive	William Esty, New York, copy staff
Clarence Hoyem	Malcolm-Howard, Chicago, radio copy writer	Ted H. Factor, Los Angeles, media director, production manager
Ruth E. Hudson	Hill & Knowlton, New York, account executive	Same, radio copy chief
Merrick T. Jackson	BBD&O, San Francisco, copy chief	Same, vp
Phelps Johnston	Bulletin Index, Pittsburgh, advertising copy chief	Same, Chicago, copy group head
Robert A. Johnston	Brooke, Smith, French & Dorrance, Detroit, acting head plans board	McCarty, Pittsburgh, account executive
Howard K. Jones	Consolidated Grocers Corp., Reid Murdoch div., Chicago, general manager	Same, research director, plans board chairman
James R. Keenan	J. Walter Thompson, New York, copy writer	Same, president
James Kennedy	O. S. Tyson, New York, vp	Ruthrauff & Ryan, New York, copy writer
Fay Keyler	Hill & Knowlton, New York, account executive	Same, executive vp
Kerryn King	Norman D. Waters, New York	Same, vp
Julius L. Klein	Long, San Francisco	Funt-Golding, New York, account executive
George H. Larue	New York Post, Home News	Same, manager
Frank G. LeCocq	Hollywood Publicity Associates, Hollywood	Strang & Prosser, Seattle, head business development dept.
Richard L. Levison	Avenir Publicite, Paris, France	Lester L. Wolff, New York, vp in charge new business
Jim Luntzel	NBC sales dept., New York, account executive	Jim Luntzel Associates, Hollywood (new), owner
Jean L. Malchin	Rose-Martin, New York, vp, general manager	Seldel, New York, account executive
Garry Martin	Eastern-Columbia, Los Angeles, advertising manager	William Esty, New York, radio dept.
Carl J. McCracken	Ruthrauff & Ryan, Detroit	Griffith, St. Petersburg, Fla.
Mortimer Mears	Own public relations firm	Columbian, Los Angeles, account executive
Harold E. Middleton	Altonari, New York, account executive	BBD&O, Chicago, media dept. head
Hal Moore	Pedlar & Ryan, New York, radio copy chief	Acme Advertising Agency, Portland, Ore. (new), partner
Leonard S. Morvay Jr.	General Foods Sales Co., Inc., New York, vp	Same, vp
C. J. Mullen	A. W. Lewin, Newark, N. J., industrial div. director	Dancer-Fitzgerald-Sample, Chicago, copy writer
Mrs. E. B. Myers	Doherty, Clifford & Shenfield, New York, copy staff	General Foods Corp., New York, advertising director
Leonard Newsteder	McCann-Erickson, Hollywood, radio production head	Same, vp, member plans board
Charles Newton	J. Walter Thompson	Duane Jones, New York, copy staff
Clare Olmstead	General Motors Corp., Detroit, employee information director	Kenyon & Eckhardt, Hollywood, manager
Howard L. Parish	Radco, Inc., New York, president	Rolzen, Buffalo, account executive
James F. Pedder	Warner & Swasey Co., Cleveland, assistant advertising manager	Meldrum & Fewsmith, Detroit, vp in charge
Arthur W. Ransdell	Haire Publishing Co., New York, editorial director	Gorden Best, New York, vp in charge
W. S. Reed	Beaumont & Hohman, Omaha, account executive	Lang, Fisher & Stashower, Cleveland, copy staff, assistant to vp, in charge industrial accounts
John Regan	Hlxson-O'Donnell, New York, assistant to copy chief	John Mather Lupton, New York, vp, technical news div. manager
David Rutledge	Jones Store Co., Kansas City, assistant advertising manager	Ratcliffe, Dallas, account executive
Edward C. Ryan Jr.	J. Walter Thompson, New York, account executive	O. S. Tyson, New York, account executive
Wilford G. Saunders	Jackson, New York	Beaumont & Hohman, Kansas City, account executive
Peter Schaeffer	Hartmann Trunk Co., Racine, Wisc., advertising manager	Robert W. Orr, New York, account executive
Charles Schroeder	Meldrum & Fewsmith, Cleveland	McCann-Erickson, New York, foreign dept., account executive
C. J. Schuepbach Jr.	Tullis, Hollywood, account executive	Jim Baker, Milwaukee, account executive
Richard C. Shaw	Hudson, New York, account executive	Own agency, Cleveland (new)
Lowell Smith	United Press, Portland, Ore.	Harry J. Wendland, Los Angeles, account executive
Murray O. Smyth	Fuller & Smith & Ross, Cleveland	O. S. Tyson, New York, account executive
Jack Springer	Hill & Knowlton, New York, account executive	Don Steele, San Francisco
H. L. Stedfeld	Norman D. Waters, New York	Stedfeld & Byrne, Inc., Cleveland (new), partner
Howard Stephenson	Longines-Wittnauer Watch Co., Inc., New York	Same, vp
Linda Sullivan	Kenyon & Eckhardt, Hollywood, manager	Funt-Golding, New York, copy staff
Harry Suttlin	Craig E. Dennison, Buffalo, manager	Same, sales manager
John W. Swallow	Young & Rubicam, New York, copy staff	Makelim, Hollywood, West Coast manager
William B. Tanner	Georgia Petroleum Retailer, editor	Acme Advertising Agency, Inc., Buffalo (new), partner
Hazel Thompson	Doherty, Clifford & Shenfield, New York, creative head	William Esty, New York, copy staff
Robert F. Turner	Hill & Knowlton, New York, account executive	Bates, Rickard & Richardson, Atlanta, account executive
William D. Tyler	Montgomery Ward & Co., Chicago, retail advertising dept.	Dancer-Fitzgerald-Sample, Chicago, copy supervisor
Samuel S. Tyndall	WFYO, Lubbock, Texas, commercial manager	Same, vp
Edward Vojak	Granat Bros., San Francisco (mfg. Jewelers), chief copy writer	Midland, Chicago, account executive
Rex Webster	Dow Chemical Co., Midland, Mich., advertising, publicity director	Buckner, Craig and Webster, Advertising, Lubbock, partner, radio head
Marie F. Welch	McCann-Erickson, Los Angeles, copy chief	Ruthrauff & Ryan, New York, copy writer
George D. Welles Jr.	Management Associates, Chicago	Beeson-Faller-Reichert, Toledo, account executive, copy writer
Albert S. White		Mogge-Privett, Los Angeles, creative head
John C. Whitley		Roche, Williams & Cleary, Chicago, timebuyer

BMI

presents
**A PATTERN
for
MUSIC-MAKING**

Through Service . . .

BMI's full and clear understanding of the force of music today is conspicuously reflected in the widespread acceptance of its facilities.

Through its services to broadcasters and to creators of music, BMI is constantly gaining new outlets, building new repertoires of music, and consistently expanding its activities.

In planning its many services to fill specific needs, BMI is ever conscious of its responsibility as an integral design in the pattern of music-making.

Can You Define Music?

WEBSTER defines music as "any rhythmical succession or combination of sounds, especially if pleasing to the ear."

But is this an adequate definition? Yes, the composer works with sounds. He produces melodic combinations which please the ear. And the lyricist embellishes those sounds with poetical phrases which please the senses, the emotions.

We like to think of music in a larger sense. Perhaps it is the step of a loved one on the walk; the friendly bark of a dog; thunder in the hills; rain on a tin roof; a mother's lullaby to a babe in her arms—truly it is life itself!

Music—this all-powerful medium for good, for inspiration, for peace and understanding, is in the hands of our composers, our lyric writers, our musicians. In fact it is in the hands of all who share in the responsibility of bringing music to the millions.

**BMI IS VITAL
TO MUSIC
and RADIO**

BROADCAST MUSIC INC.

NEW YORK • CHICAGO • HOLLYWOOD



Contests and Offers

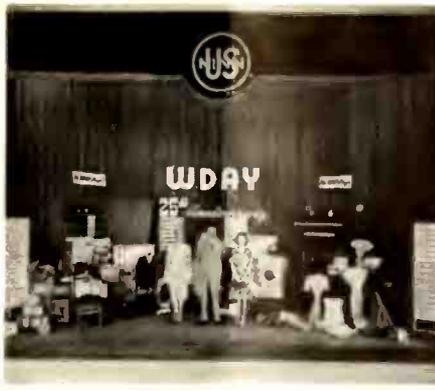
Sponsor	Product	Program	Time	Offer	Terms	Outlet
AMERICAN HOME PRODUCTS	Kolynos	Romance of Helen Trent	MTWTF 12:30-12:45 pm	Love bird pin	Send front of Kolynos carton and 25c to program, New York	CBS
AMERICAN OIL CO.	Gas, oil, tires	Professor Quiz	Saturday 10-10:30 pm	\$50 cash	Complete in up to 25 words sentence about Amoco product (different weekly). Winner gets \$25 plus \$25 if he included 5 acceptable questions and answers for use on program	ABC
B. T. BABBITT	Bab-O	David Harum	MTWTF 10:45-11 am	Forget-me-not pin	Send Bab-O label and 25c to program, New York	CBS
EINNEY DRUG CO.	Drug Store	Have You Got It?	Thursday 7:45-8 pm	Merchandise; \$5	Person interviewed must produce common object named by announcer. Cash prize for answer to special question	WHBC, Canton, Ohio
GENERAL MILLS	Bisquick, Gold Medal Flour	Betty Crocker Magazine of the Air	MTWTF 10:25-10:45 am	Jubilee Baking Recipes	Postcard to sponsor	ABC
HALL AND RUCKEL, INC.	X-Bazin	1280 Club	MTWTF 7:30-7:45 pm	Weekly prizes of lighters, watches; grand prize of wardrobe, diamond ring, portable phonograph, etc.	Write to program guessing identity of "Miss X" and send short product slogan	WOY, New York
S. C. JOHNSON & SON INC.	Wax products	Fred Waring	Tuesday 9:30-10 pm	Gold-colored car initials	Send name, address with sales slip showing purchase Johnson's Auto Wax or Carnu and self-addressed envelope to sponsor, Racine	—
LEVER BROTHERS (THOS. J. LIPTON OIV.)	Lipton's Tea	Spot Campaign	Various	8 plastic iced-tea spoons	Send top of Lipton's Tea box and 25c to sponsor, New York	All major markets
LIBBY, MC NEILL & LIBBY	Libby products	My True Story	MTWTF 10-10:25 am	Jason-make scissors	Send name, address with label from Libby's Tomato Juice and 25c to program, Chicago	ABC
LOCAL PARTICIPATION	Various retail articles	Mail Bag	MTWTF 4-4:30 pm	Ball-point pen	Listeners guess number corn kernels in jar, daily temperature; complete limericks	KFRO, Longview, Texas
LIGGETT & MYERS	Chesterfield Cigarettes	Supper Club	Thursday 7-7:15 pm	Autographed picture of Frankie Carle	Free on request to Frankie Carle, Box 21, N. Y.	NBC
MAIL POUCH TOBACCO	Kentucky Club tobacco	Fishing & Hunting Club	Monday 10-10:30 pm	Several fine pieces of hard-to-get hunting and fishing equipment	Send unusual story, tip, or question to program. Gift for each item used	MBS
METROPOLITAN LIFE INSURANCE CO.	Insurance	Eric Sevareid, News	MTWTF 6-6:15 pm	First-aid booklet	Free on request to program, c/o local station	CBS
N. Y. HERALD-TRIBUNE	Newspaper	America's Town Meeting	Thursday 8:30-9 pm	Reprint booklet of Stewart Alsop's columns	Free on request to sponsor	WJZ, New York
PARKER PEN	Pens, pencils	Information Please	Wednesday 10:30-11 pm	Parker "51" set; "51" Magic Wand Desk Set and Encyclopedia Britannica; \$50 bond	Send 3-part question for use on show to program, New York; prizes for questions missed by studio experts	CBS
PETER PAUL, INC.	Mounds, Almond Joy	Prescott Robinson, News	MTWTF 8-8:15 am	\$1,000 cash	Write last line to jingle, send with product wrapper to sponsor, c/o WOR	WOR, New York
QUAKER OATS	Aunt Jemima Ready-Mix and Pancake Ready-Mix	Ladies Be Seated	MTWTF 2-2:15 pm	Plastic salt, pepper set	Send 25c and 1 boxtop from either product to program	ABC
RALSTON PURINA CO.	Farm feed and cereal products	Checkerboard Jamboree	MTWTF 12:15-12:30 pm	\$500 cash; 5 Phileo radio-phonographs; 15 17-jewel Bulova watches; 15 Sunbeam Iron Masters; 25 Flint Kitchen Knife sets	Complete "I think the Purina grown pullets will lay more eggs because"; send to Pullet contest, St. Louis; enclose name of local Purina dealer and product tag	MBS
RONSON ART METAL WORKS	Ronson lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used; if studio contestants stumped, grand prize of silver table lighter, matching cigarette urn, tray	Send subject about which 20 questions may be asked to program	MBS
W. A. SHEAFFER PEN CO.	Pens, inks, pencils	Adventurers' Club	Saturday 11:30-12 n	Underwater goggles	Send Skrip boxtop or sales slip and 25c to sponsor, Chicago	CBS
STERLING DRUG (CENTAUR CO. OIV.)	Molle	Molle Mystery Theater	Friday 10-10:30 pm	5 Personna Razor Blades	Send end from Molle package and 25c to sponsor, New York	NBC
TEEN-TIMERS, INC.	Dresses	Teentimers' Club	Saturday 11-11:30 am	Trip to New York, weekend at Waldorf, back-to-school outfit, appear on Teentimers' Club radio show; 8 Miracle diamond rings; 2 RCA Victor radio-phonographs; 10 30-volume sets Americana Encyclopedia; 100 Teentimer dresses	Complete product limerick, take to local Teentimer store. Open to girls 11-17	NBC
WAKOER CO.	Ovaltine	Captain Midnight	MTWTF 5:30-5:45 pm	Shake-up mug	Send 15c and Ovaltine label to program, Chicago	MBS
WESTERN AUTO SUPPLY CO.	Automobile supplies	Circle Arrow Show	Sunday 10:30-11 am	175 Big Bass fishing sets	Obtain entry-blanks, instructions from local W. A. S. stores	NBC
WILLIAMSON CANDY	Oh Henry	Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from "True Detective Mysteries" Magazine	Notify FBI and magazine of information leading to arrest of criminal named on broadcast	MBS



Clara Bow, "Truth or Consequences" Mrs. Hush

(Angeles) gave away a new Nash on its *Three Alarm* audience-participation program. WDAY (Fargo, North Dakota) celebrated its 25th Anniversary with a "Find Mr. WDAY on the streets of Fargo" and a "What's Mrs. WDAY's real name" contest.

The telephone is used much more generously locally than it can be nationally. There's hardly a station that hasn't a *Treasure Hunt*, *Tello-Test*, *I've Got Your Number*, *Fone Quiz*, or *Mystery Quiz* spot or program operation. Since these hit



WDAY 25th Anniversary winners and awards

right into the home during the hours when *Mrs. Housewife* has a moment to answer they do a top-drawer selling job for the sponsor.

Contests and give-aways are an integral part of broadcasting. They require as much if not more attention than the program or the commercial. In at least one case (*Dr. Christian*), they supply the program with script material for a year. When a contest carries the program it's news, and the *Christian* contest does that.

Plenty of figures—few use available research

Radio research, considering the availability of fresh facts and new figures for the sponsor, will be static this fall. Even had the Broadcast Measurement Bureau decided to make its 1948 study this would not have affected fall figure availability, since with the study made in '48 the figures would not be distributed until 1949. BMB's coasting at present will have very little bearing on client appraisal of either NBC or CBS (see network once-a-week listening maps on a 50 per cent standard in this issue). However, both ABC and Mutual are in a state of constant flux and even at the time that this report is being written neither's BMB figures are more than a starting point for gauging either's network coverage intensity. ABC is unquestionably, from the standpoint of listening, the "fastest-growing network" it claims to be. However, from the standpoint of audience penetration, most measurement researchers feel that ABC's loss of stations (to CBS) balances its addition of new stations. This has nothing to do with ABC audience popularity which is soaring. Mutual has over 140 stations for which there are no comparable listening figures available. These stations are

for the most part located in towns in which there are no other stations. Since the first one-station town survey, done especially for the Keystone Transcription Network some years ago, indicated strongly that there's a vital factor of loyalty in one-station towns, Mutual may eventually deliver an audience that no station or network can claim at this time.

The only "coverage information" on non-BMB stations for the next year will be engineering studies. It has been suggested that BMB do a number of interim reports for stations that have no listening data but due to the organization's fetish of comparability nothing has been done about this. The fetish is based upon the contention that a survey made today by BMB or with the exact same ballot that BMB used even with the same standards would not be comparable with the BMB original survey. In other words a report made in 1948 on 1947 research would not be comparable with the original study made in 1946 for 1947 release. Nevertheless such figures (1947 ballot indices) could tide over the broadcasting business until BMB places itself on a solid financial basis.

One set of listening-coverage figures may be available this late fall or by spring of 1948 if C. E. Hooper continues with his plans to avoid for the industry a "coverage vacuum." Hooper has discovered that a variation of NBC's "most listening" and "regular listening" surveys produces quick, usable, and correlative coverage data. However, except for a few sections of the country no Hooper coverage figures will be released quickly.

Hooperatings will continue to be available as they have been for the past 11 years. His "national" sampling is now done in 36 cities. The explanation of why the sample has grown from 33 to 36 cities in a year is that it's Hooper's contention that the number of cities in which all four networks can be heard equally well and in which the number of telephone homes is adequate for daily 8 a.m.-to-10:30 p.m. telephone surveying has now reached 36. The more cities covered the more accurate are Hooperatings as a gauge of popularity. There's still no claim that Hooperatings give any indication of number of listeners nor is there any claim made by Hooper that non-urban audience has a relationship to urban listening. Hooper's studies are for urban telephone homes only. A Hooperating for a program is only an indication of the percentage of telephone homes that heard a program in 36 big cities where all four networks can be heard.

A. C. Nielsen's figures will continue to be available to his subscribers. Nielsen's rating of programs is based upon the percentage of his NRI (Nielsen Radio Index) homes that hear a radio program. A great handicap for true radio research is the fact that none of Nielsen's figures can be compared with Hooper's. Nielsen has one rating figure of the three which he makes available to subscribers which in theory should be comparable—the average audience listening to a program in the area in which the program can be heard. Since, however, this figure includes telephone and non-telephone, rural as well as urban, homes, any attempt to correlate Hooper's and Nielsen's figures produces only mathematical indigestion.

Nielsen's greatest weakness is his spotty sample which concentrates 300 (approximately) of his listening recorders (audimeters) in WOR's service area (parts of New York, New Jersey, Pennsylvania), 280 audimeters in WLW's "merchandiseable area," and leaves the balance, some 600 to 700 recorders, to spot-cover the rest of the nation. Nielsen's figures are vital for program builders despite his sample limitations. Because he's able to give clients a minute-by-minute profile of

FOR JOE METROPOLITAN MARKET STATIONS

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

* except in New York ** except in Chicago

For Joe Offices

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

their programs, the advertiser knows just where to spot his commercials. He knows where his audience comes from, how much of it he loses during a broadcast, and where it goes after it leaves him—i.e., what the dialers are looking for. Nielsen is also able to give figures to multiple-program sponsors on just how much duplicate circulation they're buying with their programs. Most Nielsen subscribers just get a small part of the practical use out of the figures with which he supplies them. The Nielsen survey costs him a great deal of money to operate (about \$1,000 per audimeter home). His radio index now loses about \$400,000 a year. Subscribers find his figures good as long as they keep in mind the limitations of his sample.

Diary surveys, which give some of the information on 15-minute and longer programs that Nielsen develops, plus number of listeners per home, age of listeners, etc., are being done more and more. Three groups are doing diary studies for stations, and the information which these studies develop is invaluable to sponsors. Research men say that every advertiser should obtain copies of any diary studies made on stations that he's using. First studies were made by Industrial Surveys (Sam Barton's organization). When he decided, due to his work for BMB which by contract prevented him from doing any station survey work, to drop his diary work, Bob Salk and George Cooper, inspired by Gene Katz of the Katz station representative organization, formed Audience Surveys, Inc., to concentrate on diary studies. C. E. Hooper has been using diary studies as a basis for establishing a method of building a projectable rating (i.e., a rating that would give sponsors some idea of their programs' circulation, broadcast by broadcast). While Gordon Buck, a pioneer diary researcher, has dropped his diary work in Chicago to join an advertising agency research department another group has picked up where he left off and the diary continues in high favor. (A detailed report on the diary, what it is and what it can and does do, will appear in SPONSOR's August issue.)

Industrial Surveys, Inc., which hasn't done much with the radio results from its "panel studies," is expected to make more of its findings available this fall, but nothing astounding will come forth from this division of radio research to affect fall operations.

Efforts are being made to have the advertising agencies which underwrite, inspire, or set up, listeners' panel operations, release their information in one



... on
**everybody's
lips in
Philadelphia**

**REPRESENTED NATIONALLY BY
GEO. P. HOLLINGBERY CO.**

AIM FOR
THE RICH
SAN DIEGO
MARKET

KYOR
250 WATTS

★
**San Diego's Station of
PERSONALITY PROGRAMS**

1130 ON THE
DIAL

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

package. While the Onondaga listening panel (B. B. D. & O.), the J. Walter Thompson consumer panel, and the Young and Rubicam studies, by themselves can deliver only straw-in-the-wind information, the combined results of all these and the many other continuing panel studies, correlated and weighted, should mean a great deal to advertisers using the medium.

Radio research this fall will be no better or worse than it has been. It's still more penetrating than the research done by any other medium. The greatest present fault with audience and program measurement is that only a minute part of the information developed is used. The research itself may be of high school level but the use of it is still in kindergarten.

Mysteries best evening buy: News close second

Network daytime-strip audiences, from December through April last inclusive, averaged 5.4 per cent of the urban telephone homes in America, i.e., the homes sampled by the C. E. Hooper organization. The range of ratings for programs in this group is from 2.2 to 9.3.

The average soap-opera daytime cost (program) during the period covered in this report was \$2,327, or \$430 per Hooper point. (Time costs, being the same regardless of the program, are not included in these computations.)

At night, dramas lead all other types of programs on the air. There were 62 dramas (32 mysteries) on the air during the five months (December through April). Average rating (evening) during

the period was 11.2 and average cost per program \$6,408, making the average evening dramatic Hooper point cost \$572. If the costs of the mysteries and "other dramas" are tabulated separately it is found that mysteries cost, on an average, \$3,820 per program and other dramas \$8,995. Assuming that the average rating for both would be the same, mysteries per point would cost \$341 and other dramas \$803.

Next numerically on the air are variety productions, there being 36 of these music-plus-comedy concoctions. These are the high priced presentations, the big-time selling vehicles. The average rating for evening programs of this type was 12.8 for the five months checked upon. The

Average* Program Ratings by Types

TYPE	DEC.		JAN.		FEB.		MAR.		APR.	
	15	30	15	30	15	30	15	30	15	30
EVENING VARIETY	13.5	13.2	14.3	13.8	14.4	14.1	14.8	13.4	13.3	13.5
EVENING QUIZ	10.8	11.4	12.1	11.2	12.2	11.9	12.5	12.4	11.2	10.7
EVENING DRAMATIC	11.0	10.8	11.6	11.2	11.8	11.0	11.4	10.6	10.2	10.3
EVENING POPULAR MUSIC	10.4	10.8	10.9	11.3	10.8	10.4	11.2	10.6	9.4	9.3
EVENING NEWS & COMMENTATORS	8.2	6.8	7.4	7.2	7.3	6.6	8.1	8.3	6.6	7.3
EVENING CONCERT MUSIC	7.5	7.7	7.6	6.8	7.0	6.3	7.4	8.5	6.4	6.0
DAYTIME SERIAL DRAMA	5.2		5.5		5.7		5.6		5.2	

* Average computed by C. E. Hooper based upon commercials on the air before 10:30 p.m.

North Carolina's Favorite Farmer!



HARVEY DINKINS

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

Harvey Dinkins' hayfield flavored comments in his "News and Views" on the Piedmont Farm Program, broadcast daily over WSJS, exert a powerful influence on thousands of farm families throughout the rich Piedmont area of North Carolina and Southwest Virginia—another reason why WSJS sells the Piedmont!

WSJS
WINSTON-SALEM
THE JOURNAL-SENTINEL STATION

NBC
Affiliate

Represented by:
HEADLEY-REED COMPANY

W D V A

has a formula:

Better Programs

plus

Greater Power

equals

More Audience*

WDVA—DANVILLE, VA.
5,000 WATTS—1250 KC
MUTUAL NETWORK

Represented by
THE WALKER COMPANY

*(For you, that translates "RESULTS")

average cost per variety airing is \$12,932 (all figures in this report it is stressed are for programs only). This means that variety programs cost on an average \$1,010 a point.

Ten sponsored popular musical programs were cost-rated for this survey period. The average rating was 10.5 and the average cost \$7,500, thus making the average Hooper popular-musical-show point cost \$714.

Twelve network commercial news programs were on the air during the five months. Their average rating was 7.4, their average cost \$2,562, making news cost sponsors \$346 per Hooper point.

The nine quiz programs on the air produced an audience of an average of 11.2 of the urban telephone homes that Hooper surveys, costing an average of \$5,488 per broadcast. Thus the average quiz Hooper point cost \$490.

Concert music has seven evening presentations commercially and brought only 7.1 per cent of those checked urban families to their receivers. Average cost of concert music airings was high, \$6,714, thus making each point cost \$946. Programs of "good" music included in this tabulation were the smallest number in any category.

In order of program cost per point (exclusive of time), program types rank in the following order:

Type	Rating	Cost	point
Mystery	11.2	\$3,820	\$341
News	7.4	\$2,562	\$346
Soap Opera*	5.4	\$2,327	\$430
Quiz	11.2	\$5,488	\$490
Popular Music	10.5	\$7,500	\$714
Drama (no mystery)	11.2	\$8,995	\$803
Concert Music	7.1	\$6,714	\$946
Variety	12.8	\$12,932	\$1,010

*Based on a five time a week program cost.

It's no trade secret that news programs deliver low-cost audiences but that mysteries are even lower in cost may be a surprise to most followers of the rating index of popularity. Indication of accuracy of program type costs can be checked through the fact that the top-rated drama during the period covered, *Lux Radio Theater*, had an average rating of 23.9 and cost \$16,500 a broadcast. The program cost per Hooper point was therefore \$690—not too far away from the average \$803 for all dramas despite its number one dramatic program status. There are exceptions. *Mr. D. A.* for instance usually costs considerably less than the \$341 a point that mysteries average, but there's been only one *Mr. D. A.* in a considerable span of years.

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



A Market for You Measured in Billions!



1946 Iowan income from livestock alone totaled one and a half billion dollars . . . first in the U. S. A. WMT, Cedar Rapids, in the heart of this greatest farm country in the world, brings your selling message to people with money to spend.

See your Katz representative and get on WMT.

WMT

CEDAR RAPIDS

Basic Columbia
Network

5,000 Watts
600 Kilocycles
Day and Night

TV

Eight areas will receive maximum television attention this fall. Stations are already in operation in each of these areas and sponsors are discovering that despite the small number of sets (compared to radio receivers) in use, the TV impact is already becoming felt in mail response and sales. Very little direct selling has been done thus far but WABD (DuMont-New York) has a sponsor for its Monday *Small Fry Club* who offers his pipe-cleaner toy kit for \$1.00. The station has been averaging 80 to 90 direct sales from each broadcast and the number of sales other than those made direct by the station is sizable although not

tabulated and available at this time.

Duane Jones agency recently telecast an amateur play with an all ex-G. I. cast for Mueller's Macaroni. The commercial showed a charming housewife preparing a main-dish salad. At the conclusion of the kitchen session she asked the audience to submit names for the dish, via phone or post card, for a prize of \$25. Result, 642 viewers submitted names. Since this was a one-shot without prior build-up, the number of contest entrants gives some idea of the casual-audience interest in even a kitchen-cooking commercial.

On WNBT (NBC-New York) there have been a number of indications of direct response to video presentations. During one *Jinx and Tex* visual scanning over the station a representative of Lionel Trains brought some of his juvenile-size railroad equipment to the studio for a 10-minute interview bit. The next morning the Lionel demonstration center

at 26th Street and Fifth Avenue received 624 telephone inquiries about buying at least one of the models demonstrated. Lionel doesn't sell direct and the callers were referred to Lionel dealers in the New York area.

On June 6 there were 3,342 television receivers in use in Chicago. This number is increasing at the rate of about 500 a month despite the fact that there is only one station, WBKB, in operation in the area and no other operation is promised for at least eight months. The Balaban & Katz station is scanning sports six out of the seven nights a week and most of the sports events have sponsors.

Station WBAL's (Baltimore) TV station will start experimental telecasting in October with regular schedules expected by the first of the year. NBC's Washington TV outlet WNBW started operations June 27 and Westinghouse's Boston video operation is expected to start testing around the first of the year.

FM

Before the end of this month (July) there will be 295 FM stations on the air. This means that approximately 43 per cent of the United States will be within territory that is receiving a signal adequate for the complete enjoyment of FM programs. The FM receiver bottleneck is slowly being broken and receivers for standard and FM broadcasting are flowing into homes with increasing speed.

The greatest problem that FM is facing today is not stations or receiving sets but programming. Despite the Lea Act's being held constitutional by the Supreme Court of the United States

there's still no rush on the part of the networks to feed musical programs or programs with musical backgrounds or interludes to FM affiliates of their regular standard broadcast stations.

It is true that under the Lea Act the AFM (American Federation of Musicians) can't force any station to hire musicians nor use any form of boycott to achieve that end. It's also true that the President of the AFM, James C. Petrillo, has stated that he will not strike against the Supreme Court of the United States. There is therefore every indication that some basis for networks' serving the FM stations will be arrived at and that the great chain programs will be heard over FM outlets. That, say most authorities, is all that the high fidelity, staticless form of broadcasting requires for quick acceptance.

Besides the stations on the air at this time there are over 600 stations author-

ized which according to their construction permits must be on the air within eight months. This is still a small fraction of what the FM spectrum as now designated can hold, which is an estimated 5,000 transmitters. The problem facing the sponsor is manifold. There are 1,728 standard broadcast stations in operation or authorized. Within eight months there should be at least 700 FM stations operating. Selection of the vehicles which are to carry an advertiser's broadcast message becomes more and more difficult monthly. Very few national advertisers (except radio set manufacturers) are using FM stations, but the time isn't too far away when it will not be possible to ignore FM circulation. Six key agencies have already started to check stations and the first sign that national business is around the corner has arrived at some stations with requests for time signal availability.

FAX

Although the consumer press brought to its readers the news of the new RCA ultrafax during the last week in June, it did not generally make clear that this form of facsimile is basically a commercial

vehicle, not one planned to deliver air-newspapers into the home as are the systems of John V. L. Hogan (Radio Inventions, Inc.) and W. G. H. Finch. The new RCA invention, announced by Niles Trammell, NBC president, in his testimony before a Senate subcommittee holding hearings on the White Bill, delivers pages or type or pictures photographically via a microwave radio relay system. Pages are delivered at the rate that television frames are scanned in the home. It is not expected that ultrafax will be a home service for decades to come,

if ever.

This fall will see 50-odd demonstrations resembling that which WFIL (*Inquirer*) and WPEN (*Evening Bulletin*) presented to the public in Philadelphia. Actual plans to start regular FAX transmission have not been completed by any broadcaster although seven owners of newspaper chains which also own stations holding FM licenses are huddling regularly over the idea. Business conditions generally will be the determining factor since technically FAX is ready, willing, and able.

SPONSOR



SPEAKS

Wasted Research

Roughly speaking, there was more than \$10,000,000 spent during the 1946-47 season for audience measurement and coverage reports. Only a fraction of this research has made itself manifest in increased audiences, in better service to the broadcast advertiser. It's true that research by itself can only produce the tools with which the industry can work but it's also true that the responsibility of the organizations producing the

information doesn't end with the mere production of statistics.

The Broadcast Measurement Bureau has suspended its 1948 measurement until a new financial set-up is devised. There may well be no new BMB surveying until 1949. In the interim BMB will be spending its time evaluating both its coverage information and all current audience research.

Ten per cent of what's being spent for those statistics and graphs that gather dust in the files of sponsors and agencies could produce a better broadcasting industry with which to serve the public and business. If it were used to put research to work.

As a small indication of what can be done with available research SPONSOR in this Fall Facts edition presents three special studies which to its knowledge have never been done before. They are "The effect of guest stars and promotion on the Bing Crosby program," "Program ratings by type and cost," and "Audience-rating the networks."

Basis For A Price-Tag

More than ever this season there's talk about the high cost of talent for programs. This is one of the reasons why the networks are going all out building package programs within a reasonable price range. However, at the very moment that the hue-and-cry of over-

priced talent is loudest, transcription organizations are spending record-breaking amounts for program talent. At the very moment that *My Friend Irma* (a CBS package) is sold to Lever Brothers to replace the \$18,000 Joan Davis program (*Irma* will cost about one-third as much) Crosby signs a new transcription deal with Philco which will make his package the highest priced in the history of broadcasting.

The truth of the matter is that talent cost in itself is not the problem. As long as talent produces audiences big enough to justify its price tags there's never a squawk. It's for this reason that Crosby's fantastic fee is reasonable . . . why Ziv, Cowan, Kermit-Raymond, Paragon are paying stars unheard-of recording fees.

Dinah Shore, Frank Sinatra and a number of other names were apparently overpriced last season. Their sponsors cancelled them. If they had been priced lower and been permitted to stay on the air in their same slot for a few years each, no doubt, would have proved good radio. Only one star in a thousand (i. e. Crosby) can start a new program and win a top audience at once. It'd be far better for talent to "take it easy," to start a new contract at a fee that will grow as the listening audience grows.

It's really the cost per listener that determines star fees. Talent that produces is never overpriced.

Applause

THE IDEA PAY-OFF

An outstanding way for a sponsor to have its regular cast take a summer vacation and still not lose its audience has been worked out by Needham, Louis and Brorby for Kraft Foods. While *The Great Gildersleeve* is summering, *The Summerville Bandstand* takes over at a fraction of what *Fibber* costs. Summerville is the town in which Gildersleeve lives throughout his winter broadcasting season, and different members of his radio family will be at the bandstand at each summer broadcast. Thus everyone has a vacation, the sponsor buys a reasonable summer replacement, yet the Kraft broadcast period doesn't lose its identification with *The Great Gildersleeve*. It's this type of planning that has made N.L.&B.'s radio shows, *Fibber McGee and Molly* and *Gildersleeve*, produce better audiences and more sales year after year. *Fibber* consistently is tops and *Gildersleeve*, an alumnus of the McGee program, progressively increases its hold on audiences.

Ideas that don't cost a fortune and go beyond the routine agency service deserve something besides 15 per cent. They deserve applause.

NBC'S MOTION PICTURE PROMOTION

Several years ago NBC prepared a motion-picture trailer using its radio-film stars to sell broadcasting. There were so many problems involved that the idea had to be dropped the following year. Now once again NBC will use motion pictures to sell the mass entertainment medium radio.

Film will be 16mm and will be handled on a non-commercial basis as is the current Chesterfield promotion motion-picture. Objective is an audience of 1,000,000 for the short subject, which while promoting the senior network also sells for everyone who uses broadcast advertising.

Appropriation for the promotion is said to be \$100,000.

CHET THOMAS DOUBLE-CHECKS

C. L. (Chet) Thomas of KXOK (St. Louis) recently decided to do some

checking on the relationship between his BMB figures and actual listening in the 30 counties with 59 per cent coverage or better credited to station by Bureau. What he did still has managers of many larger stations gasping. He hired the Edward G. Doody research organization to make coincidental* telephone calls in each of the 30 counties. Over 100,000 calls were made.

He has turned the information over to BMB with the suggestion that they check the relationship between his quarter-hour-by-quarter-hour coincidental and his BMB. Thomas has been doing many things in the St. Louis market that are news. He's now done something industrywise that's news-plus. In the entire industry KXOK was the only station to "coincidental-check" its BMB as well as use it.

*Coincidental telephone audience measurement is that type of research which checks, via phone, on the programs or stations being listened to by the phone owners.



our chief engineer is a *Frustrated Musician*



R. J. Rockwell, Vice-President in Charge of Engineering, Crosley Broadcasting Corporation. Fellow, Institute of Radio Engineers; Member, American Institute of Electrical Engineers, Acoustical Society of America and Engineers Club of Cincinnati. Committee Chairman, Radio Technical Planning Board. Registered Professional Engineer, State of Ohio. Eighteen years with Crosley.

The word "rock" means many things to many people—a diamond, Gibraltar, Alcatraz, or ordinary stone. But to the 500-odd WLW employees it means only one thing: "Rock" is the familiar nickname for R. J. Rockwell, Vice-President in Charge of Engineering for the Crosley Broadcasting Corporation.

A remarkable gentleman, this Rockwell.

Lurking behind that huge Sherlock Holmes pipe is, we're convinced, one of the smartest engineers in the radio profession. But that pipe also conceals a frustrated musician who's never been wholly convinced that he should stick to his slip-stick and laboratory and forget his violins and the concert halls.

The combination of these two talents—one remarkable and the other questionable—has produced a very likeable, human individual . . . certainly not the double-dome which his engineering accomplishments indicate.

He owned the first radio station west of the Mississippi, WNAL. He designed the square type RCA condenser mike widely used by networks for years. He holds more than a dozen patents on important radio devices—has several more coming up.

As a consulting engineer, "Rock" designed

and installed KTHS, Hot Springs, and KLRA, Little Rock. He joined the Crosley factory in 1929 and transferred to the broadcasting division in 1936. In 1940 he designed and constructed WLWO, the first of this country's high-power international broadcast stations. In 1944 he completed the design and installation of the famous "Voice of America" plant at Bethany, Ohio, containing three 200,000-watt transmitters—the largest international broadcast installation.

His present duties involve the supervision of the Mason plant—WLW, WLWK, WLWO and W8XAL; the Bethany plant—WLWL, WLWR and WLWS; WLWA (FM) and W8XCT, experimental televi-

sion; 14 auxiliary stations; the design and construction of all equipment used by these stations, as well as WINS, New York, and the direction of the Broadcast Engineering Laboratory. In other words, he has the considerable responsibility of achieving and maintaining the technical perfection which has always been the goal of Crosley stations.

Naturally, even though "Rock" is a remarkable gent, he doesn't handle it all by himself. He has scores of capable assistants—98 in all—including J. M. McDonald, Phil Konkle, Floyd Lantzer, Bill Alberts, J. R. Duncan, etc. Even so, you'd think "Rock" would have enough to keep him busy. He does, but still finds time to torture his violin.



CROSLY BROADCASTING CORPORATION

OUR PLACE IN THE SUN...



If you'll check consecutive Hooper Surveys, you'll find that WJW has a *real* "place in the sun". For, in Cleveland, listeners look to WJW for better entertainment.

And—there's no question about our place in Cleveland's rich market . . . the Hoopers show it—advertisers know it. WJW delivers more daytime listeners per dollar than any other Cleveland station.

BASIC
ABC Network
CLEVELAND, O.

WJW

850 KC
5000 Watts
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY