

SPONSOR

For buyers of broadcast advertising

SEPTEMBER 1947

50c • \$5.00 per year

Personal Copy of :

William S. Hedges

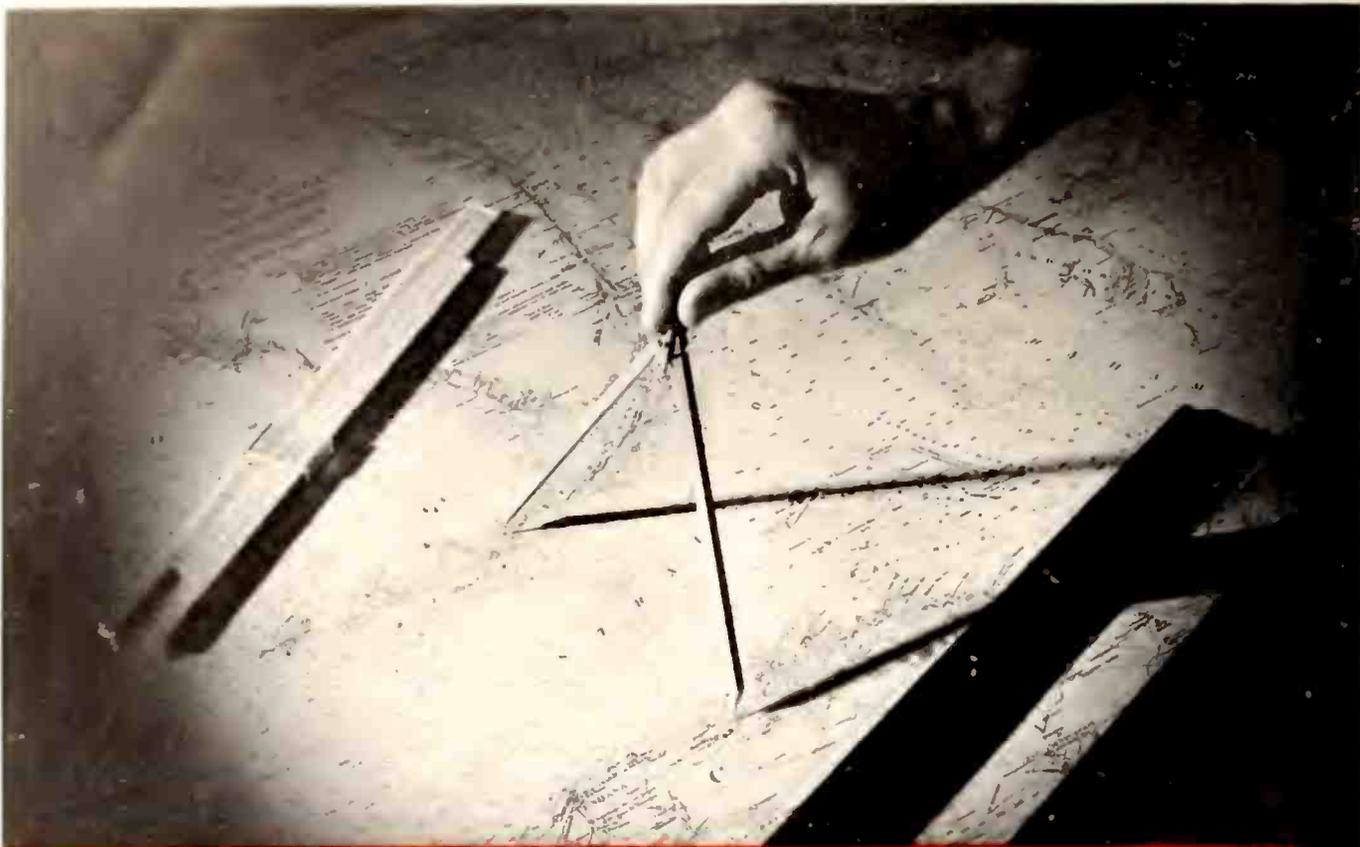


SPONSOR OF THE YEAR: Goodyear's Paul Weeks Litchfield (page 86)

NAB
Evaluation pages
19-35

National
Comparagraph pages
75-78

Available Local
Commercial Programs pages
44-60



Dependability that points the way...

Early explorers, extending the limits of the known world, relied mainly upon courage and instinct to find their way. Charts and maps—when they existed at all—were uncertain and deceptive.

But an expanding civilization with an eye upon new lands and world trade demanded something better, more dependable. New methods of navigation resulted in new, increasingly accurate charts. Only by perfecting dependability in the guides they followed could navigators hope to traverse the world with safety and swiftness.

Dependability, a guiding factor in the development of science, commerce and all progress, is no less an essential in the service that the seven Fort Industry stations render to seven important markets where more than 20,000,000 people live.

From Florida to Ohio, over thousands of square miles, in big cities and small ones, Fort Industry stations are depended upon by their listeners for the best that broadcasting can offer.

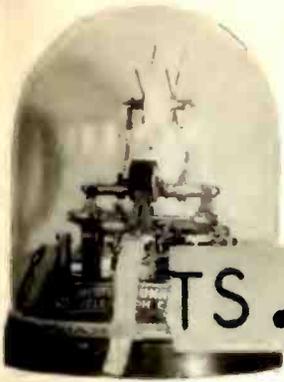
Advertisers who do the same are never disappointed in the results.



"You can bank on a Fort Industry Station"

THE FORT INDUSTRY COMPANY

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



SPONSOR REPORT

TS... SPONSOR REPORTS...

SEPTEMBER 1947

NIGHT FOOTBALL WILL CHANGE HOOPERS

Night football, never a serious contender for the spectator sports dollar or broadcast audience, will present a serious threat to well established programs and stations this fall. These sports broadcasts will have sponsors all over nation. In Detroit alone six of University of Detroit's big competitions are at night. They'll be presented over WJBK by Nash Motors, division of Nash Kelvinator.

-SR-

DEALERS GET PROGRAMS

Dealer demand on General Electric for advertising (reported in July SPONSOR) has had results. The lamp division is sponsoring Willie Piper on ABC. GE itself will sponsor Fred Waring on NBC starting October 6 and it has bought "House Party" on CBS as of December 1.

-SR-

250 BMB SUBSCRIBERS BY CONVENTION

Before NAB convention in Atlantic City (September 15) BMB will have passed 250 mark in station subscriptions on its new 15-point plan. There's little doubt that money needed will be raised.

-SR-

INDEPENDENT STATION LISTENING UP

Independent stations throughout nation are showing up number one in local area reports time and time again. During past four months baseball has accented this trend. In Cincinnati, WCPO led Queen City parade in last Hooper report. Night baseball is partially credited with WCPO win but in other areas music plus news every hour on hour has done things to local audiences. Listening habits in Fort Worth, Louisville, Memphis and Worcester have changed. In Pittsburgh on one Sunday afternoon (May 18) from 2-7 p.m., station WWSW had 57.5 per cent of sets-in-use while four networks and remaining independent stations shared other 42.5.

-SR-

CONTESTS BRING PRODUCT & PACKAGING INFO

Realization that contest entries can develop vital product and marketing information is growing at most package goods manufacturers. Recent consumer information, developed primarily through radio and black and white contests by Fisher Flouring Mills Company, has opened a number of executive eyes.

-SR-

IMPROVING TRADE RELATIONS

Current survey by Grey Advertising Agency on poor relations between department stores and their sources of supply highlights fact that a few big stores have realized this and are stressing brand names of their suppliers on broadcast programs. Trade relations can be improved just as are employee relations (August SPONSOR).

SPONSOR APPOINTMENTS

SPONSOR announces the appointment of Lester J. Blumenthal as Advertising Director effective August 18. A veteran in the field of broadcast advertising, Mr. Blumenthal prior to the war was affiliated with BBD&O and Headley-Reed Company, New York. More recently he was associated with THE BILLBOARD. He will headquarter in New York. Another recent addition is Kay Brown, formerly timebuyer with Young & Rubicam, New York, who is in charge of SPONSOR's new Chicago office. The address is 410 N. Michigan Avenue; telephone, Whitehall 3540.

S... SPONSOR REPORTS ... SPONSOR

TV DOOR OPENER FOR NEW AGENCY BUSINESS

Agencies that have invested in television experimentation are using it to prove to prospective clients the importance of video know-how. American Tobacco, who will try football telecasts this fall, have placed the business with television-wise N. W. Ayer with disclaimer that there is rift between ATC and its regular agency, Foote, Cone & Belding. George W. Hill, Jr., vp in charge of advertising for American, will be working closely with Ayer on its football scanning.

-SR-

RALSTON PROMOTES SAFETY CAMPAIGN

Ralston Purina will drop all commercial copy on "Tom Mix Show" for week (September 22-26) and turn time over to "Tom Mix Safety Campaign" which proved such a success last year.

-SR-

ABC AND MBS UP BIG MARKET COVERAGE

ABC's station affiliate plan calls for outlets in nation's top 200 markets. By end of 1947 its 265 stations will cover 167 of these markets, according to John Norton, ABC station vp. Standing joke about MBS, i.e., it adds stations before they are licensed by FCC, is rapidly being wiped off timebuyers' faces by Bob Schmid, vp in charge of station relations. His job is to raise level of MBS stations' power and big city coverage. Fifty-nine MBS stations have been granted power increases in past six months and 20 stations with 5,000 watts were added during same period.

-SR-

POPULATION SHIFTS IMPORTANT IN SPOT PLANNING

Population shift information is important to advertising men when planning spot campaigns. National population increase over 1940 census, as revealed by Department of Commerce, is 5.3 while New York and New Jersey during same period only increased 1.7 and 1.5 respectively. Figures are as of June 1946, but indications are that nothing has happened to change shift in past year.

-SR-

P&G's BIGGEST PROFITS

Procter & Gamble, leader of air soap parade, reported largest sales and profits in its history for year ending June 1947, despite reserve of \$14,000,000 to cushion possible decline in value of inventories. Net profits for year were \$32,924,171 against \$23,022,241 for 1946. General Foods, because of drop in market for raw materials, of which it had sizeable inventory, reported that for first six months its net was \$8,136,000 as against \$8,936,000 for first six months of 1946. General Foods sales jumped from \$151,648,000 in 1946 to \$189,435,000 in 1947.

-SR-

MONEY IN THE BANK

Current need to sell people who are not buying is indicated by fact that savings bank deposits in Metropolitan New York have reached all time high of \$7,600,000,000. Another indication of same "sell me" attitude of public is fact that business failures are approximately five times higher in 1947 than 1946.

-SR-

MUSIC FOR LOCAL NETWORK COMMERCIALS

Tip that AFM President James C. Petrillo may relax prohibition against incidental music going over networks for web programs sponsored locally is seen in fact that three out of four networks will have comedy plus music programs available as co-ops this fall.

NOW!

**50,000
WATTS**

CHICAGO'S

most powerful

**INDEPENDENT
STATION**

THE NEW

WJJD

**A MARSHALL FIELD STATION REPRESENTED
NATIONALLY BY AVERY-KNOEL**

40 West 52nd

BEER REPORT

Last week Mr. Harris Perlstein, President of Pabst Brewing Company, was in New York and we both read with a great deal of interest an article in your August issue on beer.

You have done a very thorough and methodical job of reporting.

C. E. STAUDINGER
Vice President
Warwick & Legler, New York

Your tabulation of beer radio advertising in the August issue is extremely interesting.

Our client, the Olympia Brewing Company, has been sponsoring Cecil Solly, noted gardening authority, for many years. He is broadcasting on three Washington State stations, KIRO, KING and KGA.

This program has done one of the outstanding public-relations jobs in the brewing industry and we feel slighted that your sources of information overlooked this outstanding use of radio by a fine regional brewery.

J. P. HAVERY
Botsford, Constantine & Gardner
Seattle

We read with intense interest your article, *Beer*, in the August SPONSOR.

If possible, we would like to have four or five reprints of this article to distribute to one of our clients, the Geo. Wiedemann Brewing Company, Inc., of Newport, Kentucky.

This brewery, founded in 1870 and brewers of two fine products, Wiedemann's Bohemian and Royal Amber Beers, also carries an extensive local and regional schedule, primarily in Greater Cincinnati and the South. Besides live and e.t. musical programs, Wiedemann does a great deal of spot scheduling, some recorded by Milton Cross, others (singing commercials) by WLW's American ballad singer, Ernie Lee.

I noticed the mention of Bruckmann in your listing of "August: Beer," and for that reason thought you might also be interested in perhaps the most popular

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COVER PICTURE: Sponsor of the year: Goolvyr's Paul Weeks Litchfield. (See page 89)

**FOR JOE
METROPOLITAN
MARKET
STATIONS**

- WKAP Allentown
- KVET Austin
- *WORL Boston
- WFAK Charleston, S. C.
- WTIP Charleston, W. Va.
- WSBC Chicago
- **WJBK Detroit
- KNUZ Houston
- 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
- KEEN San Jose
- 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

**ZIV
HAS THE
HIT HABIT**



PROGRAM YOUR STATION WITH THESE ZIV SHOWS

To get business, get the audience

... with ZIV Shows



Favorite Story



Radio's most brilliant dramatic half hour, with Mr. Ronald Colman as host and narrator. Outstanding cast includes Benita Hume, Edna Best, Lionel Stander, Vincent Price, Lurene Tuttle. Symphonic orchestra, Claude Sweeten, musical director

In the ZIV tradition of fine shows, all these and more ZIV productions are building audience for 675 stations . . . building sales for 1185 sponsors . . . to help both get more business in an increasingly competitive economic market. Write or wire for details today.

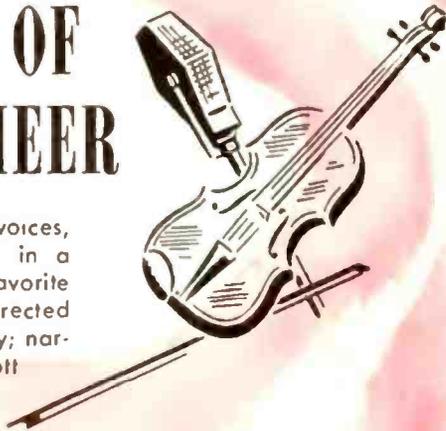
Wayne King Show



A glorious half hour featuring the incomparable music of the waltz king, his golden saxophone and his orchestra, with vocals by Nancy Evans and Larry Douglas; Franklyn McCormack, narrator.

SONGS OF GOOD CHEER

A choir of gorgeous voices, and guest soloists, in a quarter hour of favorite songs. Orchestra directed by Vladimir Selinsky; narrator, Lawrence Elliott



Sincerely Kenny Baker



A sparkling quarter-hour musical, starring America's favorite romantic tenor, with Jimmy Wallington, Donna Dae, and the music of Buddy Cole and his men.

OLD CORRAL

Starring Pappy Cheshire, famous western storyteller, and a big cast of vocalists and instrumentalists in songs of the open range



PLEASURE PARADE

Vincent Lopez, Milton Cross, Jimmy Wallington, the Modernaires, Paula Kelly, Dick Brown, Lillian Cornell, the Pleasure Parade orchestra and guests in a lavish quarter-hour musical.



BOSTON BLACKIE

One of radio's top mystery shows. Top ratings everywhere . . . Louisville, 21.7 . . . Youngstown, 21.3 . . . Cincinnati, 16.9 . . . Minneapolis, 16.5. Radio's best point-per-dollar buy.



EASY ACES

America's funniest husband and wife in a three or five a week strip. A leading network show for years, with great ratings everywhere.



Lightning Jim



Western adventure stories, featuring the greatest U. S. Marshal ever to ride the western plains. Complete merchandising plan with premiums.

BARRY WOOD SHOW

A smooth-as-silk quarter hour, with your singing host, Barry Wood, the lovely voice of Margaret Whiting, the Melody Maids, and the brilliant arrangements of Hank Sylvern and his orchestra.



PHILO VANCE



S. S. Van Dine's famous detective character in a high-rated half-hour mystery drama. Each program a complete story.

KORN KOBBLERS

The band of a thousand gadgets and a million laughs . . . presenting a wide variety of music ranging from the classics to comedy and novelty tunes.

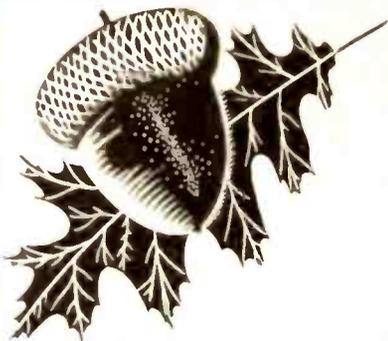


FREDERIC W. **ZIV** COMPANY
Radio Productions
 1529 MADISON ROAD • CINCINNATI 6, OHIO
 NEW YORK CHICAGO HOLLYWOOD

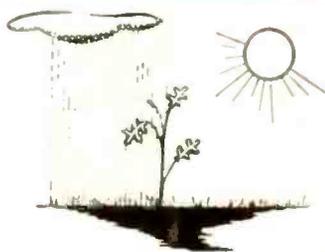
MORE PROGRAMS FOR MORE SPONSORS, ON MORE STATIONS

VISIT OUR BOOTH No. 110-112-114 N.A.B. CONVENTION

Remember the
story about...



the acorn...



and how it grew...



and grew and grew?

W-W-D-C has had just about the same experience. Starting tiny, W-W-D-C has the second most loyal audience in our great capital city. If you want to be a success in Washington, D.C., stick with a success... W-W-D-C—W-W-D-C—FM!

Only one other station in
Washington has more
loyal listeners

WWDC

AM-FM—The D. C. Independent

Mr. Sponsor:



D. B. Stetler

Advertising Director, Standard Brands

Ever since the House of Morgan put Standard Brands together in the boom days of 1929, the food firm's merchandising thinking has been basically Spartan simplicity: "Put it on the shelves—move it off the shelves." Advertising is what moves the dozen or so Standard Brands consumer products off the shelves and into American pantries, with radio carrying the major share of the burden. Last year Standard spent \$2,017,974 in radio, nearly twice what it spent in magazines.

Don Stetler's job as advertising director at Standard Brands is no cinch. He has to ride herd on three of radio's top network shows (*One Man's Family*, *Bergen-McCarthy*, *Fred Allen*—all NBC) and numerous national spot campaigns... and keep them all selling Standard products. Stetler has seen air advertising virtually lift Standard Brands to a top-ranking food corporation. He was assistant ad manager when Standard reversed the slumping sales curve of *Fleischmann's Yeast* in the early thirties with "Yeast for Health" pitches on the old *Rudy Vallee Show*. When Standard capitalized on its rapid distribution by buying the then-obscure Chase and Sanborn coffee firm and delivering coffee to stores daily in dated bags, Stetler helped make American women conscious of "dated" coffee by having it plugged early and often on the air. By the time he moved up to become the firm's advertising director in 1939, he was thoroughly schooled in the techniques of radio selling.

Stetler is well liked around the eight agencies placing Standard's ad business, and is considered a "regular guy." He doesn't pal around with the talent on his shows, but they swear by him, rather than at him.

new and renew

New National Spot Business

SPONSOR	PRODUCT	AGENCY	STATIONS	PROGRAM, start, duration
Army Recruiting Service	Institutional	N. W. Ayer	1300	Transcribed announcements; early 1948; 13-52 wks
Cats Paw Rubber Co.	Rubber heels, soles	S. A. Levynne	35-45	Transcribed announcements; Aug-Sep; 13 wks
Continental Baking Co.	Hostess cakes	Ted Bates	47 Pacific	Transcribed announcements; Aug-Sep; through Dec
Hat Research Foundation	Institutional	Grey	50	Transcribed announcements; Sep 27; 13 wks
Kaiser-Frazer Corp.	Automobiles	Swaney, Drake and Bement	145	Transcribed announcements; Aug-Sep; 13 wks
Leaf Brands, Inc.	Leaf Gum	Bozell & Jacobs	90-100	Transcribed spots, breaks; Sep 1; 52 wks
Maryland Pharmaceutical Co.	REM, REL	Joseph Katz	100-125	Transcribed announcements; Aug-Sep-Oct; seasonal
Raymond Labs.	Rayve Creme Shampoo	Roche, Williams & Cleary	18	Transcribed announcements; Aug-Sep; 13 wks
H. H. Tanner Co.	Portrait Home Permanent	Bozell & Jacobs	10-20	"Favorite Story" e.t.'s; Aug-Sep-Oct; 13-52 wks
Vick Chemical Co.	All products	Morse International	125	Local programs; Sep 15; 26 wks

New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American BIRD Products Inc.	Weston-Barnett	MBS	115	American Radio Warblers; Sun 1:15-1:30 pm; Sep 7; 26 wk
Ballard & Ballard	Henri, Hurst & McDonald	CBS	28	*Renfro Valley Folks; SThFS 9:15-9:45 am; Sep 4; 52 wks
Cardinet Candy Co.	Elliott Daly	NBC	8 Pacific	David Street Show; Fri 8-8:15 pm; Aug 8; 52 wks
Carter Products Inc.	Sullivan, Stauffer, Colwell & Bayles	MBS	200	Jimmy Fidler; Sun 8:30-8:45 pm; Sep 7; 52 wks
Coca-Cola Co.	D'Arcy	CBS	161	Pause That Refreshes on the Air; Sun 6:30-7 pm; Aug 52 wks
Toni Co.	Foote, Cone & Belding	ABC	261	Breakfast Club; MTWTF 9-9:15 am; Sep 1; 52 wks

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

Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Cyanamid Co.	Hazard	ABC	170	Doctors Talk It Over; Mon 10-10:15 pm; Sep 29; 52 wk
American Tobacco Co.	Foote, Cone & Belding	NBC	161	Jack Benny; Sun 7-7:30 pm; Sep 28; 52 wks
Ballard & Ballard	Henri, Hurst & McDonald	CBS	28	Renfro Valley Folks; Sat 9:15-9:45 am; Aug 3; 52 wks
Electric Companies Advertising Program	N. W. Ayer	CBS	154	Hour of Charm; Sun 4:30-5 pm; Jul 20; 52 wks
Emerson Drug Co.	BBD&O	CBS	149	Inner Sanctum; Mon 8-8:30 pm; Jul 28; 52 wks
Omnibook Corp.	Schwab & Beatty	CBS	29	Lee Adams; 10:15-10:30 am; Aug 23; 13 wks
Radio Corp. of America	J. Walter Thompson	NBC	153	RCA-Victor Show; Sun 2-2:30 pm; Aug 3; 52 wks
Radston Purina Co.	Gardner	MBS	152	Tom Mix; MTWTF 5:45-6 pm; Sep 29; 52 wks
Richfield Oil Corp.	Hixson-O'Donnell	NBC	8 Pacific	Richfield Reporter; MTWTF 10-10:15 pm; Aug 3; 52 wks
Safeway Stores Inc.	J. Walter Thompson	NBC	28 Mountain & Pacific	Dr. Paul; MTWTF 3:45-5 pm; Aug 11; 52 wks
Sterling Drug Inc. (Bayer Co. div.)	Dancer-Fitzgerald-Sample	CBS	149	American Melody Hour; Wed 8-8:30 pm; Jul 16; 52 wks
Sterling Drug Inc		NBC	143	Backstage Wife; MTWTF 4-4:15 pm; Sep 15; 52 wks
			143	Stella Dallas; MTWTF 4:15-4:30 pm; Sep 15; 52 wks
			143	Lorenzo Jones; MTWTF 4:30-4:45 pm; Sep 15; 52 wks
			143	Young Widder Brown; MTWTF 4:45-5 pm; Sep 15; 52 wks

New and Renewed on Television

SPONSOR	AGENCY	STATION	PROGRAM (time, start, if set)
Botany Worsted Mills	Silberstein-Goldsmith	KTLA, Los Angeles	Weather signals; Sun 8:59 pm; Aug 3; 13 wks (r)
BVD Corp.	Grey	WBKB, Chicago	Weather signals; Fri 8:59 pm; Aug 15; 13 wks (r)
Elgin National Watch Co.	J. Walter Thompson	WNBT, New York	Weather signals; semiweekly; Aug 10; 21 wks (n)
Ford Motor Co.	J. Walter Thompson	WBKB, Chicago	Time signals; semiweekly; Aug 1; 13 wks (r)
General Motors Corp. (Chevrolet Div.)	Campbell-Ewald	KSD-TV, St. Louis	Browns, Cardinals home games; 1 weekly; Jul 26; season (n)
Hanneil Food Products Co.	Raymond E. Nelson	WABD, New York	Western films; Tu 8-9 pm; Sep 30; 52 wks (r)
Keeley Brewing Co.	Malcolm-Howard	WCBS-TV, New York	Time signals; semiweekly; Aug 8; 52 wks (n)
Packard Bay Ridge, Inc.	Young & Rubicam	WBKB, Chicago	Chicago Rockets football games; Aug 1; season (n)
Alexander Smith Carpet Co.	Anderson, Davis & Platte	WABD, New York	Spots; Th 9:30 pm; Aug 7; 4 wks (n)
Union Electric Co.	Gardner	WABD, New York	Magic Carpet; alternate Fridays 8:30-8:45 pm; Aug 8; 52 wks (r)
		KSD-TV, St. Louis	Telequizzicals; Mon 8-8:30 pm; Aug 4; 13 wks (n)



New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Wine Co., St. Louis	Cook's Imperial wines	Milton Weinberg, Los Angeles
Fred Astaire Dance Studios, New York	Dancing instruction	Albert Frank-Guenther Law, New York
Berman's Appliances, Oakland, Calif.	Household appliances	Jewell, Oakland, Calif.
Berry & Benson, Chicago	Don Barrie clothes	Kurtner & Kuttner, Chicago
Borden Co. (Pacific Cheese div.), San Francisco	Gattage cheese	Young & Rubicam, San Francisco, for West Coast
Bricklin Camera Corp., Santa Monica	Movie cameras, equipment	KHitten & Thomas, Los Angeles
Charm-Kurl Home Permanent Wave, St. Paul	Permanent wave kit	Harry B. Cohen, New York
Calrol Inc., New York	Hair products	Cole & Chason, New York
H. C. Cole Milling Co., Chester, Ill.	Omega Flour	Gardner, New York
College Inn Food Products, Chicago	Food products	John W. Shaw, Chicago
Cooper Brewing Co., Philadelphia	Cooper and Namar Beer	J. M. Korn, Philadelphia
Domestic Chemical Co., Niagara Falls	Sodite washing solution	Ellis, Buffalo
Leonard Frank Co., St. Paul	Old English Style puddings	Melamed-Hobbs, St. Paul
F. & J. Gallo Winery, Modesto, Calif.	Wines	Harrington, Whitney & Hurst, San Francisco
Glass Container Mfrs. Institute, San Francisco	Institutional	J. Walter Thompson, San Francisco
Greater Cincinnati Ford Dealers Assn.	Ford cars	Associated Advertising, Cincinnati
Guerlain Inc., New York	Perfumes	Abbott Kimball, New York
Hampden Brewing Co., Willmamsset, Mass.	Hampden Ale	Reingold, Boston
James Hanley Co., Providence, R. I.	Beer, ale	Hixson-O'Donnell, New York
Hatch & Co., Quebec	Omega and Tissot watches	James Fisher, Toronto
Hull Brewing Co., New Haven, Conn.	Beer, ale	Lindsay, New Haven
Jiffy-Dog Co., Los Angeles	Hot dog dispensers	J. T. Crossley, Los Angeles
Keystone Lumber Co., Pittsburgh	Lumber, building materials	BBD&O, Pittsburgh
Kimbell Candy Co., Chicago	Snacks Coconut Bar	Jim Ward, Chicago
Leading Cotton Mills, New York	Pearl-Cale pillow cases	Posner-Zabin, New York
Lee Corp. of New York (Swagersol div.), New York	Ladies' fashion accessories	Lindsay, New York
Leslie Salt Co., San Francisco	Salt products	McCann-Erickson, San Francisco
Mallory Furniture Stores, New York	Chain furniture stores	John A. Fineran, New York
Mantley Inc., Kansas City	Popcorn	Landshaft, Buffalo
Mayfair Magazine, New York	Institutional	Charles Jay, New York
Men's Tie Foundation Inc., Philadelphia	St. Valentine's Day tie sales promotion	Abner J. Gelula, Philadelphia
Louis Milani Foods, Los Angeles	Salad dressing	Garfield & Guild, San Francisco, for West Coast
Mission Inn, Riverside, Calif.	Hotel	Brisacher, Van Norden, Los Angeles
National Packing Corp., New York	Kitty Snicker Cat Food	Kudner, New York
Northwest Nut Growers Inc., Dundee, Ore.	Filberts, walnuts	Pacific National, Portland, Ore.
Norwell Lamp Makers, Dorchester, Mass.	Lamps	Arthur F. Brown, Boston
Nutri-Cola International Corp., New York	Cola drinks	William H. Weintraub, New York
Oakland Frame & Axle Co., Oakland	Auto, truck repairs	Ad Fried, Oakland
O. D. Chemical Corp., Manhattan	Pluk Magic Deodorizer	Adair & Director, New York
Plot Radio Corp., Long Island City	Radios, FM receivers, television sets	Alfred Paul Berger, New York
Pioneer Home Improvement Co., Newark	Interior decoration	Levy, Newark
Pittsburgh Brewing Co. (Eberhardt & Ober Brewery div.), Pittsburgh	Beer	Bond and Starr, Pittsburgh
Plaracot Co., Chicago	Plastic, rayon, cotton wash cloths, towels	Richard Bradley, Chicago, for radio
Flexi-Top Inc., Detroit	Plastic auto tops	Mercready & Co., Newark
Post Watch Co., New York	Watches	Lawrence Fertig, New York
Procter & Gamble, Cincinnati	Glipso	Benton & Bowles, New York
Quik-Way Household Products, Los Angeles	Drene Shampoo	Compton, New York
Dal Roach Productions, Hollywood	Wall cleaners	Abbott Kimball, Los Angeles
Rhodes and Jamieson Ltd., Oakland, Calif.	Movies	Buchanan, Beverly Hills
Ru-Ex Co., St. Paul	Earth-moving equipment	Ad Fried, Oakland
Sloane-Blabon Corp., New York	Ru-Ex (proprietary)	Harry B. Cohen, New York
Smith, Barney & Co., New York	Floor, wall coverings	Geyer, Newell & Ganger, New York
Staze Inc.	Investment banking, brokering	Newell-Emmett, New York
Stromberg-Carlson Co., Rochester	Staze, OKaze, OKaze Dental Plate Brush	Duane Jones, New York
Studio Girl Shampoo; Bonnie Bell Cosmetics, Los Angeles	Radios, radio equipment	Federal, New York
Tea Garden Products, San Francisco	Gosmetics	Morgan, Los Angeles
Toy Menagerie, Beverly Hills	Preserves, jellies, etc.	BBD&O, San Francisco
Trancon Lines, Los Angeles	Toys	Adolphe Wenland, Hollywood
Trinity Mps Resort, California	Trucking service	R. W. Webster, Los Angeles
Tune-Disk Records Inc., Philadelphia	Resort hotel	Pat Patrick, Glendale
United States Brewing Co., Chicago	Records	Frank Trevor Kessler, Philadelphia
Van Besta Co., Brooklyn	Beer	Roy S. Durstine, Chicago
Venus Foods of Los Angeles	Prepared dessert mixes	George P. Buente, New York
R. Wallace & Sons, Toronto	Packaged dried fruits, vegetables	Tullis, Los Angeles
L. K. Ward, Los Angeles	Silverware	Ellington, New York, for Canada
G. L. Webster, Cheriton, Va.	Chain electrical stores	Harry J. Wendland, Los Angeles
White Castle System Inc., Columbus, O.	Tomato products, fruit preserves	Al Paul Lefton, New York
Willis Air Service Inc., Teterboro, N. J.	Restaurant chain	George P. Buente, New York
Wonder Wash Corp., New York	Air travel, flying school	Raymond E. Nelson, New York
XLNT Spanish Food Co., Los Angeles	Synthetic detergent	Adair & Director, New York
	Food products	Davis, Los Angeles

Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Grover J. Bahlhorn	Blatz Brewing Co., Milwaukee, district sales manager	Same, Great Lakes div. manager
Ray D. Barrett	Southland Life Insurance Co., Dallas, advertising director	First National Bank, Dallas, advertising, public relations staff
Frank F. Bell	Weco Products Co., Chicago, vp. general sales manager	Grove Laboratories, St. Louis, sales director
Ruth Browne	Bullins Department Store, Long Beach, Calif., assistant to advertising manager	Jennings Furniture Co., Portland, Ore., advertising manager
William T. Byers	Jam Handy Organization, Detroit	Crosley Motors Inc., Cincinnati, O., Marion, Ind., sales manager
Ric Clark	Morgan, Phoenix	Morgan, Los Angeles, manager
Charles L. Darwent	Armour & Co., Chicago, assistant advertising manager in charge canned food, newspaper advertising	S. C. Johnson & Son Inc., assistant advertising manager, Johnson's Wax
Robert M. Dowling	Cluett, Peabody & Co., New York, Sanforized div., sales, advertising manager	Same, general manager
Roscoe Duncan		Crosley Broadcasting Corp., Cincinnati, acting director television operations
Orrin I. Dunlap Jr.	Radio Corp. of America, New York, advertising, publicity director	Same, vp in charge advertising, publicity
James F. Egan	Kenyon & Eckhardt, New York, copy dept. head	Doherty, Clifford & Shenfield, New York
Irma Ericsson		Shulton Inc., New York, advertising manager
Charles C. Haas	Byer-Rolnick Co., Garland, Texas	Same, Eastern sales head, New York, Resistol hats

(Please turn to page 68)

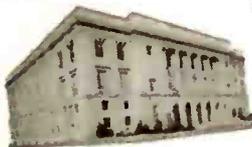
What one man's station has done to justify greater responsibilities in tomorrow's broadcasting



ARTHUR B. CHURCH

With a lifetime devoted to broadcasting, KMBC's founder and president has been active in industry developments as well as building a model organization of over 100 qualified craftsmen.

NEW AND GREATER FACILITIES



It was KMBC a quarter-century ago which introduced radio's first studio in the middlewest. Now — it's KMBC again that prepares for a greater electronic tomorrow by a move soon into a home which promises unexcelled facilities as far ahead as the ear can reach.

NOW — 7th OLDEST CBS AFFILIATE



When the Columbia Broadcasting System was established in 1927, KMBC was among the original stations formulating the new network. More than 20 years of continuous service as a basic affiliate!

QUALIFIED EXECUTIVE OFFICERS



It was *Variety* that wrote "all of them, from top execs to engineers, could be comfortably at home in Radio City or 485 Madison." Such veepees as Karl Koerper (r) and Sam H. Bennett (l) head up a staff abundant in know-how.



BRUSH CREEK FOLLIES



Down through the years KMBC has been a great proving grounds for some of radio's brightest stars today. Its well known barn dance is now in the 11th successful season of Saturday night stands.

KMBC SERVICE FARMS



With the Heart of America 49% rural, KMBC never has been half-hearted about its programming. Under the expert direction of Phil Evans, KMBC *Service Farms* serves as a vital developmental need to rural listeners.

EXCLUSIVE MARKETCASTS



For the eighth consecutive year, KMBC (with Bob Riley as full-time marketcaster) holds exclusive rights to broadcasting official market reports direct from the world's largest livestock building.

TOPFLIGHT NEWS DEPARTMENT



Under the able direction of Erle Smith, formerly a metropolitan newspaper editor, KMBC's news department, with both A.P. and U.P. wire services, makes headlines. All newsmen are Journalism graduates.

BEST IN SPORTS COVERAGE



"Sporting News" says it's so! Sam Molen was named in 1946 the middlewest's top sports commentator. No matter the competition, you'll find KMBC's "Voice of Authority in Sports" giving it the old one-two!

CONTRIBUTING TO A "HAPPY HOME"



Caroline Ellis, as originator of living dialogue in radio, starred the networks for years. Now, she talks for happier homes as KMBC's woman commentator with a daily quarter-hour of home-spun philosophy.

GRADUATE HOME ECONOMIST



June Martin "cooks" constantly for a wealth of appreciative homemakers. Along with conducting KMBC's "Happy Kitchen," she originates daily remotes from the Kansas City food terminal as a "Food Scout."

PIONEERING FM . . .



KMBC has stepped right along with advancements in frequency modulation. An experimental pioneer for years, KMBC-FM went "commercial" in June, 1944. It was the first in the middlewest to operate on the new high frequency band.

NATION'S TOP AWARDS...



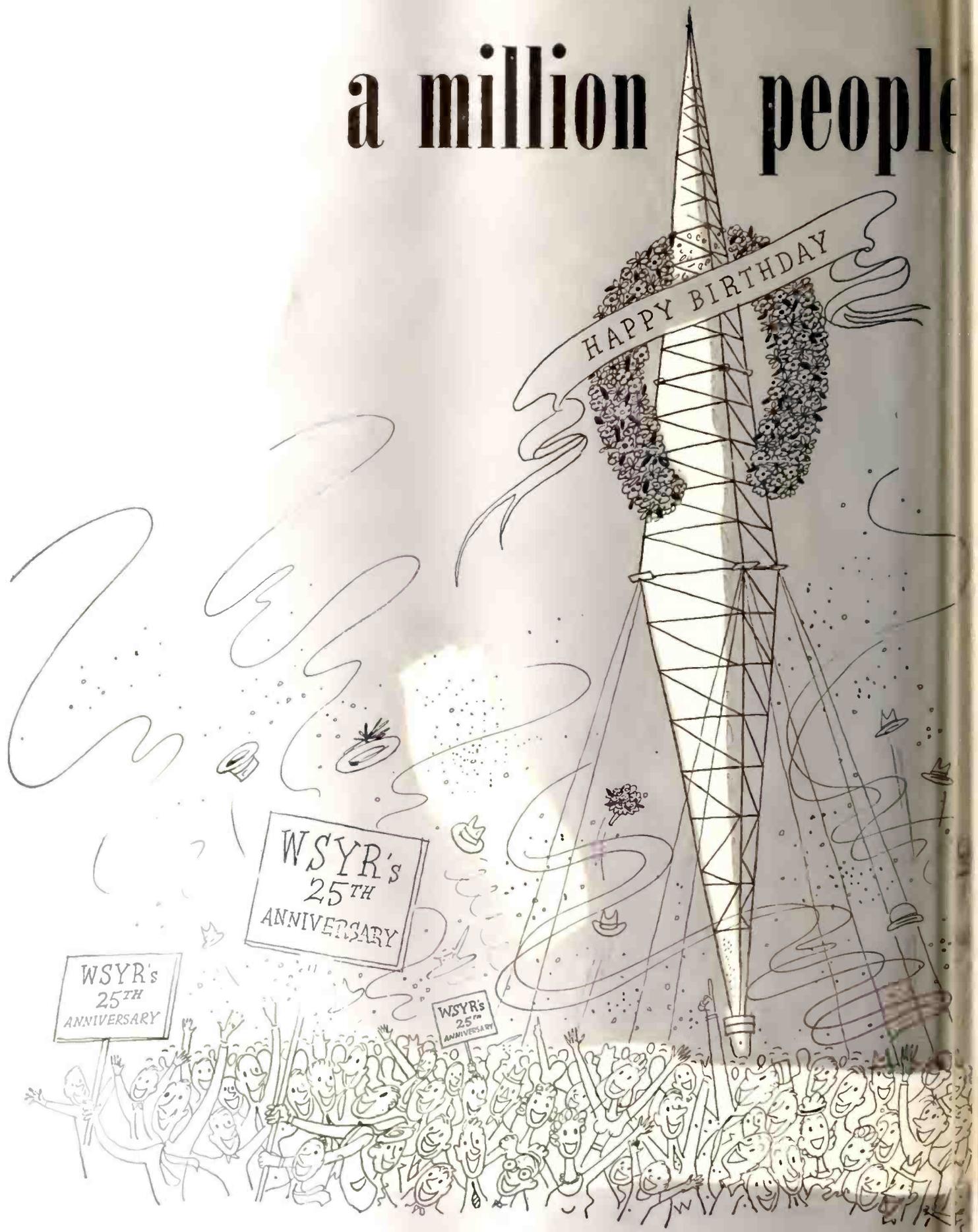
Four separate phases of KMBC's operation received national distinction in 1946. For the third time since 1939, KMBC received the *Variety* Award — the most recent for knowing best how to run a radio station.



KMBC
OF KANSAS CITY
Free & Peters, Inc.

SINCE 1928 — THE BASIC CBS STATION FOR MISSOURI AND KANSAS

a million people



at our silver jubilee!!

Back in 1922 hardly anybody in Central New York State knew us. We didn't know much of anybody, either. That first morning when we squeaked "hello" to Syracuse, we were just a dewy-eyed 50-watter with great aspirations and few friends.

But how things have changed in 25 years! Today we could pack a place as big as the Yankee Stadium fourteen times over with the people we count as our friends!

WSYR is a well-liked name in radio. Everyone, throughout 23 rich counties that keep growing with us, knows WSYR. (In fact the latest Pulse survey shows that we're their top favorite. Local advertisers vote us first, too.)

As the basic NBC affiliate in Central New York... with 5,000 watts on 570 kc and a flair for bigtime local programming... WSYR has evolved a mighty long way from its 1922 infancy. And scores of advertisers—both local and national—have *also* come a long way with us in Central New York State.

We helped 'em. And this year, when we reach that quarter century mark, more than a million loyal fans will be on hand. They're a profitable group for any advertiser to know.



"A Quarter Century of Service"

570 kc—5000 watts
NBC in Central New York

Represented by Headley-Reed

WTRY, Albany-Troy-Schenectady & WELI, New Haven are also H. C. Wilder Stations

**SPOT
RADIO**

**SOLVES
ALL 6 SALES PROBLEMS
AT
AMERICAN CHICLE CO.**

● You'll think your advertising problems are simple when you compare them to those of American Chicle Co. and its agency, Badger and Browning & Hersey, Inc. They've got six top brands of gum to promote... on six separate budgets... in hundreds of markets throughout the country.

Yet, they say it's easy... with Spot Broadcasting! Chances are you've heard Station-break jingles selling Chiclets, Beeman's, Dentyne, Adam's Clove and Yucatan Chewing Gums and Sen-Sen Confection countless times. Millions of people hear those jingles *and buy!*

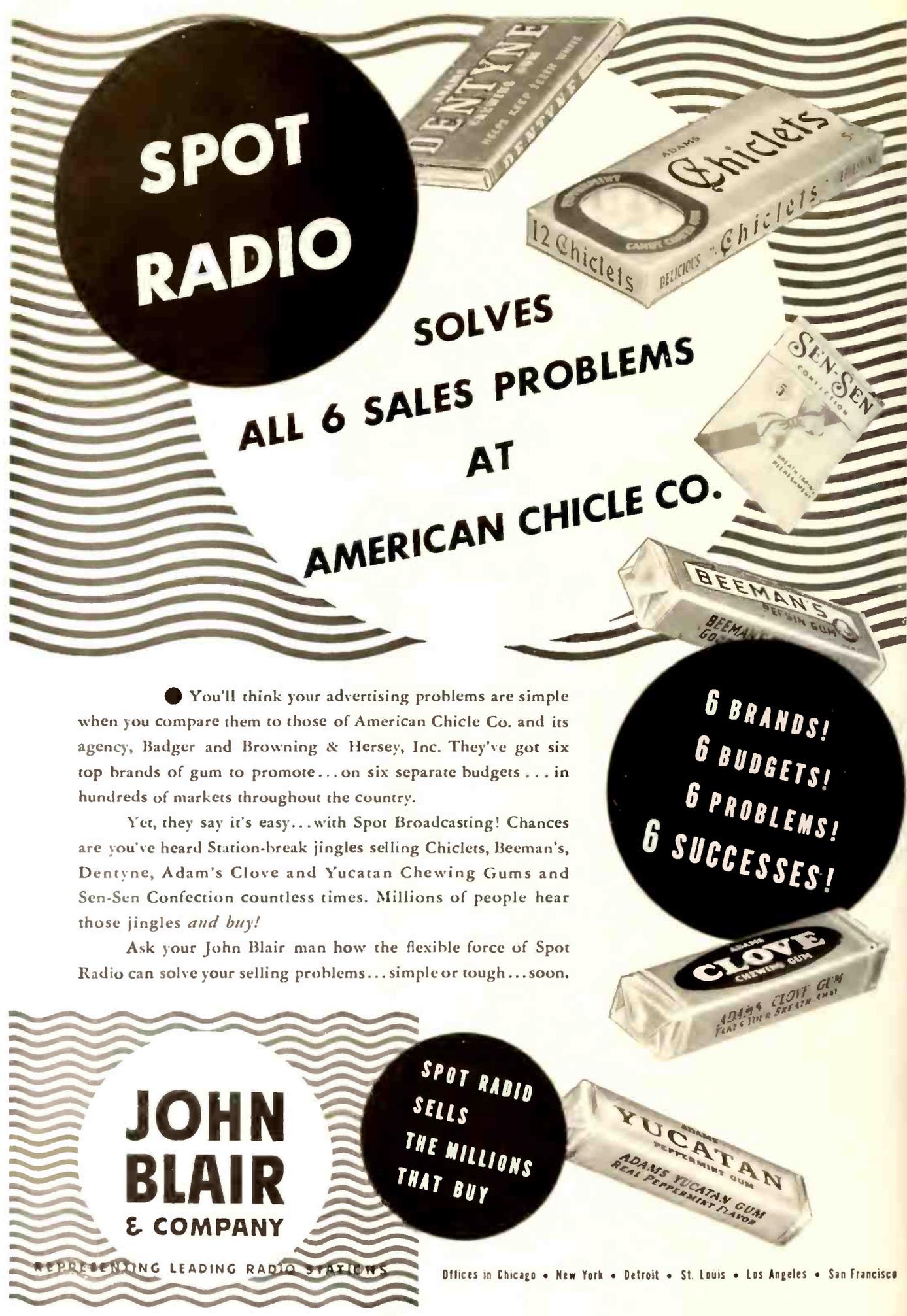
Ask your John Blair man how the flexible force of Spot Radio can solve your selling problems... simple or tough... soon.

**6 BRANDS!
6 BUDGETS!
6 PROBLEMS!
6 SUCCESSES!**

**JOHN
BLAIR
& COMPANY**
REPRESENTING LEADING RADIO STATIONS

**SPOT RADIO
SELLS
THE MILLIONS
THAT BUY**

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



Return of the amateur

Tyro programs pull listeners; talent flood descending on stations

over-all

Born in 1926 over WCAU, made big business in 1925 when Major Bowes took his WHN Amateur Hour to the networks, and quiescent during the war, talent opportunity programs are on the rampage again. (Not all the amateur gatherings folded their tents during the war—there were a number of programs like Michaels Bros.' *Fox Amateur Hour* [WMCA, N. Y.] and Sachs' *Amateur Hour* [WENR, Chicago] which ran along their merry way despite the world conflict that took most of the talent to more vital if not greener fields.) Now Arthur Godfrey's *Talent Hunt* is selling Lipton Tea and Soups, *The Big Break* is trying its hand at pulling Adam Hats up to the Lee stratosphere, Ken Soble will be mcng his *Original Canadian Amateur Hour* from CHML, Hamilton, Ontario, Mutual too is peddling an amateur program, and new calls to "come and seize your opportunity" will be heard this fall throughout the nation.

This is no accident. The hopeful-talent shortage is no more. Thousands are storming the networks and the stations for the love of mike and that can result in but one thing—showcases for new talent. It's estimated that there are over 50 such programs planned for this fall. These local shows are good or bad depending upon just how good the talent sense and the program-building sense are at each station involved. Some program managers state that it's also necessary to have a talent-relations sense—to be able to say "no" and make it stick when either





Waiting line is long and anxious for Lipton "Talent Scouts" program



"Talent Scouts" Bessie Mack interviews a hopeful vocal trio

the talent or its copy slant, i.e., the air-color of the prospective talent, just won't contribute to a program. The human color is just as important to the success of any talent opportunity program as the ability of the talent. If the listener doesn't feel an emotional link with the tyros before the microphone then the program will fail regardless of the ability of the performers.

Major Bowes was able to catch this touch of humanity despite his own cold voice, Arthur Godfrey gets across some of this feeling, but thus far it's been missing from the *Adem Hats'* broadcasts. It's present in a rowdy sort of way at the *Fox Amateur Hour* and on most of the other forms of the "open door to fame."

Stressed in most current new-talent broadcasts is the fact that they do not exploit beginners. The Major Bowes traveling units which made a fortune for the Major were characterized by many as exploitation. Nevertheless they gave tyro talent experience that it might never have received had it waited for a full-fledged professional opportunity. None of the present programs have extensive plans for units at this time. Ken Soble may travel a few units in Ontario but his units aren't organized as a "big business" the way Bowes' were. Besides, Soble has a special unit idea. He authorizes local groups to make *Ken Soble Tours for Talent* units which entertain their own provinces and send the winners selected

by audiences during their tours to appear on the broadcast *Amateur Show*. This is a version of the Bowes idea of saluting talent from a different town each week and having those local towns do the voting on the boys and girls they felt most talented.

The Big Break salutes talent from a different city each week, but the selections are made by a group from the agency (Biow) who travel to each town and hold auditions. Before the special talent selectors come to the town to audition, an advance man has been there establishing talent sources, seeing to it that the local Adam dealers are aware that their town is to be the source of talent for a *Big Break* airing, and in

Paul Whiteman joined Major Bowes on the "Original Amateur Hour"



Canada's amateur king, Ken Soble, congratulates winner on Amateur hour





The "Talent Scouts" trio reaches the "on mike" audition stage



Two competitors on Adam Hats' "Big Break" are coached by Ray Bloch

general stirring up town pride and promotion. Thus far the towns canvassed have not been given the razzle-dazzle that the Bowes men turned on but the pace is to be intensified once the hot weather has been turned off and the fall hat-buying season is under way.

Arthur Godfrey's *Talent Hunt* has no big exploitation plans, depending almost entirely on the Godfrey personality and the professional quality of entertainment. Bessie Mack, who screens the hopefuls who want to show their stuff on *Talent Hunt*, handled this chore for Major Bowes and knows just what she's trying to find for the program. Showmen still feel, however, that Godfrey is going to have to come up with something besides his drawl and professional-sounding talent if he's to lead the refurbished amateur parade.

Mutual's plans for an amateur program are patterned after the Bowes formula with Bob Reid, former major-domo for Bowes, heading the package. As SPONSOR goes to press there's no signature to a contract and Reid in the meantime is doing a little piano program of his own on MBS, marking time.

Michaels' *Fox Amateur Hour* is very much like the "get the hook" entertainment of vaudeville's heyday. So futile is the talent sometimes that the sponsor found it necessary to remove the broadcast from the theater stage and broadcast from a studio in the theater building. Theater audiences in Brooklyn, where the Fox Theater is located, were coming prepared to throw things when they didn't approve of what the amateurs were doing, and the catcalls were sometimes more colorful than broadcastable.

Sachs' Amateur Hour, starting its 14th

year this month, made its debut in the windows of Sachs' store on Chicago's South Halsted Street. Police and traffic regulations changed that routine in a few weeks and it has since been broadcast from an auditorium at 64th and Green Streets, the studio "A" of station WENR, and for special programs from the Civic Opera House, which seats 4,000. Sachs', like Michaels', is a credit clothing house, but Michaels' sells everything from underwear to washing machines while Sachs' does its major business in clothing, and uses broadcasting as its major advertising medium, having a daily 15-minute piano program as well as its amateur presentation, on WENR.

Of the over 50 significant amateur shows scheduled for this fall more than half will be sponsored by time-payment clothing, furniture, or jewelry stores. Apparently local-talent-opportunity presentations appeal primarily to those at the economic level which patronizes time-payment retailers. The other 25 or so are to be sponsored by retailers, many of them giant markets.

Few amateur programs were listed as available for sale to national or regional sponsors in this *NAB Evaluation* issue's report of local programs available for sponsorship because most stations feel that they're the type of program that should have the advertiser right on the ground to take the plaudits or the rap. That's not true, however, of the new type of amateur appeal that has been developing during the past six months, the *Do You Want to Be a Disk Jockey?* kind of program. From WNEW, New York, to KFVB, Hollywood, there's hardly an area that hasn't at least one disk-spinning talent-opportunity splicing session. Even



WHN (N.Y.) opportunity seekers

the newspaper *PM*, which for years has editorially kicked disk jockeying around, co-sponsored a *Disk Jockey Derby*, as they called it, and all over the nation newspapers are cooperating with stations on giving locals a chance to spin disks for fame and fortune. These amateur sessions are practically sure-fire since the time allotted for talk between disks is short and the disks are professional so the program, even with the worst amateur disk jockey, is likely to be good. More often than not the reasons why the amateur selected the records are also fun, if not professional.

Disk jockey programs this fall will establish new records in listening and amateurs at the nation's turntables are almost a certain way to further increase audiences to block programmed disk music. It also lends stature to the fine art of turning on charm and records at the same time. If hundreds of men, women, and teenagers want an opportunity of becoming disk jockeys, there must be, reasons the average listener, something to the business of mixing talk and music on the air.

The most successful disk jockey amateur sweepstakes are those that ask listeners to submit their ideas of a perfect program and then has the winner of the competition, selected by a special committee of showmen and musicians. The listener who submits the winning program comes into the station and puts his selection of records on the air. The formula



Amateurs are always good marquee material creates a minimum break in the continuity of a block programmed sequence. Nevertheless it adds the amateur touch to what is normally a fairly tight stylized form of air entertainment.

Where the station desires to go whole hog for the amateur touch it generally brings in the would-be disk jockeys and permits each to have a chance to introduce one pre-selected disk on the air. The listeners vote on the amateur they like best and that contestant is given a prize and an opportunity announce an entire program on the air.

Actually disk jockey amateur programs are to a degree like Sammy Kaye's *So You Want to Lead a Band* idea. They seldom develop talent that actually turns to disk-jockeying just as the Sammy Kaye routine never develops new band leaders.

Amateur drama hasn't made much progress, either on the networks or local

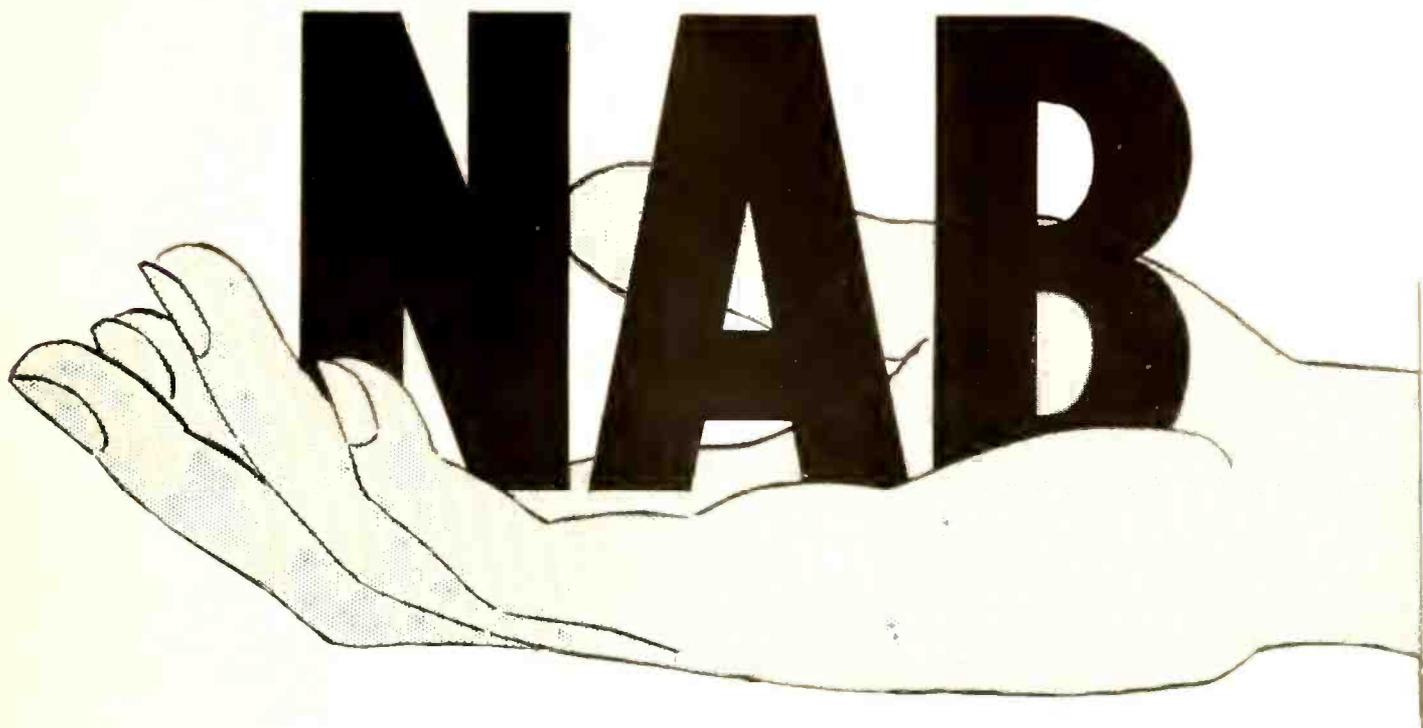
stations. Before the war there were a number of amateur dramatic hours but station staffs are still too tied up with operational problems to give the time and energy required to make amateur drama sessions profitable. *The Big Break* frequently has a drama-aspiring contestant with Eddie Dowling or some other dramatic star playing with her, or him, before the mike. One trouble with dramatic talent in contest with other types of talent is that flash talent is more impressive in fields other than acting. The odds are tremendously against an actor's winning (unless he happens to be an impersonator who imitates motion picture, theatrical, and radio stars—talent-opportunity-hour judges and listeners like impersonators).

Amateur programs are not inexpensive. In many areas it is necessary to have some professional performers on the broadcast, but even if legally there is no need for "stand-bys" the actual production cost, auditioning, and time spent working with talent to give the show mike-sense, run costs up above an average professional airing. The awards also are a sizable cost factor, for worth-while talent just doesn't turn out for meager prizes.

There are as many variations on the amateur theme as there are of *My Old Kentucky Home* . . . and if they're followed through commercially and properly promoted there's nothing amateurish about the results at the point of sale.

From elevator starter to teen-age tyros and models too, they all want to try their skill at disk-jockeying at hundreds of stations across the nation





Evaluation . . .

Associations are seldom evaluated from without. Except for news reports which occasionally filter through to the consumer press most industry groups run along outwardly quiet but frequently stormy paths with the man in the street or in the trade knowing little or caring little about them. Even men doing business with firms that are members of associations have scant knowledge of the intra-industry activities of their sources of supply.

What's true of industry groups generally is less true of trade associations in the broadcasting and motion picture fields. And the National Association of Broadcasters is spotlighted even more than the Motion Picture Producers and Distributors of America, for the NAB's membership consists of a body of business men operating under public license and coming into daily contact with the great majority of American homes. In spite of the fact that the NAB and its activities are weighed almost daily, in some degree, by sponsors and agencies, not to mention public officials, press, and public, very little of this is mentioned at the annual conventions. True, individuals like Charles Mortimer of General Foods,

Sigurd Larmon of Young & Rubicam, Fred R. Gamble of the American Association of Advertising agencies, and Paul West of the Association of National Advertisers, are regularly scheduled speakers at NAB's annual conclaves. Though recognizing the importance of these men, they are nevertheless in the category of co-workers, in daily contact with broadcasting as an advertising medium. Even when they step out and slap NAB or the broadcasting industry they do it as "friends of the court." They generally do not reflect the opinions of the rank and file of sponsors and agencies.

In anticipation of the second postwar meeting of the NAB SPONSOR went directly to the men who pay the bills, recorded what they had to say about the daily operations of the Association. The plan called for correlating the opinions of at least 100 sponsors and 40 agencies, giving complete anonymity to respondents so that they might speak their minds freely. Actually, 107 executives of national advertisers using both spot and network and 53 advertising agency men participated in the evaluation. Not all of either panel reported on all facets of the Association's operations. Not all were

conversant with all of what the NAB does. The 160 respondents were roughly four-fifths of the entire number interviewed for this report.

Representative of the sponsors whose executives (radio directors, advertising managers, sales managers, research directors, or sales promotion men) did speak (as individuals) their minds were General Foods, Standard Brands, Lever Brothers, Equitable Life Assurance, Standard Oil of New York, U. S. Rubber, General Electric, Liggett and Myers, Rexall, Armour, Ford. Among the agencies were McCann-Erickson, Kenyon & Eckhardt, Biow, Young & Rubicam, Geyer, Newell & Ganger, William Esty. In the agency field the executives who stated their views were, for the most part, not front men. They ranged from executive vice-president to research director; from an account executive who had just one spot advertiser to a contact man who serviced a multi-million dollar account.

What follows is how the men who pay the bills and the men through whom the bills are paid, see the National Association of Broadcasters.

NAB EVALUATION: Pages 20-35

Executives

Agencies and sponsors feel NAB's executives all time top

Practically the entire NAB Evaluation panel, 107 sponsor executives and 53 advertising agency executives, had something to say about the association's executives.

Any trade association is known by the stature of its executives, and the NAB cannot escape this generally-accepted trade association yardstick. Agencies and sponsors alike respect Justin Miller, NAB's chief officer. There is a general acceptance of the fact that for Judge Miller's first year there were many who questioned broadcasting's having a major executive who knew practically nothing about the medium and who had until this appointment spent the major portion of a full life as a lawyer and jurist. There are still a few who feel that a man from radio itself would have done a better job but that number continues to dwindle. Even those who look upon his "freedom of speech on the air" approach as flag waving and not to the point as to who controls the broadcast firmament, do not question his honesty and his sincere belief that the FCC has been operating in a direction which would eventually impair the First Amendment to the Constitution. He has without a doubt lent and will continue to lend importance to the Association.

The NAB's second in command, vice-president A. D. (Jeff) Willard, Jr., finds respect among agencies and sponsors. Many know him personally and though some feel that his talks at luncheons, dinners, and award functions have hewed consistently to the line that the broadcast industry is always right, they feel too that what he says and does generally is for the good of radio. He has been most in touch with advertising agencies. They know him as a man who was a successful station operator and is a prime realist. It is felt that he has supplied Justin Miller with the kind of assistance and broadcasting knowledge that has made them a great industry team.

About the third of the officers, C. E. Arney, Jr., agencies and sponsors know too little to pass judgment, despite the years he has been with the NAB. It is sometimes pointed out, however, that the position of Secretary-Treasurer is one that's well filled when its holder is seldom seen and just as seldom heard, publicly.

Most of the other executives are weighed by agency and sponsor executives in the sections of this NAB Evaluation

issue devoted to their particular specialties—program, research, promotion, etc. It is therefore not necessary to repeat those reports here.

Quotes:

"It's logical to compare Justin Miller, head of radio's trade association, with Eric Johnston, head of the motion picture producers. I'll take Judge Miller."
—Head of a great food merchandising organization

Programs and Codes

Little is expected from either the program or code committee

Radio directors of agencies predominated in this NAB Evaluation panel. Next in order were advertising managers of sponsors. A total of 42 men were interviewed to obtain this consensus.

The NAB's emphasis on programing is of recent origin with Harold Fair, a working program manager heading up the department. Agencies and sponsors view NAB's interest in programs with skepticism. There is less skepticism concerning the new NAB code, a development which comes within Harold Fair's jurisdiction, although its basic concepts come under the direction of the Special Committee on Standards of Practice headed by MBS' Robert D. Swezey— and including such code iconoclasts as Ken Dyke (NBC), Walter J. Damm (WTMJ), C. T. Lucy (WRVA), John Outler (WSB), Roger Clipp (WFIL), George Biggar (KCRG), and Harold Fellows (WEEI).

The code is a matter of great concern to sponsors and agencies. They don't feel that NAB's program committee will create any new program ideas or improve the breed. Regarding NAB's plan to transcribe a special educational series to indoctrinate audiences on radio's contributions to the American way of life, they say this will be log-rolling of a back-slapping sort that will not help to increase audiences.

Basically, sponsors feel that programing should be promoted at a local level. They fail to see any program clinic (as planned for the convention) inspiring program pioneering at a local level . . . or at any level. But they are willing to be shown, and a considerable number of

ization who worked with Johnston in Washington.

"Jeff Willard has forgotten more about radio than most of us in the business hope to learn. The fact that he doesn't let you know it is one of his greatest charms."
—Radio director of a Chicago agency whose programs are usually among the first 15.

"Don't underestimate Bee Arney. He's one of the 'old guard' who is in there pitching for NAB, not Arney."
—Ex-station manager now a program producer for an agency in Hollywood.

"Judge Miller acts like a Supreme Court Justice who likes to take his time with his big cases. Is that bad?"
—Former radio announcer now radio director and vp of a medium-sized agency.

sponsors will attend the program sessions. Among other things, they'll be interested in ascertaining whether or not it was Clarence Menser, who will chairman the clinic, or NBC that was responsible for the senior network's sterility in experimental programing. Program experimentation is a must according to both agencies and sponsors. Sponsors feel that they should not be forced to spend heavy money for time and talent in angeling new shows that may fail, in their first 13 weeks, to develop buying audiences. (Borden, which is dropping *Arthur's Place*, feel they might have had a top-rating property if they hadn't been forced to feed the fledgling while it was trying out its wings.)

"If the NAB program department would try to work out a radio version of the drama's summer theaters, or baseball's farms, it would be making a real contribution to broadcast advertising," stressed one sponsor who recently was burned by a non-productive network program. Another stressed that he had been unable to find any local programs worthy of being developed as network or national spot material. (Informed of this NAB Evaluation issue's presentation of "Local Programs Available for Sale," this sponsor countered with "show me.")

On the matter of a new NAB code, both agencies and sponsors were certain that it would be more liberal than most of the ideas that NBC and CBS have been talking about with their affiliates. By liberal they mean as to what can and cannot be done with commercial copy on the air. The code, as it will be offered to the

(Please turn to page 22)

Unbeatable Team

SELLS MUSIC *and* MERCHANDISE

... in the Detroit Area!



THE EARLY MORNING FROLIC



**HAPPY JOE
and RALPH**

• THE EARLY MORNING FROLIC with Joe and Ralph is a music-plus-comedy show that's an institution in The Detroit Area. From 6 to 9 mornings, daily, it does a great product selling job for local and national advertisers. A dramatized spot on this show is a powerful piece of time for \$20. It pulls the greatest concentrated morning audience in this market. It will sell your product and save you money. Write or wire now . . . there may be an opening, soon!

— in the Detroit Area it's . . .

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

CKLW

Union Guardian Bldg., Detroit 26

J. E. Campeau, Managing Director • Mutual System

Adam J. Young, Jr., Inc., Natl. Rep. • Canadian Rep., H. N. Stovin & Co.

membership, will condemn "double spotting," i.e., two spot commercials following each other or two spot commercials between two network programs. NAB cannot prohibit this practice because the FCC has specified that the control of what goes on the air is a matter to be decided by each licensee—a decision that cannot be delegated to anyone by a station, not even to the station's own trade association.

Most agency men state, off the record, that they know that many commercial practices on the air—their own practices—are bad. At the same time they say they won't do anything about it until they are forced to. As a matter of record they expect that competition—the competition that FM will give AM stations and TV will give sound broadcasting—will force stations to accept commercials that are more irritating than many judged objectionable now.

They know they need regulation, but they also "understand" that "the client is always right and if he wants more 'aggressive' selling we have to give it to him, or else some other agency will."

Another agency man stated his case in this manner: "Broadcasting must police its own business. Each newspaper has its advertising code. The *New York Times*, for example, will not accept any reverse plates and limits the blackness of the type that can be used and even the language of advertising copy. Any station can do the same thing by building for itself a faithful listening audience in exactly the same manner that a newspaper does—through features, accurate, well-reported news, cartoons, and fiction. WLW is able to charge the highest time rate of any station on the air, to maintain high standards of advertising continuity. Yet it is not in one of the first 10 cities by population in the U. S. (Cincinnati is number 17 by the last U. S. Census). Yes," this agency man concluded, "NAB's program operation and new code can do maximum good for commercial radio by helping stations develop audiences . . . by indicating to stations that they do not require a network to serve their towns and rural areas . . . by pointing out how independent stations in Memphis, Cincinnati, Fort Worth, Worcester, and Louisville, to mention five towns, have been able to acquire top audiences without the aid of network programming."

Sponsors and agencies want a tough code and an NAB program operation that will build increased and better listening. Most of them admit that they will not clean their advertising house until they're forced to do so.

Quotes:

"Harold Fair has a gigantic job trying to improve station programming for if he succeeds he'll only have to work harder helping some stations to be even better."

—Radio director of a Philadelphia advertising agency among the first 10 in radio billing.

"NAB labors to bring forth a code of practices—a code that can't be enforced since the FCC says 'no'."—Head script writer for a Detroit advertising agency.

"NAB had better impress on its members that something must be done with programming. Broadcasting is not increasing its listeners despite the growing

number of stations. Each new station takes away some of the audience from every other station in its service area."

—Research director of a great tobacco corporation.

"The best proof that broadcasting has not learned its programming lesson is the fact that there is not an ample variety of entertainment on the air at all times. Too many listeners say too frequently, 'I can't find a thing to listen to.' Can NAB impress that fact on its membership?"—Advertising director of a life insurance company.

Research

Agencies and sponsors look upon NAB figures as industry puffery

Agency and sponsor reaction to NAB's research operation was checked with 26 sponsor advertising directors, 8 sponsor research men, 14 advertising agency radio department executives, and 6 agency research directors.

Pro-radio research done by the NAB is looked upon with suspicion by the men who pay the bills in radio and the agencies which funnel that coin of the realm to the stations and networks. The eyebrow-raising accorded broadcast media information released by NAB is slightly more arched than it is for the pro-newspaper research of the advertising division of the American Newspaper Publishers Association and less so than for the figures developed by the slick-magazine publishers.

Agencies and sponsors are especially cynical when the NAB releases figures which purport to show how much public service and sustaining programming is done. Typically they criticize the sustaining-program figures released by the NAB based upon an analysis of November 1946 program logs as being correct statistically but misleading as to the true picture. "It's this type of report that leads right to the Federal-Communications-Commission-Blue-Book type of thinking," said a member of the radio committee of the AAAA. He pointed out that "the figures released by the NAB on August 12 stated that the highest percentage of sustaining time came between 6 p.m. and sign-off. Sign-off, it was indicated, was 1:30 a.m. or whenever a station left the air before that hour. At first blush this would seem to indicate that stations were presenting sustaining programs in the prime nighttime broadcasting hours. In fact, that's just what I thought when I read the release the first time. But that just isn't so; only a small percentage of sustaining

programs are broadcast between the premium air time of 8 and 11 p.m. Even if the non-network period between 6 and 8 is included, the number of sustaining hours would be infinitesimal.

"This doesn't mean," he continued, "that I am against commercial programming. I make my living by it and feel that the best programs in the world are the programs sponsored by American advertisers. But I also think that broadcasting must be honest with itself and the public and, for example, not throw in fringe hours when reporting upon how much sustaining material is aired. The NAB, to my mind, does itself and the industry a disservice when it releases figures that paint a picture that isn't true. Other industry associations are constantly presenting prejudiced reports painting their fields in glowing colors that aren't there. For the most part, though, these associations represent private businesses; broadcasting can never forget that it exists on the public's air. Its research must be inviolate as its program morals. I don't mean to attack the research operations of the NAB. My criticism is of the thinking behind those operations—of the hypoed reports designed to show broadcasting in a better light than it actually reflects."

NAB's research director Kenneth H. Baker has the respect of his agency and sponsor research colleagues. Some researchers claim that they can tell from a Baker report just when he has his tongue in his cheek. They state however that even when he's belaboring a far-fetched point his fundamental reasoning is sound.

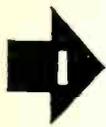
Questioned about what they felt should be the scope of NAB research, sponsor and agency research men stated that it should be in the direction of qualitative investi-

(Please turn to page 26)

Here's why KWKH gives your dollar PLUS VALUES



* A Comparison of Share of Audience of KWKH and CBS Affiliates in the 33 Hooper Cities of Equal Network Opportunity according to our latest Hooper figures.



According to Mr. Hooper's statistics KWKH is **FIRST** in Shreveport in both Afternoon and Evening periods.



Mr. Hooper also says that KWKH is **FIRST** in total Rated Time Periods. (23% Higher than Station "B" — 27% Higher than Station "C").



On KWKH the Average Hooperating for Daytime LOCAL Programs is Equal to Average Hooperating for Daytime NETWORK Programs.



According to BMB Area Report, **ONLY** KWKH Covers its Rich Primary (50%) area. Without KWKH, you'd have to buy **SEVEN** other Stations to **ALMOST** cover it!

These are but a few of the reasons that power-full 50-kw KWKH is by far the best buy in the Ark-La-Tex. Only KWKH can give you dominant coverage of the \$1,000,000,000 buying power of this rich tri-state market. Forty-nine industry-rich, petroleum-rich, agriculture-rich counties and parishes in North Louisiana, East Texas and South Arkansas await your sales message over KWKH. For further information write, wire, call KWKH, or see a Branham man.



We took an hour



"A classic story
like 'Carmen'"

win "Studio One"...

We began* with material we could be *sure* of. A classic story like "Carmen." A new one like "To Mary With Love." A play like "Bill of Divorcement." In every case, *dramatic* material: tested, established, *certain in quality*.

We got for it a devoted attention to pace and punch; brilliant, fluent, radio production...*certain in quality*: Fletcher Markle, the producer; Anne Burr, Agnes Moorehead, Everett Sloane and dozens of other top performers, the actors.

And we took a full hour. Time to develop the full impact of the drama, the full measure of its action and people.

We called the program "Studio One"; a fresh concept of *dramatic quality* in radio...

...and captured the country!

"Studio One" *doubled its audience in 60 days!*

And did it, *slotted against the top comedy program on the air, against the regular seasonal decline in "ratings."*

Just as significant...here was something on which the *New York Herald Tribune, PM* and *Billboard* could all agree! They said here was great radio...as did everyone else! "...*ambitious and intelligent drama.*" "*Sloane's portrayal every bit as good as Barrymore's...*" "*Mighty bold...adult radio.*"

Adult *and* popular! 60 minutes of radio that holds a great audience enthralled. 60 minutes of focussed listener attention: a super hour for a sponsor who wants to go *deep* into the American mind; who wants to turn listeners into friends, and friends into customers...fast!

*Only three months ago

A CBS PACKAGE PROGRAM



IT HAPPENED IN
6 MONTHS

Augusta's newest station
has become
Augusta's leading station

HERE ARE THE JULY
CONLAN FIGURES

Mutual's WBBQ.....	30.7%
network station "A".....	28.8
network station "B".....	25.7
network station "C".....	9.9
others.....	4.9

The Walker Company can prove to you that WBBQ has become a place where national business can feel at home.

WBBQ—MUTUAL
AUGUSTA, GEORGIA

RESEARCH EVALUATION

(Continued from page 22)

gation since quantitative research ought to be handled adequately by the Broadcast Measurement Bureau. Other research in which they saw NAB properly involved was of an intra-industry nature, i.e., how stations could improve their selling, their promotion, and their handling of the myriad everyday intramural details. By its very nature such research in most cases does not concern the buyer of broadcast time.

These quotes are representative:

"Does NAB have a research department?"—A sponsor who has a program on MBS.

"NAB research could help us understand what the different types of broadcasting fact-finding are all about."—Account executive of a leading AAAA

agency with a current spot campaign on 210 stations.

"Why an NAB research department and BMB also?"—Advertising manager of a food manufacturer.

"Tell them to let the facts fall where they may and forget whom they work for."—Chicago advertising agency research director.

"Trade association research is usually propwash."—Advertising manager and a former director of ANA.

"I know Baker's budget and with that kind of appropriation I'd hide my end-results in darkest Africa."—Executive of a trade association sponsoring a broadcast program.

"To do an adequate industry job would take more than the total operating budget (exclusive of executive salaries) of the NAB."—Manager of the research department of an advertising agency spending over \$100,000 a year in fact-finding.

Broadcast Music, Inc.

BMI has done job but creatively it remains nothing but a threat

This was the smallest panel in this year's weighing of the NAB. Only 8 sponsors and 12 advertising agency executives spoke their minds on Broadcast Music, Inc.

Few sponsors and agency men know very much about music copyrights and licensing, but the few who do, credit the NAB-inspired Broadcast Music Inc. with being radio's most successful hedge against prohibitive license fees for music. Agency men in particular, some of whom recall building programs without any big-time music during the ASCAP station conflict prior to their last contractual arrangements, realize that NAB's move to counter the then growing rates for music performance-rights was top thinking by the minds who, directly or indirectly, set industry policy.

There the endorsement of BMI stopped. Questioned about the musical-rights organization's work in the creative field of music publishing, and its method of doing business, most sponsors begged off stating an opinion. Only half of the agency men who sounded off on BMI felt equipped to venture an opinion on the creative phase of BMI operation, but these were voluble. They stated that what they had to report was based to a substantial degree on BMI operations prior to Carl Haverlin's becoming president. Typical in this direction was the statement by an agency executive who supervises a musical show for a client

who has been on the air for over 10 years, spending most of its advertising budget on this program. He stated, "With the money BMI has to spend it ought to have developed some formula for inspiring a few hit tunes. Many of the devices Mr. Haverlin's predecessors have tried, it seems to me, have been in the direction of increasing the number of times BMI songs are played on the air rather than in inspiring and developing music that listeners want to hear. There's no question but that the music business is an Alice in Wonderland but there are enough 'characters' available who know their way around to enable BMI to do anything that any other publisher or music-rights organization can do. Maybe it's a little rough to expect a strictly business organization to descend to the trickery of song pluggers but it must do it if it's going to compete with them."

This agency man's comment, like all others on the subject of BMI, is based upon the pre-Haverlin operation. (Haverlin toured the country during 1939-40 when NAB was selling stations on subscribing to BMI, but he did not at that time set the policy of the organization nor was he an operating official of the organization.)

BMI's recent acquisition of the Associated Music Publishers was generally voted "a move in the right direction." At the same time a number of agency
(Please turn to page 28)



the little station with the big wallop

"COVERAGE" IN THOUSANDS OF HOMES THAT CAN-
NOT BE REACHED WITH ANY OTHER SINGLE MEDIUM.



THE VOICE OF NBC IN NORTHERN WISCONSIN
AND UPPER MICHIGAN.

THE STATION THAT HAS AMAZED THE
RADIO INDUSTRY.

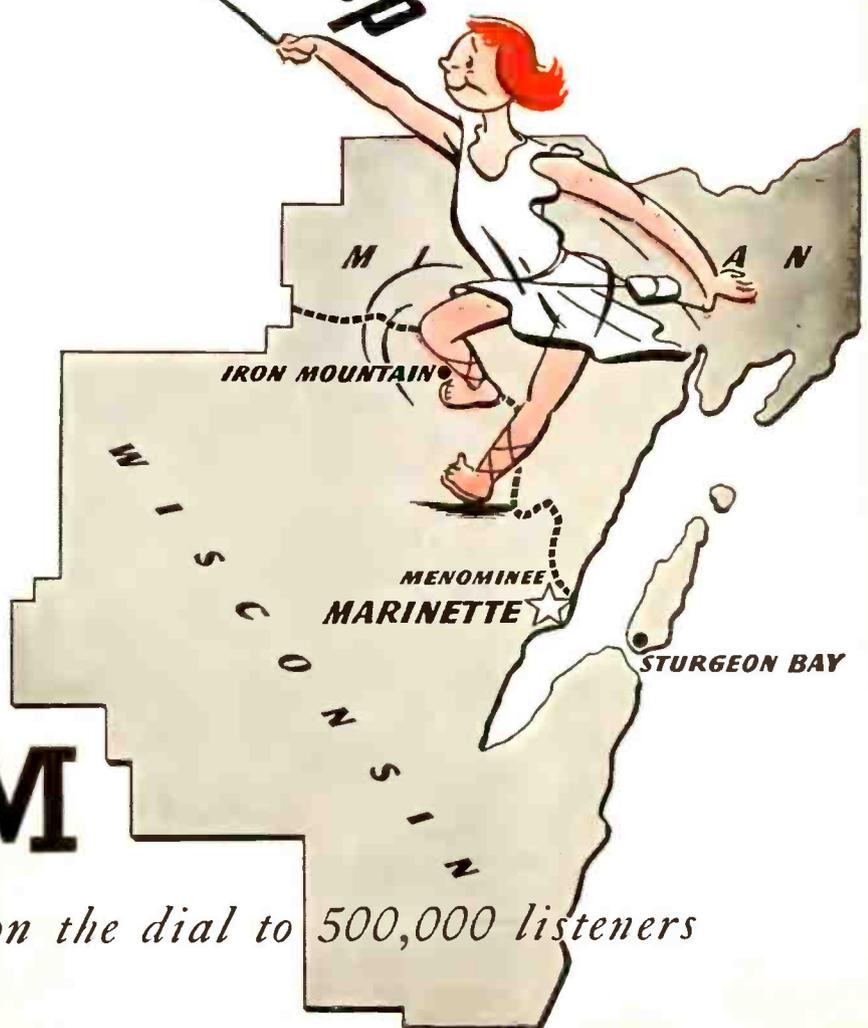
WMAM—truly the little station with the BIG WALLOP. It's the *only* station heard in thousands of homes in this big, important buying area of 500,000 people. No other station can reach these listeners during much of the day and night, a singular situation due to geography and ground mineralization in the Great Lakes area.

Do you have WMAM's factual analysis of what 570 on the dial brings you in this important Great Lakes area? Send for complete brochure, or ask . . .

Our National Representatives, Radio Advertising Co.



Robert D. C. Meeker New York Louis J. F. Moore New York E. E. Eshleman Chicago Tracy Moore West Coast



WMAM

570

Marinette, Wisconsin on the dial to 500,000 listeners
Menominee, Michigan

BRANCH STUDIO: STURGEON BAY, WIS.

Joseph Mackin, General Manager

**FOR THE FOURTH
STRAIGHT YEAR!**

KMLB

**MONROE
LOUISIANA**

Has more listeners
in Monroe and North-
eastern Louisiana than
**ALL OTHER STATIONS
COMBINED!**

1944 CONLAN SURVEY
1945 CONLAN SURVEY
1946 CONLAN SURVEY
1947 CONLAN SURVEY

	Morning Periods	Afternoon Periods	Evening Periods	Entire Survey
Basic Calls	2,065	3,724	2,647	8,436
Listening Homes	399	723	655	1,977
Percent of Potential Audience	19.3%	19.4%	32.3%	23.4%
Distribution of listening homes among stations:				
KMLB	72.9%	68.0%	69.5%	65.8%
Station A	23.3%	25.3%	27.8%	25.8%
Station B	2.5%	3.9%	8.2%	5.5%
Other	1.3%	2.8%	3.5%	2.7%

**and reaches a
\$103,629,000 buy-
ing power!**

For the fourth straight year, authenticated listening surveys conclusively prove that KMLB has more listeners in Monroe and Northeastern Louisiana than all other stations combined! In fact, KMLB is the ONLY radio facility clearly heard in this rich area!

REPRESENTED BY

TAYLOR-HOWE-SNOWDEN



AFFILIATED WITH

AMERICAN BROADCASTING CO.

J. C. LINER, Jr., Gen. Mgr.

BMI EVALUATION

(Continued from page 26)

men stated that they wished it could have been a firm like Robbins or Shapiro-Bernstein.*

There's no question but that sponsors and agency radio men who use music realize just what BMI is and what it has done and is doing for music on the air.

*Statistically, the purchase by BMI of any one of the great music publishers would mean that this broadcast music organization would license the hits that these firms publish, since the song writers handled by most successful publishers are members of ASCAP and a publishing shift could not deliver them to BMI.

Quotes: F F F F F

"I don't like company unions, but since there had to be a countercheck to

what tended at one time to become a monopoly, BMI is justified and is doing its job."—Advertising agency producer in Hollywood.

"It's a shame that BMI can't serve as both protection for the broadcast industry and an inspiration for possible new talent in the music writing field as well."—Advertising manager who has written a song or two himself.

"I hope that Mr. Carl Haverlin does what he's capable of—clean out the BMI deadwood."—Head of the legal department of a four A agency.

"The fact that BMI has flourished in its own way without a real music man at its head is a minor miracle."—Radio director of an agency with a top popular musical program on Saturday on NBC.

Public Relations

Press approach better but copy still carries torch needlessly

Twenty-six men contributed to this assaying of NAB's publicity accomplishments. Sixteen were sponsor and agency public relations men. Six were sponsor executives and four were agency title holders. The vote for and against NAB's job was 13 for, 13 against.

The days of NAB bickering with the Federal Communications Commission in the public press have passed. When NAB takes up the cudgels for broadcasting it's usually upon a higher plane than was the case before Justin Miller accepted the presidency of the Association. The last episode of negative publicity occurred when Robert K. Richards, Director of Public Relations of the NAB, appeared before the 17th Institute for Education by Radio at Ohio State University and flung the gauntlet in the teeth of any who try to regulate or legislate the industry.

At that time many sponsors and agency men thought the speech in bad taste, especially since it was made at a meeting which had been conceived so that radio and its critics might get together and talk things over.

It's not easy, agree a number of advertising agency public relations men, to build a "good press" for broadcasting. There are still too many publishers who look upon radio as encroaching on newspapers' share of the nation's advertising dollar. These agency press agents know this all too well; they are constantly trying to get news space for their clients' programs. They feel that when any NAB official flies in the face of broadcasting's critics he builds up further resentment among publishers and the few real radio

editors who for the most part think of themselves as critics of ether entertainment. That resentment finds its way into print somehow or other.

The sponsor's understanding of the publicity field is generally elementary. Most of them think of their public relations men as magic-wand wavers, keeping unfavorable stories about their corporations out of print, getting puffery into print. When they read bad reviews or anti-radio stories in newspapers they conclude that the industry is weak in public relations.

Agency men are more realistic. They know that news stories and favorable notices are not bought by either advertising, bribes, or magic. Their respect for the public relations men who are working for radio is not high—and that includes network publicity departments, station press agents, the men representing the industry associations—NAB, BMB, BMI, TBA, ATS, and FMA. For the record, the feeling is reciprocated. Agency publicity men, with few exceptions, are not held in highest repute by either radio publicity men or independent press agents.

Trade associations, not excluding NAB, are looked upon by advertising executives as industry apologists. When NAB answers attacks with platitudes as it has in the past, they smile and regard it as "just what you'd expect NAB to say." They frankly state that trade associations as they see them are maintained chiefly for whitewash purposes—and the wielder of the whitewash brush is the public relations head. The big job of a trade association

(Please turn to page 32)



ON TARGET

Good timing is as essential in selling as in polo. Weed's nationwide organization is fully aware of the importance of proper timing in all elements that influence the buying of radio time.

WEED AND COMPANY

RADIO STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • ATLANTA • HOLLYWOOD

Convention Address — Ritz-Carlton Hotel, Atlantic City

Hit big fall listening!

FIVE FULL HOURS EVERY WEEK!

Tommy **DORSEY**

**DISC JOCKEY SHOW
ON TRANSCRIPTION**

Already sold for more broadcast hours
than any other transcribed show!

A BIG AUDIENCE... FOR A SONG!
the **DAVID STREET
SONG SHOP**

117 transcribed
quarter-hours.
At last! The BIG
15-minute musical
show!

PUNCH... POWER... PAYOFF!

**MURDER at
MIDNIGHT**

Top-rating! Top-selling wher-
ever broadcast! 52 terrific
half-hours!

Here are seven—count 'em—seven of the fastest moving transcribed shows in radio . . . ever! And every one is hot as a two-dollar pistol . . . and almost as low in cost! No more shooting in the dark . . . whatever audience you're out to get is yours. Because you're selling with proven shows, produced, acted, written, and directed by the tops in radio talent . . . the people who know how to make each quarter hour and half hour sizzle with sales!

IN THE COWAN GALLERY OF GREAT SHOWS, ON TRANSCRIPTION

**BIG STARS!
BIG LAUGHS!...BIG SALES!**

**the
MITHS of Hollywood**

starring Arthur Treacher, Brenda Marshall
Harry Von Zell, Jan Ford,
plus movie-star guests.

The great new half-hour
transcribed comedy hit
of the year!

SELL...
with the voices that
sell a thousand products!

**THEATRE OF FAMOUS
RADIO PLAYERS**

half-hours of
drama, adventure
and comedy.

**HEARTWARMING!
RESISTIBLE! SALEABLE!**

**Barber Shop
Harmonies**

the gaslight quartette
156 15-minute
transcribed
programs.

**AMERICA'S
FAMOUS FIGHTING COWBOY**

RED RYDER

A sensational merchandising,
selling, pick-of-the-air show
now available on transcrip-
tion—a proven hit!

**For
local
and
regional
sponsorship!**

Make your choice of disc jockey, situation comedy, mystery,
drama, or music. They're ready to go to work for you...
to give each station and sponsor top local coverage.

Remember, share-the-load transcriptions keep costs com-
fortably light.

Get your facts today!

NOW AND FROM NOW ON THE BEST IN TRANSCRIBED SHOWS

485 Madison Ave.,
New York 17, N.Y. Plaza 9-3700

So. Michigan Ave.,
Chicago 11, Randolph 2022

LOUIS G. COWAN, INC.

HOLLYWOOD: Guaranty Building,
6331 Hollywood Blvd. Hollywood
28, Calif. Hillside 5337

PUBLICITY EVALUATION

(Continued from page 28)

tion is publicity and every executive of the association is an industry press agent.

Typical of this thinking is the statement of the head of a great brewing organization. He said, "I can hardly object to a broadcasting association's fight for respect for radio any more than I could object to the U. S. Brewers Foundation's building respectability for beer. In fact if the USBA didn't get in there and fight for malt beverages it'd lose a substantial contributor, our organization."

The president of another big user of

broadcasting took a different slant on the subject. "It's stupid to defend all practices of all broadcasters. The public and advertisers on the air know that everything isn't milk and honey. When broadcasting is attacked it's not good public relations to rush into print denying everything and attacking the detractors. Some of radio's severest critics are managers of broadcasting stations. They know that everything isn't fine in the studios of the nation all the time and many of them are perfectly willing to have both the public and advertisers know it. They don't believe that all station managements are operating in the public interest and that

all advertisers are defilers of broadcasting. NAB in its public relations must learn the lesson that fighting for its industry is very well but that it's wise every now and again to admit that something does smell like a dead mackerel in the moonlight."

Many sponsors insist that it's the job of the NAB to sell what's good on the air to the public. They brush away statements to the effect that such a job is gigantic—far beyond the budget and the scope of a single trade association like the NAB. A spokesman put his approach to the subject this way, "There are actually hundreds of publicity men in radio if you figure both stations and networks. What they do could be harnessed to a gigantic machine which would make every owner of a radio listen at least an hour more a day. That can't be done by campaigns such as the Radio Manufacturers' Association's present endeavor to put a radio in every room in every home, although availability of radio receivers is bound to increase listening somewhat.

"I don't know if the head of NAB publicity is a big enough man to coordinate the efforts of all of broadcast publicity, but he could be," he continued. "The networks are strictly competitive despite their avowed cooperation in the promotion of broadcast advertising. Every station publicity man has his own programs to publicize. The result is a concerted fight for the meager newspaper and magazine lineage that is devoted to radio. Under the direction of an NAB public relations man, who knows how to get both network and station publicists to work together, it would be possible to double the number of publications that use radio news and publicity. Perhaps Mr. Richards with his station, governmental, and magazine editorial background could plan and carry through such a project. It would please me to see him try."

General among sponsors and agencies is the opinion that there is no positive public relations policy at the NAB. Those who know what publicity is all about (there are comparatively few of these) are not certain that anything can be done by NAB aside from some artificial promotions such as a "Radio Week." They have no idea that the hiring of a Russell Birdwell, Steve Hannagan, or Edward Bernays would facilitate or expand the industry's public relations. Although the networks are not members of the NAB, sentiment among sponsors and agencies is that if the nets had more respect for public relations and had men of executive vp stature handling public relations—and who were paid accordingly—maybe broadcasting's press clippings

Don't make molehills out of our mountains

They tower up to 11,000 feet

and protect our green valleys

(from outside radio signals)

• We don't claim to cover Los Angeles with our AM Stations, neither can you cover our Green Valleys effectively from Los Angeles—any more than you can cover Milwaukee from Chicago or Washington from Philadelphia. There's only one way to completely and economically cover the Valley of Paradise, Imperial Valley and Coachella Valley—that's with B. C. A. Stations located right in the heart of these Valleys and programmed specifically for rural listening.

How green are our valleys for your sales campaign?

Read the facts below—Then act!

<p>KPRO</p> <p>Riverside and San Bernardino serving the Valley of Paradise</p> <p>Primary population 584,321 '46 Farm Income \$209,742,610 '46 Retail Sales \$268,476,524</p>	<p>KROP</p> <p>Brawley-El Centro serving the Imperial Valley</p> <p>Primary population 116,653 '46 Farm Income \$72,243,109 '46 Retail Sales \$44,135,000</p>	<p>KREO</p> <p>Indio-Palm Springs serving the Coachella Valley</p> <p>Primary population 19,500 '46 Farm Income \$13,109,506 '46 Retail Sales \$11,267,042</p>
<p>KPOR-FM</p> <p>Serving Southern California</p> <p>On the air 24 hours a day blanketing the Los Angeles area</p>	<p>KUCB BLYTHE</p> <p>Serving Palo Verde Valley</p> <p>Primary population 13,000 '46 Income \$9,000,000</p>	

Broadcasting Corporation of America Stations listed above are members of the California Rural Network

Represented Nationally by JOHN E. PEARSON CO.

would be pleasanter reading. As one sponsor who is known for the perpetual chip he carries on his shoulder puts it, "How can you expect anyone to have real respect for publicity in the broadcasting field when the networks don't?"

Quotes:

"Public relations is the least known of all business sciences. Broadcasting is one of the mediums used in achieving public acceptance. Notoriously most of us know least about the power of our own fields. That may explain NAB's failure to date."
—Public relations consultant for firms using \$15,000,000 a year in radio time.

"Publicity can be positive or in the 'kill that story' category. NAB's activity I would place in the second category."

—Advertising agency radio publicist.

"The head of NAB requires publicity indoctrination. It's too soon for Justin Miller to have acquired that along with all the other radio things he had to learn."
—Radio director and vp of an advertising agency with \$12,000,000 in spot radio billing.

"I'm more interested in the lineage that my programs get than I am in what the NAB can do for radio unless they can prove to me that what they do will help my shows."
—Advertising manager of a coffee division of a great food advertiser.

Labor

Advertisers shy at becoming involved in radio-union row

This "evaluation" panel was composed entirely of representatives of sponsors (22). Advertising agency men did not choose to discuss the subject.

Station members of the NAB know the problems inherent in trying to evaluate and coordinate information on what stations are doing about their union contracts. But sponsors continue to worry about the possibilities contingent upon their broadcasting over stations that may be accused of unfair labor practices.

Stations generally feel that what they do about their employees is their own business. Advertisers know that it isn't that simple. Not so long ago when a white collar union tried to invade NBC and found itself stymied by internal policy of NBC, the union threatened to exert pressure via NBC sponsors. As a matter of record, they did go to three, and created considerable unrest.

When WCKY became embroiled with the auto workers' union, UAW, employers of CIO union members in the Cincinnati area who were advertising over WCKY were disturbed about the effect on their own employee relations.

Stations feel more secure now, as a result of the Lea and the Taft-Hartley acts. But that feeling of internal security is not transmitted to the labor relations men of the nation's sponsors of broadcast programs. NAB's employer-employee relations committee has tried its best to make NAB members understand that what it was trying to do was ease the industry's labor relations. But it is the feeling of sponsors that NAB hasn't as yet begun to cope with the labor problem. They feel that despite the prohibition of

secondary boycotts, unions have figured ways and means of getting around the law, that when the time comes to use pressure advertisers may find themselves forced to cancel commitments with stations and even networks.

Thus far sponsors feel that NAB members have been unwilling to work as a unit, preferring to fight it out as individuals. They feel, however, that with the withdrawal of the four networks as active members of the NAB there may be more cooperative effort on labor matters. A number of employee relations executives of national advertisers feel that NAB has followed the NAM line too closely in labor matters. One of them, a former important factor in the U. S. Department of Labor, pointed out that broadcasting is still the most unorganized of the creative fields. Even the engineering end of the business is unorganized in more than 60 per cent of the nation's stations. The majority of the nation's stations are not unionized and the only way that unions can force most of these stations to sign contracts is through network pressure—pressure now made illegal by the Taft-Hartley bill.

More and more newspapers are buying stations or obtaining licenses. These publications are unionized, for the most part, in their mechanical departments, many in their creative departments as well. They don't hope to escape 100 per cent unionization of their broadcast interests, although they won't accept the idea without a fight unless their competitors are also unionized.

Sponsors feel that the NAB has not faced the industry's labor problems adequately.
(Please turn to page 85)

In Old Vienna



could mean a Viennese waltz

But IN DALLAS
—FORT WORTH
it's

1 STATION

WFAA

2 FREQUENCIES

820 - 570

3 NETWORKS

NBC - ABC and
Texas Quality

It's as easy as 1-2-3 to
SELL the DALLAS-FORT
WORTH MARKET with

WFAA

radio service of the
Dallas Morning News

Represented Nationally by
EDWARD PETRY & Co., INC.

WHO'S GOT THAT FOURTH SURVEY?

(we've gotta know)

The 1st Survey

December 1946

When KMBC, Kansas City, made this one SPONSOR was a single issue old. We didn't do very well, but better than expected. Out of 8 radio trade publications rated by agency executives, SPONSOR showed 4th. We polled 139 points: the top publication 706.*

The 3rd Survey

March 1947

WJW, Cleveland, made this king-size survey. SPONSOR was five issues old. Nearly 2000 sponsors and agency men specified in which of the 9 advertising trade magazines carrying WJW advertising they recalled seeing the station's trademark. SPONSOR rated 2nd.

The 2nd Survey

January 1947

Free & Peters did this study. SPONSOR was two issues old. The returns from 1000 sponsor and agency questionnaires showed the fledgling catching on fast. No, not yet a winner. But SPONSOR polled 1198 points: the top radio publication 3531.

The 4th Survey

?

Now, who's got that 4th survey? We're 11 issues old, and frankly we're tired of looking at those one-two-and-five-issue-old ratings. The next study will show the impact of many more issues of SPONSOR reading. Yes, SPONSOR is coming along. Ask your nearest sponsor, account exec, or timebuyer.

*BEWARE! The first survey still is being shown around (not by KMBC) undated. We think it's worth showing, but we're anxious to have it known that SPONSOR was new-born when it was made. In other words, we're for dated surveys.

Broadcast Advertising Promotion

Medium not being sold; no cash and manpower ties NAB hands

Timebuyers, account executives, and new-business men sat in on this placing of NAB's broadcast advertising department under the microscope. Thirty-nine agency men and 16 sponsor employees were the panel.

Sponsors and agency men alike feel that the promotional efforts of radio directed at selling broadcast advertising are inadequate. As they see it, the inadequacy starts with the NAB and extends on through the networks. Sponsors are far less outspoken about this than agencies. Most of the former don't care whether they're sold radio as an advertising medium or not. A few advertising managers, usually located in fields where the competition is using radio, cry for facts and figures. They are called upon by their bosses to supply information on what broadcasting is doing for their competition—data difficult to obtain.

Agencies criticize the "success stories" which NAB releases to stations as being for the most part endorsements—or else just the froth of the story. "They're good conversation material for light salesmanship," is the way one timebuyer put it. Most critical of the efforts of the NAB bureau of broadcast advertising are agency radio directors whose job it is to sell account executives within their own shops on the efficacy of the medium. Account executives, within their own four walls, are traditionally sold on nothing (but in the offices of the sales or advertising managers of their clients no one would believe that). When the radio director suggests an air campaign he is frequently greeted with an "Oh, Yeah!" and asked for facts and figures directly related to the client's products. Quoting from pertinent "Results from Radio" or "Radio Gets Results" NAB releases, he finds that he can answer only about 20 to 50 per cent of the account executives' questions about each case on which NAB has reported. Radio directors of agencies may not all be super-executives, but they have learned from bitter experience to have a complete tale to spin, or not to start spinning. Admittedly, air-advertising case histories are not available for the asking. It would take intense digging for NAB to report the full story in every "result" presentation. While conceding this, agency men still contend that a partial report is only good as something

with which the industry can pat itself on the back—not sell.

Promotion men in radio say that Frank Pellegrin, director of broadcast advertising for NAB, knows the job to be done and does it efficiently within the confines of a meager budget. What was done by his department for department store advertising on the air is indicative of his understanding of the problem that faces every prospective user of broadcast advertising. Department stores were not using broadcasting. They believed that what they had to sell had to be seen in order to rouse the buying urge in customers. The fact that G. Fox in Hartford and a number of other department stores scattered throughout the country had sold successfully on the air was overbalanced by the fact that countless department stores had

used time, some of them for years, and found the medium wanting. Even department store owners of broadcasting stations had not used the medium too successfully, with Lit Brothers, Frank and Seder, and John Wanamaker in Philadelphia all finally selling their stations, as did Gimbel Brothers in New York.

The NAB bureau of broadcast advertising did for department store understanding of radio what is required in many fields of broadcast advertising. Through the assistance of Joske's in San Antonio, the NAB did a project study which put broadcast advertising under the retail selling microscope—developed a project study for every retailer to see. What was done via radio at Joske's had been done in part at Wieholdt's, Chicago (SPONSOR, December 1946); J. N. Adam, Buffalo; Princess Shops, Baltimore; Higbee's, Cleveland; and Polsky's, Akron. But no department store had done all the things that Joske's did—nor had any store integrated its broadcast advertising in to the over-all store operation as did Joske's.

(Please turn to page 80)

Broadcast Measurement Bureau

More Independence for radio's coverage reporting group asked

The panel on the subject of NAB and BMB included six advertising managers and three research directors of sponsors, three sales managers, and 14 advertising agency executives.

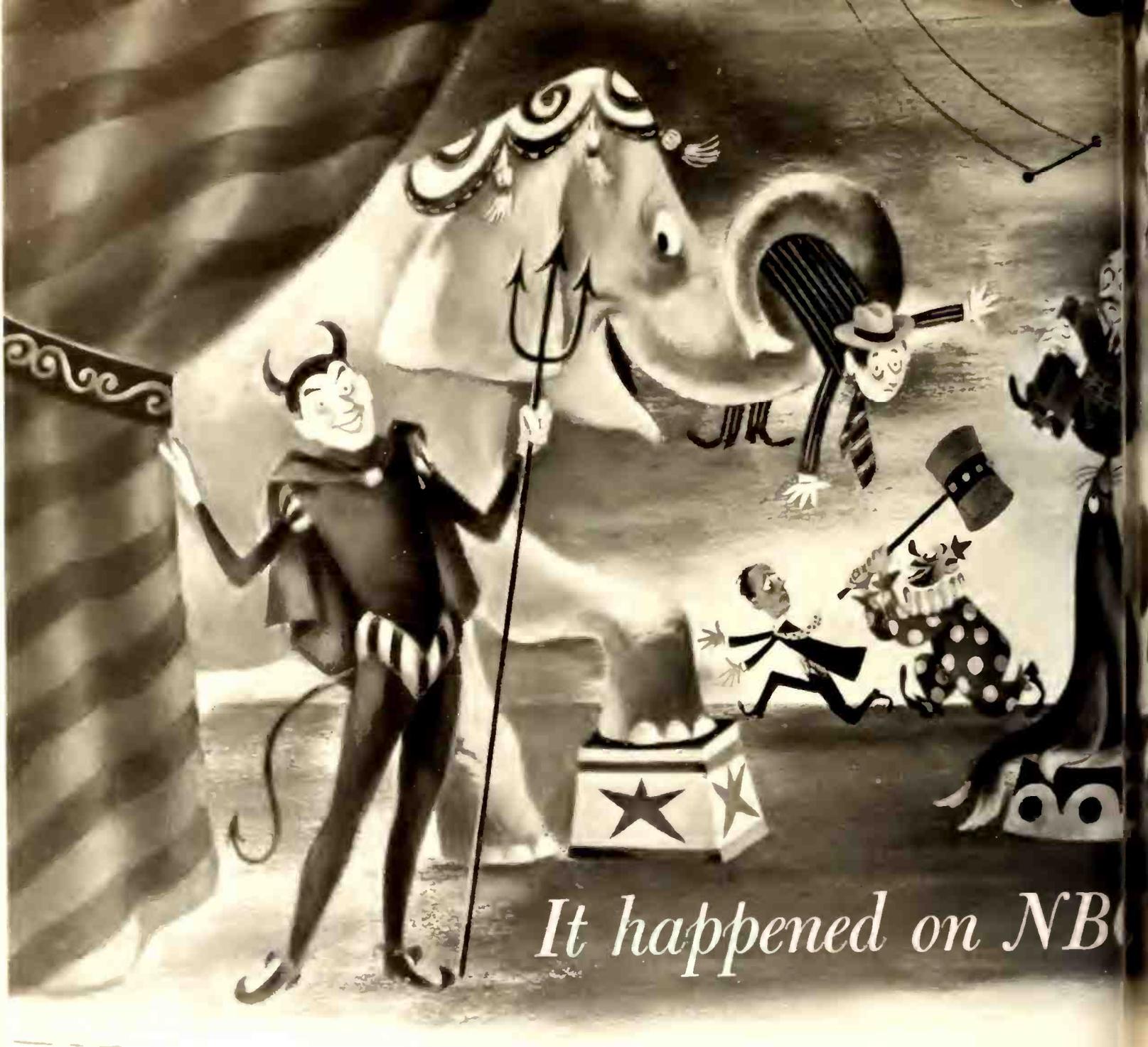
Sponsors and advertising agencies want the Broadcast Measurement Bureau to continue to flourish and expand. Most agency men feel that during its first two years the organization has sat back on its haunches and awaited the reaction to its first report instead of proceeding as an active organization which expected to stay alive. Agency men and sponsors also place the blame for this partly on the NAB, for while the BMB is a tripartite organization (NAB-AAAA-ANA) as far as its board of directors is concerned, the budget is 100 per cent underwritten by broadcasters and NAB represents that underwriting. This means in effect that no matter what the feeling of agency and advertising men on the BMB board, the research organization's continuance actually is in the hands of one-third of the directors. All the executives of BMB are radio men too. Hugh Feltis, John Churchill, and Philip Frank, the key men, all came to the research organization from stations or networks. This

radio leadership, say sponsors and agencies, is as it should be, since the information delivered to agencies and sponsors by BMB is coverage information about what radio has to sell time.

Both agency and sponsor representatives know that there is a feeling among certain stations that since the advertisers want information about what they're buying they ought to bear part of the cost of the BMB. Neither of these groups go along with this station thinking but point out that since all that any station has to sell is listeners it, the seller, has the responsibility of making available to the buyer full information on its commodity.

Agencies and users of the medium, especially those who use spots, state that without BMB or its equivalent the growth of spot broadcasting would be retarded and that national spot advertising placement would never come into its own. One advertising manager of a great pharmaceutical house which spends over \$800,000 per year for spot radio put the general feeling bluntly. He stated, "We just couldn't go on buying time based upon power or mail maps, Nielsens or Hoopers. The time was certain to come when competitive situations would

(Please turn to page 81)



It happened on NBC

STORY OF A PARLOR GAME ★ Great grandfathers and grandmothers of today's radio fans first played Truth or Consequences when America was young and the Swiss music box and stereopticon foreshadowed radio and television. It remained for Ralph Edwards to take the game out of the antimacassar age and streamline it to fit twentieth century standards of hilarity.

Pennies have played an important role in Edwards' hectic career. He was down to his last one when he had the idea for Truth or Consequences. He went on the air

with the show in March 1940. Five months later, sponsored by Procter and Gamble, the man and his show moved to the Saturday night spot on NBC they have occupied ever since. In 1943, as a "consequence," Edwards asked listeners to send a penny to a woman who had asked her question. By the end of the week the bewildered woman had more than 300,000 pennies. She bought War Bonds for her 17-year-old Marine son.

Well-aimed custard pies and seltzer bottles; a top hat, a pig, an elephant, a camel and four bloodhounds; a



... they carry participants from coast to coast; contests such as the one that recently landed \$18,000 worth of awards in the lap of a lady who identified the voice of Mrs. Hush—these are the “props” of Truth or Consequences. Wit and zaniness are their stock in trade. Yet during the War and the days of Edward G. Robinson and Truth or Consequences sold millions of dollars worth of War Bonds, and the contest that recently awarded \$18,000 worth of gifts incidentally garnered \$40,000 for the March of Dimes, the largest single contribution ever made to that cause. Time and again this

program has demonstrated the power of the spoken word to move people to action.

How to play a Parlor Game? Let a man who is the life of any party make up the rules. Use the powerful facilities of NBC to put it into millions of parlors. Let the vast NBC audience participate by proxy. Give it the association of other great programs heard on NBC. The consequence: a Saturday night *must* for all America—a program whose name is synonymous with the product it advertises—a program that Duz everything for fun.



... the National Broadcasting Company

UNITED STATES STEEL'S THEATRE GUILD ON THE AIR

Now in its third big year United States Steel's Theatre Guild on the Air... the award-winning dramatic program that presents full-hour performances of the theatre's most memorable plays... starring distinguished actors of stage and screen.

NEW TIME

9:30 P.M. (EDT) SUNDAY

COAST-TO-COAST NETWORK

American Broadcasting Company



Prudential's Jack Berch (CBS) goes right out with an insurance agent to find out what sells



What's wrong

with insurance air advertising?

Broadcasting opens doors but agents must get signatures on insurance contracts

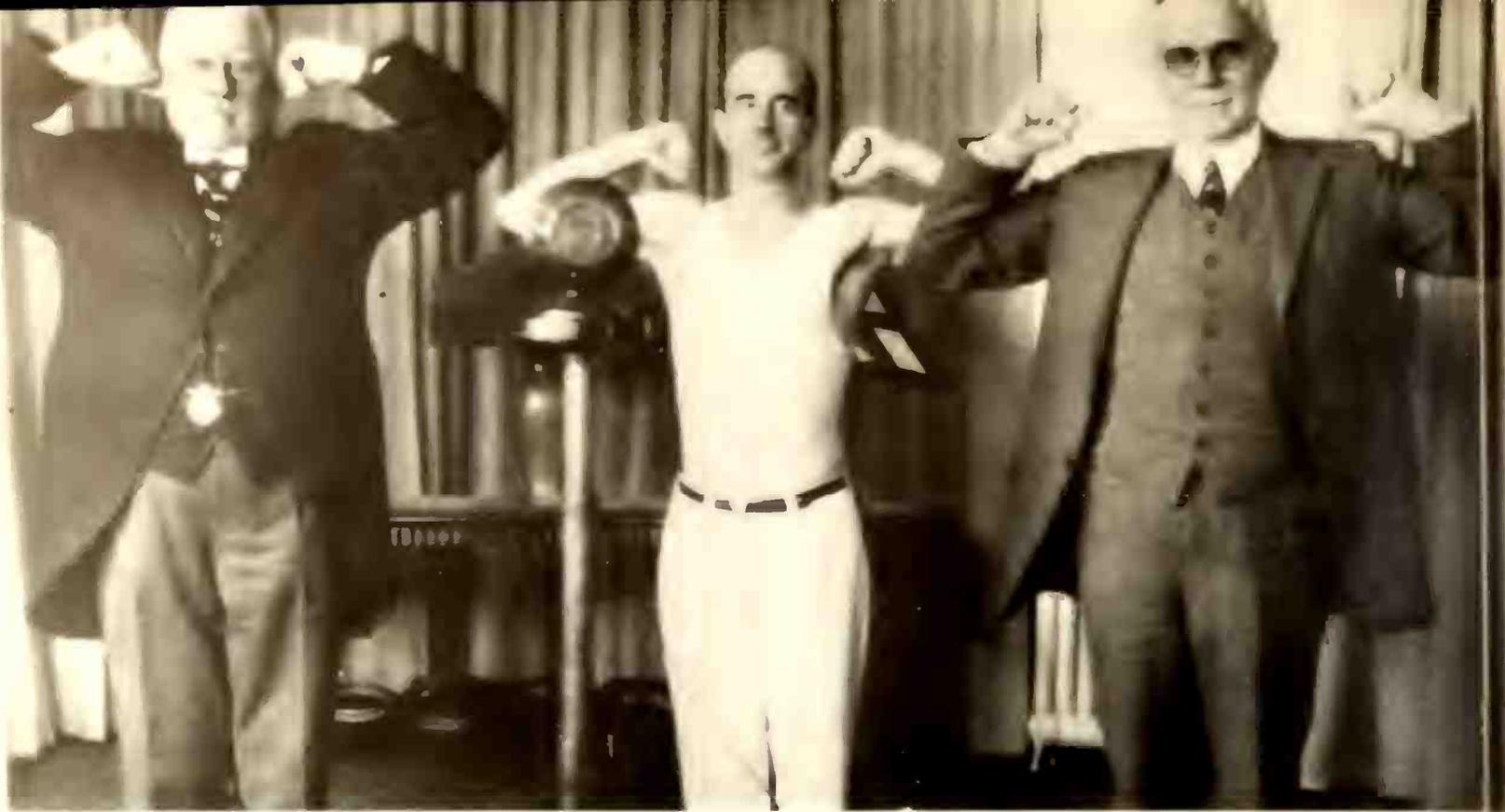
over-all

Broadcast advertising of insurance has failed in the past 22 years more often than not because it has been expected to deliver sales rather than open doors for agents. There have been other reasons for insurance failures on the air but the basic reason is a lack of understanding both in radio and in the insurance fields of how insurance is air-advertised and sold.

Although the Metropolitan Life Insurance Company has been broadcasting since January 1925, it took the Prudential Insurance Company of America and the Equitable Life Assurance Society of America to establish a formula that makes broadcasting pay off in new policy holders. Metropolitan executives point

out, however, that long ago they stopped gearing their broadcast advertising to selling their own policies. Instead current Metropolitan copy has been designed to increase life expectancy—to improve the nation's health. This indirectly is good insurance practice since the longer a policy holder lives the more profitable it is for the company to have him as an insurance risk.

Metropolitan air advertising helps give away over 400,000 health booklets every six months, and that spreads the good word. The company spends \$1,200,000 each year in radio, \$520,000 for network broadcasting and \$680,000 for spot. Its radio budget has been on the upswing since February 1946. Despite the lack of



"Metropolitan Health Exercises" (1925-1935) with Arthur Bagley (center) got millions to do nip-ups, even Met's ex-president Haley Fiske

direct results Metropolitan feels that its advertising on the air is effective and it has never made the error of permitting itself to be lured into a "class" network program. That's because it feels, "you can't reach 32,000,000 policy holders with a symphony."

The Metropolitan's use of the medium has always reflected the times. When fresh air and setting-up exercises were the rage (from 1925 to 1935) the *Metropolitan Health Exercises* were heard daily from the Metropolitan Tower in New York. When independent insurance counseling

reached its peak in 1939, Metropolitan used Edwin C. Hill for six months to "expose" it. More recently Metropolitan has turned to newscasts both locally and nationally to reach its public. The Metropolitan is the world's greatest business giant, being exceeded in assets by only two other great corporations, both branches of the U. S. Government (the Reconstruction Finance Corporation and the Federal Reserve Bank of New York). As of December 31, 1945, Metropolitan's assets were \$8,045,432,384.

Prudential and Equitable are the num-

ber two and number three insurance organizations in the world. Prudential has assets of from five to six billion dollars while Equitable runs about a billion less. Neither expects its programs to achieve over-the-counter sales. Neither has a plush Park Avenue show, although Prudential's *Family Hour* borders on the prestige-that-no-one-listens-to category. *Family Hour*, it's claimed is the personal baby of the corporation's president, Carroll M. Shanks. The program is built for the most part around the ballad type of music that the middle-aged middle-



Eric Sevareid, newsmen, sells for Metropolitan on CBS although he only gives away health books



Jimmy Carroll and Rise Stevens do a duet on Prudential's

income group in America enjoys and understands or feels that it should. It seldom rates higher than a Hooper of 8 (February 2, 1947) and is usually nearer 6. It's the prestige type of airing that doesn't sell directly and which without Prudential's Jack Berch daytime broadcast would put this insurance organization's use of radio in the same category as that of the John Hancock Mutual Life Insurance Company's. Hancock's recent sponsorship of the Boston Symphony played to the tune of practically no listeners (rated midseason 2.8) and produced no discernible business. Jack Berch, on the full NBC network daily, produces direct leads and paves the way for Prudential agents to do a top selling job. Berch is a simple direct salesman who handles commercials just as he handles his homespun philosophy and songs. Berch is what insurance agents state they need more of on the air—for policy-closing's sake. Thus, Prudential not only has a prestige program which is beloved of its president and board of directors, but it also has a down-to-earth lead-producing vehicle that agents understand and use.

Programing that has been designed to conform to the specific listening likes of top insurance executives has done more to retard successful insurance air-advertising than any other single factor. Insurance advertising on the air hasn't been geared to the facts of insurance life. It hasn't been used to make agents' doorbell-ringing open more doors, more quickly. Too much of it has actually been over the

(Please turn to page 64)



"This Is Your FBI" is tense taut drama on ABC and it holds its audiences while Equitable agents sell 'em



"Crimes of Carelessness" won nice press on MBS but 200 insurance sponsors were too hard to please



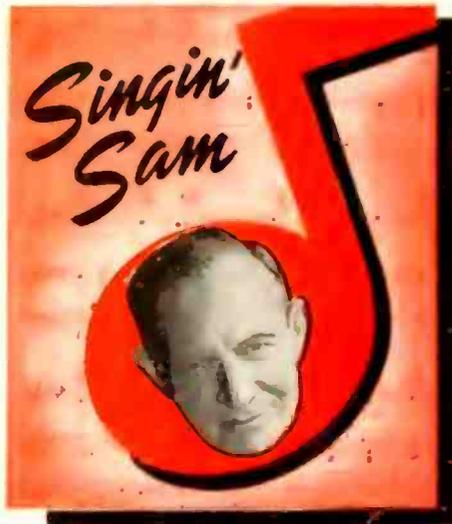
"Fairy Hour" with veteran Al Goodman holding the baton



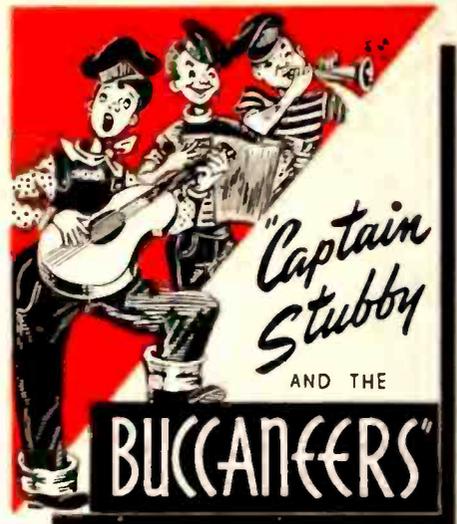
Koussevitzky and Boston Symphony tickled vanity of John Hancock executives but sold few policies

6

GREAT



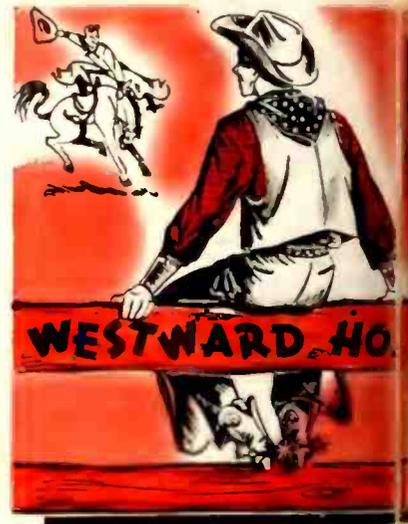
There has always been only one Singin' Sam. His unforgettable songs, sung to a superb vocal and instrumental accompaniment, have produced outstanding sales successes. 15 minute programs with universal appeal.



A five-man novelty band different because it combines a laugh riot with true musical talent. Each member has a truly fine voice and is an accomplished musician. A "folksy" 15 minute program with big-time appeal.



The best loved melodies that linger in everyone's heart . . . beautifully framed by poems of Romance. An outstanding 5 minute show featuring Lawrence Salerno, Irene Verner and other top ranking talent.



Curley Bradley, a real cowpoke with a great voice, brings you his unmatched song series from the West. 5 minute, tuneful tours through a land of stampedes, sagebrush, and soundtracks.

Send for details . . . WRITE OR PHONE

HOWS

Available From T. S. I.

Each With

Distinctive Appeal

Here are six important sponsorship opportunities, six superbly produced series of transcribed programs, six shows with a record of outstanding sales successes.

If you are searching for something "different," consider one of these programs. A variety of moods and appeals are offered with at least one perfectly suited to carry your promotion efforts.

Each of these T. S. I. shows is skillfully and professionally produced. Talent is not only featured by top ranking vocalists and entertainers, but announcers, arrangers, and commentators are well known throughout the radio world.

Information Available

You are urged to write for information on the shows in which you are interested. T. S. I. will be pleased to send you full details including technical and descriptive facts, backgrounds of the various artists, sales records, etc.

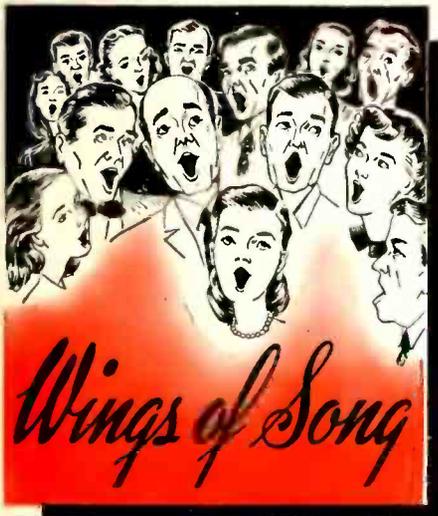
Write or telephone today or, if you prefer, fill out and mail the coupon below.



YOUR HYMN

FOR THE DAY

America's most familiar hymns with each a program gem containing a short 5 minute masterpiece with wide appeal, ideally suited for a sponsor whose product mood and spirit.



Emile Cote's Wings of Song offers tradition in American choral music, and the Serenaders. 16 superb mixed voices blended to produce thrilling 15 minute renditions of the best from Tin Pan Alley, moviedom, and musical comedy.

TRANSCRIPTION SALES, INC.

17 West High St., Springfield, Ohio Telephone 2-4974

NEW YORK—TELEPHONE PLAZA 91446

CHICAGO—TELEPHONE SUPERIOR 3053

LOS ANGELES—TELEPHONE HOLLYWOOD 5600

Transcription Sales, Inc.
117 W. High St., Springfield, Ohio

Please send me details on the programs checked below.

Name _____

Firm _____

City _____ State _____

Singin' Sam Capt. Stubby and the Buccaneers

Your Hymn for the Day Immortal Love Songs

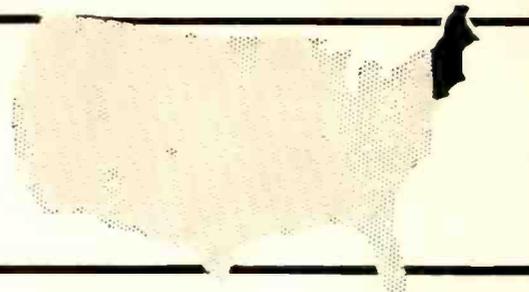
Westward Ho! Wings of Song

SPONSOR presents the first of a series of indices of locally-produced programs available for sponsorship throughout the U. S. and Canada. This issue lists representative disk jockey and novelty programs. These indices make available for the first time a yardstick on costs of local programs since stations of all sizes are indexed. October and subsequent issues will list participating, man on the street, juvenile, music, drama, sports, news, breakfast, folk, and variety programs.

Local Programs Available For Sponsorship

New England

Families: 2,353,000 Radio Families: 2,280,000
Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut

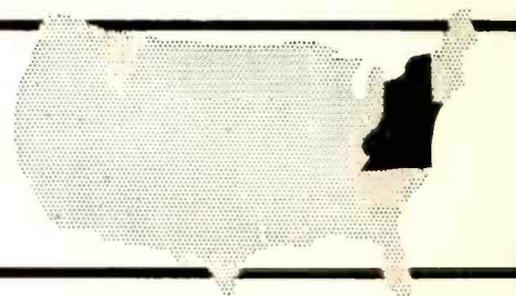


Disk Jockey

TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
BOB MOORE	Family	N. A.	120-min	6	\$300	Music, chatter, guests	Lawrence, Mass.	WLAW
1450 CLUB	Family	N. A.	240-min	1	\$25 per 15-min	Novelty presentation of music by Harry Osborne	Bridgeport, Conn.	WNAB
PLATTER PARADE	Women	N. A.	60-min	5	\$4 per spot	Ad libs and spinning by Bill Bradley	Portsmouth, N. H.	WHEB
RHYTHMS AT RANDOM	Family	N. A.	135-min	1	\$125	Selections from phone requests, chatter	Waterbury, Conn.	WWCO
TIMEKEEPER	Family	4.3-5.7	15-min	6	\$56.40	News, weather, chatter, time checks, mail-request tunes	Worcester, Mass.	WNEB
1260 CLUB	Women	N. A.	15-min	6	\$96	Daily quiz questions by mail and phone to members	Waterbury, Conn.	WWCO
1230 CLUB	Family	6-10.4	15-min	6	\$56.40	All-mail-request show; news	Worcester, Mass.	WNEB

Middle Atlantic

Families: 9,653,000 Radio Families: 9,166,000
New York, New Jersey, Pennsylvania, Delaware, Maryland, Washington, D. C., West Virginia, Virginia



Disk Jockey

TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
ARTHUR GODFREY SHOW	Family	N. A.	105-min	6	\$600 6 spots a wk	Godfrey philosophizes, jokes, spins platters; news, weather	New York City	WCBS
CLUB SWINGTIME	Family	N. A.	30-min	5	\$107 20 5 15-min	Popular requests, teen-age interviews, students elect guest mc's	Wilkes-Barre, Pa.	WILK
COFFEE AND DOUGHNUTS CLUB	Women	N. A.	25-min	6	\$75	Over-the-coffee chatter, comments on FM, juke box music	New York City	WGYN
FOSTER BROOKS	Family	N. A.	15-min	6	\$150	Records, poetry, humorous chatter	Buffalo, N. Y.	WKBW
FRED SCOTT SHOW	Women	N. A.	60-min	5	Talent \$7.50 per show	Popular, light classic music on mail request; live songs, piano	Charleston, W. Va.	WKNA
HI NEIGHBOR	Family	N. A.	45-min	6	O. R.	Birthday congratulations, chatter, popular music	Johnstown, Pa.	WARO

* Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H - Elliott-Hayes, O.R.-On Request

RADIO'S GREATEST SUCCESS\$ STORY

NOW...

available for local and regional sponsorship on transcriptions . . . The same program format that has been so successful for so many years on the networks.

Three or Five Times Weekly!

260 Shows Now Ready!



17 Years in Network Radio!

Eight years for the Ironized Yeast Company . . . Highest sponsor identification in all radio.

Sets tuned-in in Metropolitan New York, revealed that 42% of the radio listeners in the city

constantly dialed to John J. Anthony.

For a long period of time John J. Anthony led all other programs on the Pacific coast.

For a period of ten years John J. Anthony delivered more per dollar spent than 90% of the programs on the air.

★ ★ ★ ★ ★
JOHN J. ANTHONY
★ ★ ★ ★ ★

John J. Anthony holds a remarkable record of consecutive weeks on the air; 400 consecutive Sunday nights on Mutual; 269 consecutive Sundays on ABC WITHOUT MISSING A BROADCAST.

Constantly one of radio's largest mail pullers. Millions of letters received to date. .

Kermit-Raymond
CORPORATION

11 EAST 52nd STREET, NEW YORK CITY (22)

ELDORADO 5-5511

Other KERMIT-RAYMOND shows include "Hollywood's Open House," "The Eddie Bracken Show," Dave Elman's "Hobby Lobby," "The Frances Lederer Show," "At Home With Fay and Elliott Roosevelt," "Radio Theatre of Famous Classics."

TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
JAN'S TUNE ROOM	Women	N. A.	5-min	6	\$50	Sweet music, poetry, interviews, chatter	Binghamton, N. Y.	WINR
JOLLY JUDGE	Women	N. A.	55-min	6	\$30 per spot	Minimum talk, maximum music from real Justice of the Peace	Schenectady, N. Y.	WGY
JUKEBOX JAMBREE	Family	N. A.	55-min	6	\$177.25	Jukebox leaders, standard favorites; minimum chatter	Beckley, W. Va.	WJLS
JUKEBOX REVIEW	Family	N. A.	90-min	6	\$19.47 per 15-min	All-time favorites and latest releases	Nanticoke, Pa.	WAWL
MAKE BELIEVE BALLROOM	Family	4 3 P	210-min	6	\$1500 per 6 15-min	One of oldest disk jockey shows; popular recordings, block patter	New York City	WNEY
MARTIN TOBIN SHOW	Adult	N. A.	90-min	6	\$15 per 10-min	"Man about Midnight" Tobin in recordings and patter	Buffalo, N. Y.	WGR
MEETIN' WITH KEATON	Family	N. A.	10-min	6	\$140	Keaton is also well known from personal appearances	Buffalo, N. Y.	WGR
MILKMAN'S MATINEE	Family	N. A.	420-min	7	\$1050 per wk, 1-hr seg	Art Ford's all-night session; guests when available	New York City	WNEW
MR & MRS. MUSIC	Family	N. A.	180-min	7	\$950 6 15-min	Singer Bea Wain and husband Andre Baruch, guests, contests	New York City	WMCA
MUSICAL NITECAP	Family	N. A.	60-min	5	\$55 5 15-min	Local color chatter, guests, records; starts at 11 p.m.	Beckley, W. Va.	WWNR
MUSICAL SCOREBOARD	Teen-age	N. A.	210-min	1	O. R.	Requests tabulated, leading bands, songs played last period	Roanoke, Va.	WROV
MUSIC HALL	Family	N. A.	120-min	6	\$2100 6 1-hr seg	Jerry Marshall in afternoon session	New York City	WNEW
MYSTERY MUSIC MAN	Family	N. A.	15-min	5	\$110	Features specialty numbers; prizes for naming mystery tune daily	Wilkes-Barre, Pa.	WILK
PLATTER PARTY	Family	N. A.	90-min	6	\$208.66	All-request program 11:30-1 am	Huntington, W. Va.	WSAZ
PLEASE PLAY	Family	N. A.	15-min	5	\$117	Requests, news, chatter served up by Wiles Hallock	Warren, Pa.	WNAE
POLKA TIME	Family	N. A.	60-min	5	\$36 per 6 parties	All-request, featuring polkas, homey chatter, oddities	Indiana, Pa.	WOAO
PRAIRIE STARS	Family	N. A.	60-min	6	\$300 per 6 15-min	Popular hillbilly music, Rosalie Allen's yodelling and chatter	New York City	WOV
RALPH SNOYER SHOW	Family	N. A.	60-min	6	\$175 per 6 15-min	Participating spots each 5-min; two radios given daily in tie-in	Buffalo, N. Y.	WGR
RUB-SCRUB MUSIC CLUB	Women	N. A.	120-min	6	O. R.	Guests, household hints, phone chats (aired), gifts; participating	Roanoke, Va.	WROV
1600 CLUB	Family	N. A.	85-min	6	\$30 per 15-min	Guest bandleaders, vocalists; pin-up contests, quizzes; afternoon	Woodside, N. Y.	WWRL
SWING SESSION	Family	14 H	15-min	5	\$85	Platter-chatter show based on request mail	Scranton, Pa.	WARM
TED HUSING'S BANDSTAND	Family	N. A.	210-min	6	\$1197 per 6 15-min	Each quarter-hour devoted to a single popular artist	New York City	WHN
TUNE INN	Women	N. A.	120-min	5	\$30 talent	Mid-morning session features old and new "singable" favorites	Washington, D. C.	WWDC
1280 CLUB	Family	N. A.	150-min	6	\$255 per 6 10-min	Fred Robbins and famous guest stars; special privileges for club-members	New York City	WOV
WE CONGRATULATE	Family	16.2 C	45-min	6	\$204 per 6 15-min	Musical dedications to anniversaries wedding, birthday, etc	New Castle, Pa.	WKST

Novelty

SHOW SHOP	Family	2.0 H	30-min	1	\$240	Musical show mc'd by Walter Preston	New York City	WOR
AT HOME WITH TED GORDON	Family	N. A.	15-min	5	\$170	Popular, semi-popular all-request tunes on Hammond Electric Organ	New Castle, Pa.	WKST
BUDD SINES SINGS	Family	N. A.	14 1/2-min	1	\$75	Popular, semi-classical, ballads	Trenton, N. J.	WTTM

* Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H - Elliott-Hayes, O.R.-On Request



**WANT A
CHOICE
PROGRAM?**

**-OR A
GOOD
SPOT?**



**-NEED A
'LIVE WIRE
PERSONALITY?**

**-THEN IT'S
WIRE**

WIRE

**BASIC NBC • 5000 WATT!
JOHN E. PEARSON COMPANY
NEW YORK • CHICAGO • KANSAS CITY**

AFFILIATED WITH

THE INDIANAPOLIS STAR

more power

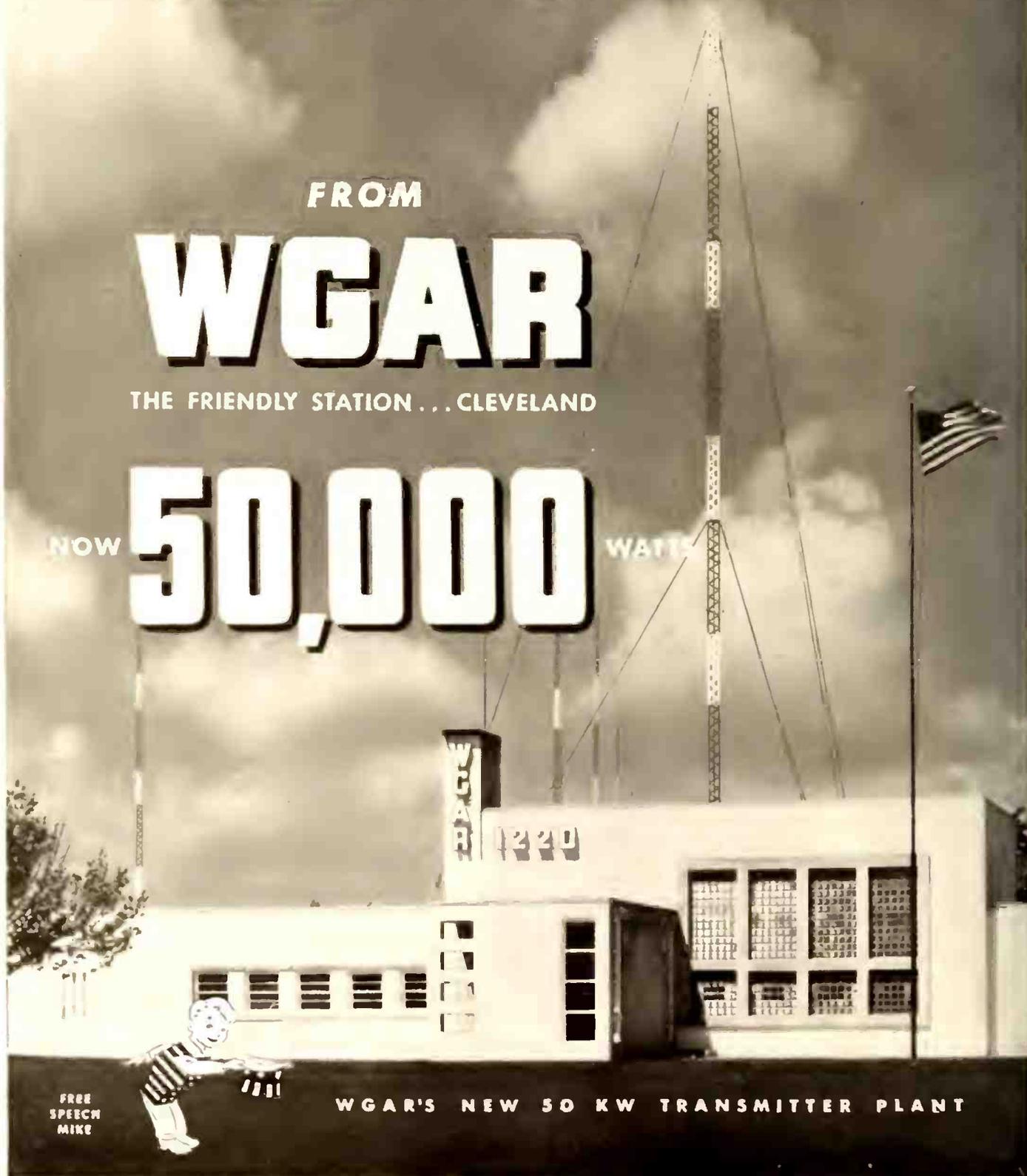
FOR YOU!

FROM

WGAR

THE FRIENDLY STATION . . . CLEVELAND

NOW **50,000** WATTS



FREE
SPEECH
MIKE

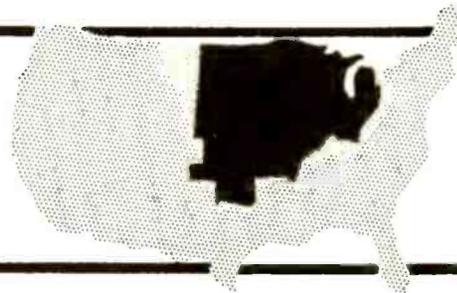
WGAR'S NEW 50 KW TRANSMITTER PLANT

EDWARD PETRY AND COMPANY . . . NATIONAL REPRESENTATIVES

TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
PLANE TALK	Men	N. A.	15-min	1	\$152.25	Aviation news, interviews with aviation experts	Pittsburgh, Pa.	KOKA
TEA TIME AT THE TERRACE	Women	N. A.	30-min	5	\$25 talent	Interviews with women in the Terrace Dining Room	Charleston, W. Va.	WKNA
THIS IS NEW YORK	Family	N. A.	45-min 30-min	5 1	\$720 6 spots a wk	Entertainment reviews, wire recordings of spot news; guests, etc.	New York City	WCBS
WHERE WERE YOU?	Family	N. A.	15-min	5	\$12 talent	Tunes, news of 1925-45; with items advertised, etc.	Paducah, Ky.	WKYB
YOUR PET	Family	N. A.	5-min	6	O. R.	Lists lost and found pets, pets available for adoption; stories	Syracuse, N. Y.	WNOR

Middle Western

Families: 12,140,000 Radio Families: 11,387,000
Ohio, Indiana, Michigan, Wisconsin, Illinois, Minnesota, Iowa, Missouri, Oklahoma, Kansas, North Dakota, South Dakota, Nebraska

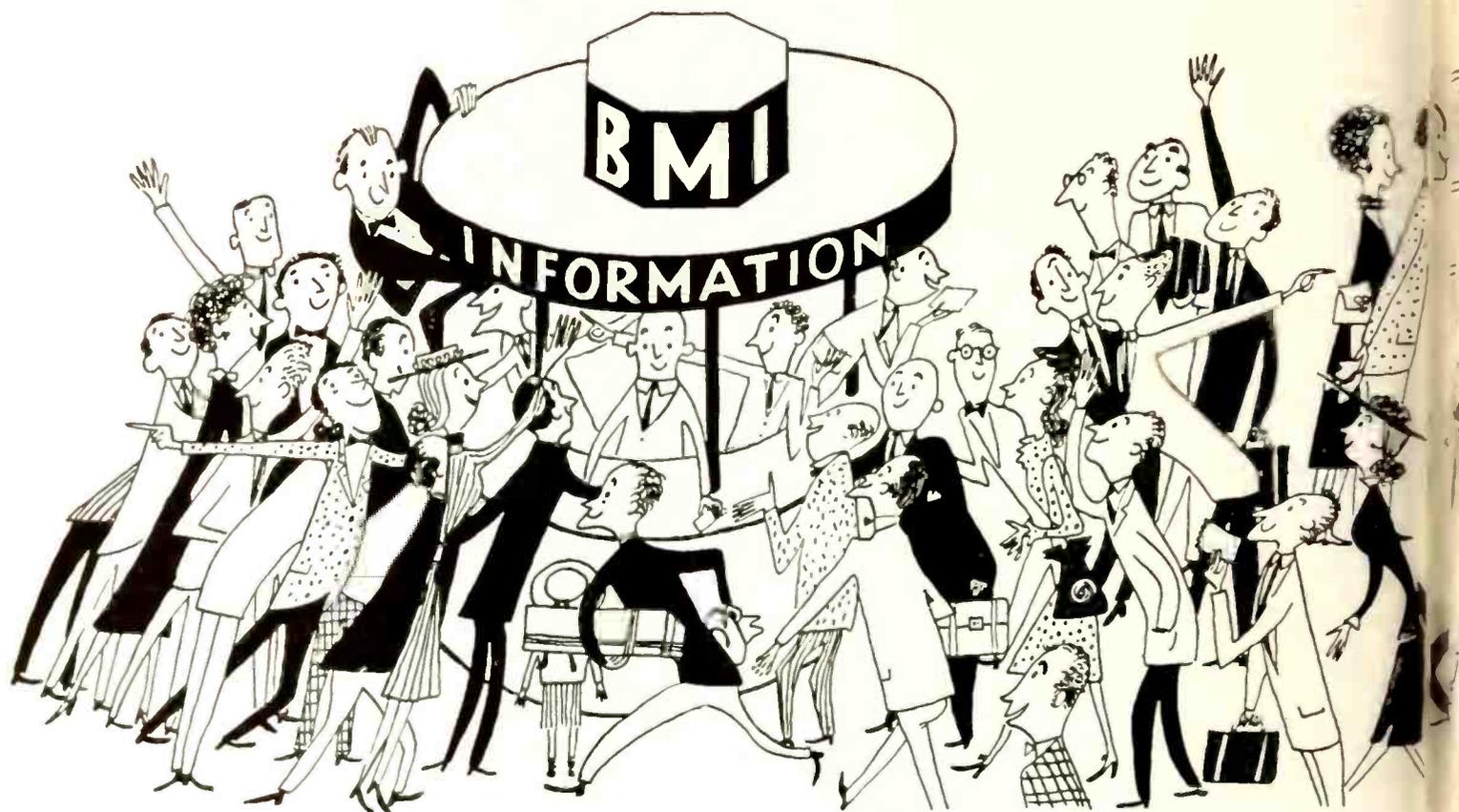


Disk Jockey

TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
ALL REQUEST SHOW	Family	N. A.	60-min	5	O. R.	Big mail draw for six years. "Participations pull response"	Sweetwater, Tex.	KXOX
ALL REQUEST SHOW	Family	N. A.	60-min	6	O. R.	Listener-requests run mostly to popular bands, vocalists	Centralia, Ill.	WCNT
ANYTHING GOES	Family	N. A.	60-min	6	O. R.	All kinds of music, with much chatter and gags	Cleveland, Ohio	WJW
AT YOUR REQUEST	Family	N. A.	45-min	5	\$180	Mail requests only, though show has live audience in studio	Belleville, Ill.	WIBV
DAVE GARROWAY SHOW	Family	N. A.	30-min	5	O. R.	Personality record show with Garroway spinning platters	Chicago, Ill.	WMAQ
DINNER DANCE	Family	N. A.	75-min	5	\$65	Mail requests for records and e.t.'s; gag features	Shawnee, Okla.	KGFF
EDDIE CHASE'S MAKE BELIEVE BALLROOM	Family	N. A.	75-min	5	\$400 6 15-min	One of oldest and most popular record shows in market	Detroit-Windsor	CKLW
1160 CLUB	Family	N. A.	90-min	5	O. R.	Most of it sold to local sponsors. Hot jazz, pop tunes	Chicago, Ill.	WMAQ
1480 CLUB	Family	6.5 H	30-min 15-min	5 5	\$55.90 30-min \$40.60 15-min	Features high school news, recorded jazz classics	Canton, Ohio	WHBC
1400 CLUB	Family	N. A.	30-min	5	O. R.	Late afternoon selection of pop tunes, requests, etc.	Saginaw, Mich.	WSAM
JACK THE BELLBOY	Family	N. A.	210-min	6	\$60 15-min \$18 per spot	Record show with musical celebrity interviews, requests	Detroit, Mich.	WJBK
JAZZ JAMBOREE	Family	N. A.	30-min 60-min	5 1	\$208.25	Has club members, well-promoted contests, gag features	Joplin, Mo.	WMBH
JIM HAMILTON'S RECORD SHOP	Family	2.7 H	10-15-min	5	\$248.45 15-min \$216.25 10-min	"Lowest cost-per-thousand afternoon show": WIND	Chicago, Ill.	WIND
JUKE BOX SERENADE	Women	4.6-6.3 C	15-min	5	\$90	Features interviews with name band leaders, guest stars, etc.	Springfield, Ill.	WTAX
NIGHT WATCH	Family	N. A.	330-min	7	\$4 30-sec \$7 1-min spots	Chicago's only all-night news and disk jockey show for 11 years	Chicago, Ill.	WIND
OWL'S CLUB	Family	N. A.	15-min	6	\$25.40 per 15-min	All-request program that is big local mail puller	Canton, Ohio	WHBC

* Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H - Elliott-Hayes, O.R.-On Request

Headquarters for service...



While you're at the Convention, look for the conspicuous neon sign that says "BMI-NAB". That's where you'll find the Official Information Center... right in the middle of Convention Hall... waiting to serve you.

Service, as you well know, is the main theme song of BMI. BMI serves the broadcaster all year around, of course, but during this week at the NAB Convention in Atlantic City BMI undertakes another kind of worthwhile service by operating the Official Information Center for the whole get-together.

It's yours to use—yours to serve you.

Meet your friends there. Ask all the questions you want... about the timetable of meetings, what's playing at local theaters, where fellow broadcasters are staying, or even how to get the biggest lobster dinner

in Atlantic City. And, if you're expecting any urgent phone calls, remember that the BMI-NAB Information Center has direct lines to all leading hotels. When the call comes through we'll see that you receive it right in Convention Hall.

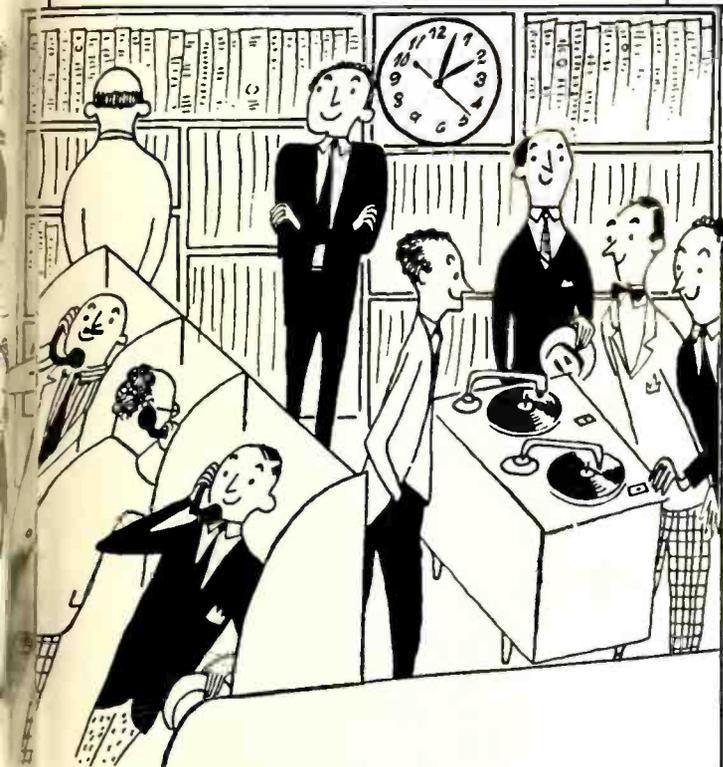
Don't Miss the Model Music Library

There's still another service feature too—a Model Music Library—set up to offer suggestions on how to improve the music library back at your own station. BMI has incorporated the best features of many efficient systems in this Model Library. You'll find it full of valuable hints that can be adapted to any station, large or small.

BMI has been wholeheartedly serving broad-

The BMI-NAB Official Information Center at the NAB Convention.

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ers since 1941. Today, more than 1,700 alert
stations are improving their programming with BMI's
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Industry-owned, industry-operated, BMI is of
great value and demand for the broadcaster. Its services are always
available—today at the NAB Convention, and every other
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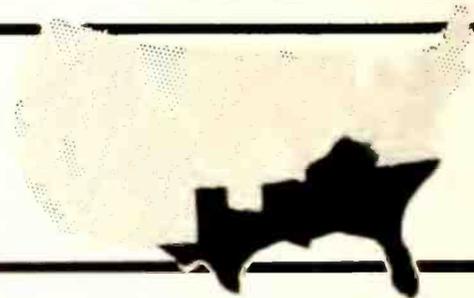
TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
RHYTHM AT RANDOM	Family	N. A.	30-min	5	\$252 for 5 spots	Pop tunes and show tunes with talk about the recording artists	Chicago, Ill.	WENR
RHYTHM AT RANDOM	Family	1-8-8-9-11	15-min	5	\$275	Does not play requests, but has program appealing to 14-50 yrs	Indianapolis, Ind.	WFBM
RHYTHM AT RANDOM	Adult	N. A.	60-min	1	\$50	Chatter and hit records by Paul Price, disk jockey	Ft. Wayne, Ind.	WGL
RUDOLPH REVUE	Family	N. A.	30-min	5	\$76 5 15-min	"More mail pulled than any other local program." Records, ad lib	McAlester, Okla.	KTMC
SPINNER SANCTUM	Women	N. A.	90-min	5	\$127.50 5 15-min	Mythical "haunted house" with hot jazz instead of haunts	Tulsa, Okla.	KFMJ
SUGAR AND SPICE	Juvenile	N. A.	30-min	6	O. R.	Some sweet . . . some hot records in this big mail-puller	Wichita, Kans.	KANS
SWING WITH WING	Family	N. A.	355-min	7	O. R.	All-night jockey Gene Barry has built up tremendous listening	Dayton, Ohio	WING
3360 CLAMBAKE	Family	N. A.	60-min	5	O. R.	Two jockeys call listeners for requests and dedications	Poplar Bluff, Mo.	KWOC
TUNES-TIME-TEMPERATURE	Family	N. A.	30-min	1	O. R.	Pop records and patter, with weather and time signals	Chicago, Ill.	WMAQ

Novelty

FOOD MAGICIAN	Women	N. A.	15-min	5	O. R.	Discusses famous foreign dishes and their histories	Chicago, Ill.	WMAQ
HOUSEWIVES I. Q.	Women	N. A.	30-min	5	O. R.	Housewives are quizzed by emcee and hostess; prizes	Columbus, Ohio	WHKC
HOWDY, MR. LINCOLN	Family	N. A.	15-min	3	O. R.	News of years gone by done in dramatic format	Chicago, Ill.	WMAQ
HOW WELL CAN YOU SPELL	Women	N. A.	15-min	5	\$110	Listeners called by program; spell words for prizes	Muncie, Ind.	WLBC
JUKE BOX JAMBOREE	Family	N. A.	45-min	5	\$42 per 15-min	Features mythical gag character named "George." Records	Aberdeen, S. D.	KABR
MARKET BASKET	Women	S. 1 C	15-min	5	\$17.50 per partie	Remote from grocery stores; housewife quiz-interview	Springfield, Ill.	WTAX
ODDS AND ENDS	Women	S. 0 C	15-min	5	\$87.50	Poetry and philosophy with organ background	Springfield, Ill.	WTAX
THE ROENS	Women	N. A.	15-min	3	O. R.	Husband-and-wife show, with discussion of current news	Chicago, Ill.	WMAQ
WHAT'S NEW	Women	N. A.	15-min	5	\$90	Like <i>Kate Smith</i> format, plus phone giveaway gimmick	Stillwater, Okla.	KSPI

Southern

Families: 8,360,000 Radio Families: 6,399,000
 Arkansas, Kentucky, North Carolina, South Carolina, Tennessee,
 Georgia, Alabama, Florida, Louisiana, Mississippi, Texas



Disk Jockey

TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
AFTERNOON SHOW	Women	N. A.	30-min	5	\$74 per 6 spots	Honey disk sessions presided over by Jimmie Willson	Birmingham, Ala.	WAPI
AM AND PM MAIL BAG	Family	N. A.	90-min	5	\$75 NS 5 15-min per wk	Morning and afternoon disk sessions with Mackie Quave; news	Columbia, S. C.	WKIX
A STUDY IN BROWN	Family	10	30-min	6	O. R.	Based on mail requests	Durham, N. C.	WONC

* Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H - Elliott-Hayes, O.R.-On Request

THE TEXAS RANGERS

Stars of
★ STAGE
★ SCREEN
★ RADIO



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Along with your sponsorship of The Texas Rangers you now have the added ammunition of a 48-page original song book and picture album. An ideal give-away or self-liquidating offer. You get your copies at cost. Write—better yet, wire—for complete details.

Traditionally, music of the west lies deep in the heart of Americans. It is music that never grows old, music that becomes more loved with the passing years. The Texas Rangers—"America's foremost singers of western songs"—have transcribed more than 500 of these traditional melodies.

Through the years our country was at war The Texas Rangers provided endless hours of entertainment for millions in three countries by means of these transcriptions. Now they're back in person, at present in Hollywood where they have just completed "The Last Roundup" starring Gene Autry, for Columbia.

Ride down the trail with The Texas Rangers... a trail that leads to higher Hooperatings and satisfied sponsors. The Texas Rangers transcriptions are priced to the size of your market. An almost endless combination of programs is at your command. And for those with FM, the wide-range vertical cut transcriptions mean the best.

George E. Halley, Manager, Syndicated Features
ARTHUR B. CHURCH PRODUCTIONS
PICKWICK HOTEL, KANSAS CITY 6, MISSOURI

TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST	DESCRIPTION	CITY	STATION
BRANCHIN' OUT	Family	N. A.	30-min 15-min	6 6	\$255 \$127.50	Recorded features from dances, teen-age meetings, records	Johnson City, Tenn.	WJHL
BUTLER'S PANTRY	Family	N. A.	120-min	6	O. R.	Audience participations, records, weather, news, comedy playlets	Miami, Fla.	WCBS
CORBITT'S DRBIT	Family	N. A.	55-min 15-min	5 5	\$275.75 \$4.30	Records, dialect patter, skits	Durham, N. C.	WTIK
DANCE MATINEE	Teen-age	N. A.	55-min	5	\$50 per 5 15-min per wk	Dance music for teen-agers	Alexandria, La.	KPDR
DAVE'S WAX WORKS	Family	N. A.	15-min	5	\$1 0.50	Dave Overton spun this one as <i>Noon-Time Rhythms</i> for 13 years	Birmingham, Ala.	WBRG
JIMMY AND HIS GIRL FRIENDS	Family	N. A.	30-min	5	\$200	Jimmy Dorrell, Lee Barras, Virginia Boyd with platters and chatter	Port Arthur, Tex.	KPAC
JIVE TILL FIVE	Teen-age	12.5	60-min	5	O. R.	Popular dance parade, leans to swing	LaGrange, Ga.	WLAG
JUKE BOX REVIEW	Family	N. A.	90-min	6	\$13.50 per 6 spots	Request program, humorous chatter	Tarboro, N. C.	WCPS
JUKE BOX SATURDAY NIGHT	Family	N. A.	60-min	1	\$5 per spot	Mail, phone requests	Key West, Fla.	WKWF
JUKE BOX SERENADE	Family	N. A.	60-min	6	\$66 per 5 15 min per wk	Popular music request show	North Little Rock, Ark.	KXLR
LET'S DANCE	Family	N. A.	120-min	6	\$54.30 per 6 15-min per wk	Ken Corbet spinning 'em	Durham, N. C.	WTIK
MAILBOX ROUNDUP	Family	N. A.	40-min	5	\$175	WHOP: "A local record show, but nothing local about its mail pull"	Hopkinsville, Ky.	WHOP
MAKE BELIEVE BALLROOM	Family	N. A.	55-min	7	\$28 per 7 spots per wk	Built around requests; ad lib chatter	Florence, S. C.	WOLS
MAKE BELIEVE BALLROOM	Family	N. A.	180-min	7	\$9 per 6 spots	Jovial Johnny Vacca spinning records and chatter	Odessa, Tex.	KECK
MIDDAY SERENADE	Family	N. A.	160-min	6	O. R.	News, household hints, dedications, music, chatter	New Orleans, La.	WJBW
MODDIE GROOVIE	Family	N. A.	30-min	1	O. R.	"A hep-cat show spun by Jumpin' Jack the Jiver"	New Orleans, La.	WDSU
NIGHTWATCH	Women	N. A.	90-min	6	O. R.	Requests, dedications	Miami, Fla.	WCBS
PAY DAY MATINEE	Family	8 H	150-min	1	\$150	Phone requests; popular and swing favorites	Birmingham, Ala.	WKAX
PLATTER CHATTER	Women	N. A.	55-min	5	\$36.5 spots per wk	Requests, contests, prizes	Lexington, Ky.	WLAP
PLATTER CHATTER	Family	5.5	75-min	5	O. R.	Straight disk jockey show with slant to teen-age crowd	Mendian, Miss.	WTDK
RHYTHMATINEE	Family	N. A.	90-min	6	\$68 per 5 15 min per wk	Popular favorites	Jackson, Tenn.	WLSJ
RIVALRY IN RHYTHM	Women	N. A.	30-min	5	O. R.	Mid-afternoon; swing period followed by sweet music	Savannah, Ga.	WTOC
1600 CLUB	Family	N. A.	45-min	6	O. R.	Mail, phone requests	Key West, Fla.	WKWF
SWING CLINIC	Family	N. A.	150-min	5	\$19.10 per 5 spots	First period, "bluest boogie," last period, "hit parade"	Augusta, Ga.	WBBO
1370 CLUB	Family	N. A.	30-min	6	O. R.	Requests, musical quiz, Abercrombie the talking horse	Longview, Tex.	KFRO
1250 CLUB	Family	5.9 H	60-min	6	O. R.	George Crouchet spinning requests; live talent on Saturday morning	Port Arthur, Tex.	KPAC
1240 CLUB	Family	6.10	45-min	5	O. R.	Platters and chatter	Knoxville, Tenn.	WBIR
1230 CLUB	Family	N. A.	30-min	6	\$12.30 per 6 spots	Music; cash prize to correct answers about sponsor's product	Corinth, Miss.	WCMA
1230 CLUB	Family	N. A.	15-min	6	\$67.20	Old favorites, latest hits	Jonesboro, Ark.	KBTM

* Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H - Elliott-Hayes, O.R.-On Request

3 out of every 4 copies to SPONSORS and AGENCIES



Circulation Breakdown

national sponsors and prospective sponsors	3362	11.0%
advertising agency executives	2187	30.5
AM, FM, and TV station executives	1621	20.0
station representatives and miscellaneous	651	8.5
	<hr/>	<hr/>
	8121	100.0%

based on July 1947 issue

SPONSOR

for Buyers of Broadcast Advertising

40 West 52 St., New York 19, N.Y.

TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
WCRS PLATTER PARTY	Family	N. A.	60-min	6	O. R.	Records and fun	Greenwood, S. C.	WCRS
WMGY WAX WORKS	Family	N. A.	60-min	5	\$35 per 5 spots	Ed Mohr, Bob Donaldson, Ed Brown with platters and chatter	Montgomery, Ala.	WMGY

Novelty

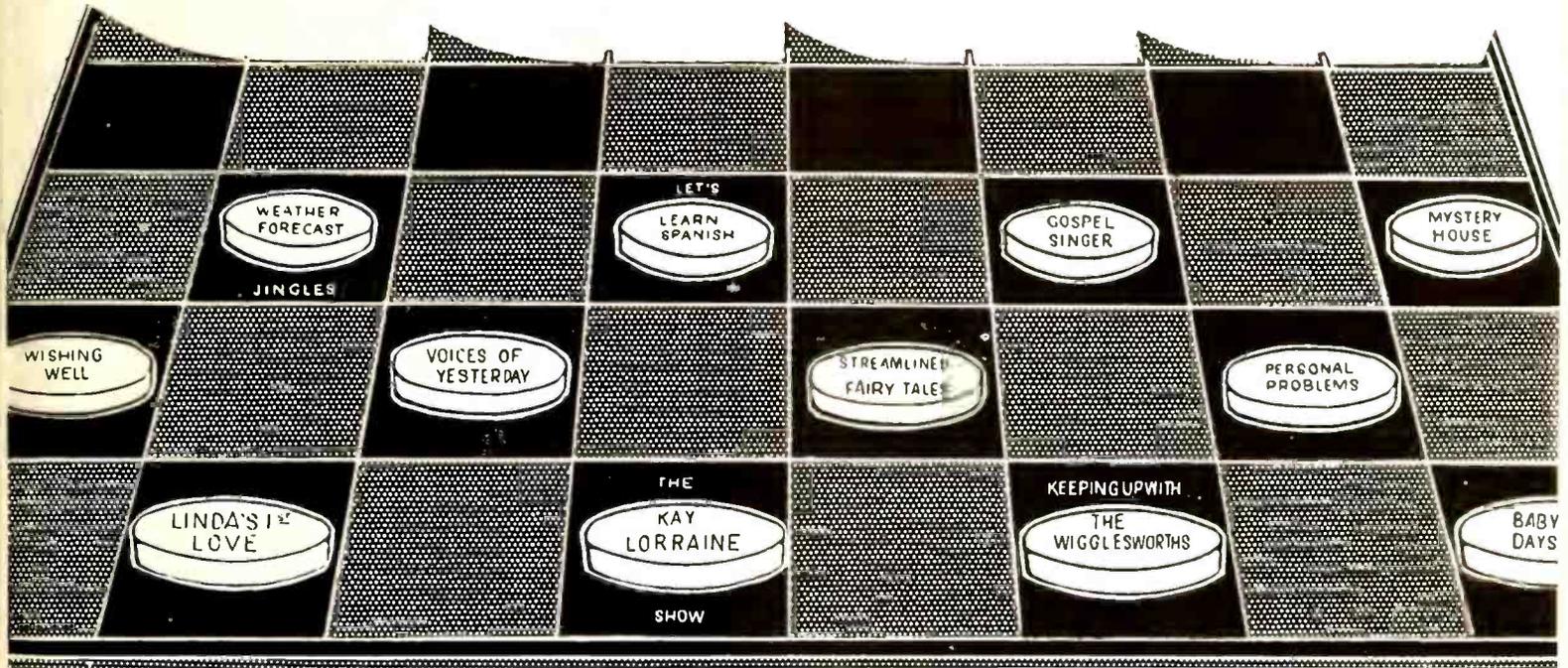
A LISTENER'S CHOICE	Women	N. A.	15-min	5	O. R.	Listeners plan music selections used each day. Pull reported good	LaGrange, Ga.	WLAC
AUDITIONS OF THE AIR	Family	N. A.	30-min	1	\$200	Studio music staff provides live showcase for local amateurs	New Orleans, La.	WWL
BABY CALL	Women	N. A.	5-min	6	\$30	Follows morning newscast with a list of all new babies born	Roanoke Rapids, N. C.	WCBT
CARDINA PHILOSOPHER	Adult	5.0 C	15-min	5	\$78.53 5 15-min wk	Honey, country-type philosophy done with mood music background	Columbia, S. C.	WKIX
DAYDREAMER	Women	N. A.	15-min	3-5	\$71 3 15-min wk	Poetic readings done with a musical background	Montgomery, Ala.	WMGY
FEMININE FANCIES	Women	N. A.	15-min	2-3-5	\$3 talent per b'cast	Mix ture of beauty and fashion hints, plus popular music	Paducah, Ky.	WKYB
FOUNTAIN FROLICS	Family	N. A.	30-min	5-6	O. R.	Remote quiz from local drugstore. One sponsor: "biz up 12 1/2% in month"	Knoxville, Tenn.	WIBK
FREE TO YOU SHOW	Women	N. A.	15-min	1	O. R.	Give-away program done from local furniture store	Asheboro, N. C.	WGWR
KIDDIE CLUB	Family	N. A.	60-min	1	\$45	Broadcast from stage of local theater in cooperation with YMCA	Huntsville, Ala.	WFUN
KIDDY CIRCUS	Family	N. A.	30-min	1	\$50	"Largest listening audience of any WKDK show—daily or weekly"	Newberry, S. C.	WKDK
MERIDIAN PHILOSOPHER	Adult	N. A.	15-min	5	O. R.	Human interest stories	Meridian, Miss.	WTOK
MUSICAL MELODRAMAS	Family	N. A.	15-min	1	\$16.50 talent	Melodrama satires based on titles, etc., of current musical hits	Louisville, Ky.	WAVE
SCHEDULE FOR LIVING	Women	N. A.	15-min	3	\$52.93	Inspirational program. Stories, music, news for women	Florence, Ala.	WMFT
SERENADE TO A HOUSEWIFE	Women	2.9 H	30-min	5	\$45 per b'cast	Personality music-and-poetry show, done in an intimate, personal style	San Antonio, Tex.	KMAC
SOUTHERN TRAILS	Adult	N. A.	15-min	5	\$151	Ralph McIntyre weaves legends of the South with a background of music	Jackson, Tenn.	WTJS
STORK CLUB	Women	N. A.	15-min	1	\$11.45	Announcement of new babies born, with Mothers Club, etc.	Florence, S. C.	WOLS
STORK PARADE	Women	N. A.	15-min	1	\$17.50	"Music—announces births—names of parents—details"	Pensacola, Fla.	WBSR
SWAP SHOP	Adult	N. A.	15-min	6	\$78.90	Carries listings of items to buy, sell, or swap	Ashland, Ky.	WCMI
VOICES OF THE COASTAL EMPIRE	Women	9.4 C	15-min	5	\$7.50 talent	Staff women's commentator with news and city guests	Savannah, Ga.	WTOC
WHEEL OF FORTUNE	Family	N. A.	30-min	1	\$60	Top-rating local giveaway show. Over 40,000 names entered	Pensacola, Fla.	WBSR
WMFT TALENT SEARCH	Family	N. A.	30-min	1	\$30	Standard amateur format with staff emcee. Orchestra available	Florence, Ala.	WMFT
WOMAN'S WORLD	Women	N. A.	5-min	5	\$41.50	"A new approach to sensible house-keeping entertainment"	Orlando, Fla.	WORZ

Juvenile (Balance of Juvenile shows in October issue)

BUGS BUNNY CLUB	1-6 yrs	N. A.	30-min	1	\$20 talent	Local kid talent in downtown theater	Knoxville, Tenn.	WBIR
TEEN CANTEEN	Teen-age	N. A.	120-min	5	O. R.	Late records; tie-in with school sports, etc., teen-age activities	Houston, Tex.	KHTT

* Time and talent unless otherwise indicated. N.A.—Not Available, H—Hooper, C—Conlan, P—Pulse, E-H—Elliott-Hayes, O.R.—On Request

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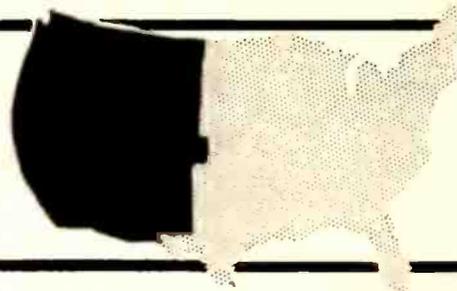
MOVE . . . WRITE, WIRE OR PHONE AND WE'LL DO THE REST

Harry S. Goodman

19 EAST 53rd STREET RADIO PRODUCTIONS NEW YORK, N. Y.

Pacific AND ROCKY MOUNTAIN

Families: 5,074,000 Radio Families: 4,766,000
 Montana, Wyoming, Colorado, New Mexico, Idaho, Utah, Arizona,
 Nevada, Washington, Oregon, California



Disk Jockey

TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
AFTER HOURS	Family	N. A.	120-min	5	O. R.	"Suds" Chaney's music and chatter; best response from teen-age to 30	Eugene, Ore.	KUGN
ALEXANDER'S WAX WORKS	Family	N. A.	45-min	5	\$122.5 1-min \$390 per 15-min	Latest popular releases; local sales leaders featured Friday; chatter	Salt Lake City, Utah	KSL
ANDY MANSFIELD	Family	N. A.	60-min	6	\$6 per spot	Popular numbers, guest stars	Pasadena, Calif.	KWKW
BASS HARRIS HOUSE OF JOY	Family	N. A.	120-min	6	O. R.	Each 15-min features one artist; comments of old-time showmen	Seattle, Wash.	KING
1450 CLUB	Family	N. A.	30-min	6	O. R.	Variety of dance music 9-9:30 pm	LaGrande, Ore.	KLBM
GLEN KING SHOWS	Women	N. A.	195-min	5	\$10 per spot	Two morning sessions with tuneful popular music; King-style chat	Oakland, Calif.	KLX
HOTCAKE CLUB	Family	N. A.	60-min	5	\$16 per 15-min	Built around mail and phone requests; Hotcake Club buttons for youngsters	Santa Ana, Calif.	KVOE
JACK GREGSON	Family	N. A.	210-min	5	O. R.	Old and new releases, no jazz	San Francisco, Calif.	KSFO
JIMMY LYONS DISCAPADES	Family	N. A.	60-min	6	\$172.50 6 15-min per wk	Musical guest stars, Lyon's "relaxed commentary"	San Diego, Calif.	KSDJ
LOVE THAT HOUSEWIFE	Women	N. A.	45-min	5	\$9.75 per spot	Music format varies day to day; home-making chatter; guests	Tacoma, Wash.	KTBI
MAKE BELIEVE BALLROOM	Family	N. A.	120-min	6	\$30 per 15-min	Also participations at \$10 per spot. Records, jazz, guests	Portland, Ore.	KWJJ
MAX UNPACK THE WAX	Family	N. A.	30-min	3	\$57.3 30-min per wk	Brisk patter and records. Few request tunes	Colorado Spgs., Colo.	KVOR
MORNING RECORD SHOW	Women	N. A.	30-min	5	\$70	Restful music for the housewives, plus informal chatter	Logan, Utah	KVNU
MUSIC FOR THE PARTY	Family	N. A.	90-min	6	\$289.50, or \$5 per spot	Pulls big audience from party-going celebs and local folk	Palm Springs, Calif.	KCMJ
MUSIC HALL	Women	N. A.	120-min	5	\$225 plus 50% 5 15-min per wk	Household hints, music, and celeb interviews	Los Angeles, Calif.	KMPC
PLATTER PARTY LINE	Family	N. A.	150-min	6	\$24 per spot \$57 per 15-min	All types of records, by request only. Big response	Indio, Calif.	KREO
RAFAEL MENDOZ PROGRAM	Family	N. A.	15-min	6	\$10 per spot	Latin-American music by Spanish-speaking disk jockey	Pasadena, Calif.	KWKW
SAM ROWLAND'S WAXWORKS	Family	N. A.	15-min	6	\$10 per spot	Straight record show with visiting guest stars, requests, etc.	Pasadena, Calif.	KWKW
SATURDAY SPECIAL	Family	N. A.	210-min	1	\$23 per 30-min \$16.75 per 15-min	Two-jockey show, slightly on the zany side, with rags, chatter	Brawley, Calif.	KROP
STOP THE PLATTER, OOC	Family	N. A.	90-min	1	O. R.	Identifying mystery tune by phone for prizes, movie passes	Salem, Ore.	KSLM
TEA AND TRUMPETS	Family	N. A.	30-min	5	O. R.	Gag jockey show, done in phoney British accent by Keith Engar	Salt Lake City, Utah	KOYL
THIS IS YOUR FAVORITE	Family	N. A.	60-min	6	O. R.	Afternoon disk show, with mail requests and chatter	La Grande, Ore.	KLBM
TOM ROBISCHON SHOW	Family	N. A.	13-min	3-5	\$10 per show	Request records and patter about records and artists	Bozeman, Utah	KXLQ

* Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H-Elliott-Hayes, O.R.-On Request

● Mr. and Mrs. Ralph O. Werblo met the housing shortage in Metropolitan Chicago with true American ingenuity. They located a tiny, unused cottage at 4209 Wegg Avenue, in East Chicago, Indiana—bought it—and went to work. Paint flowed generously—Ralph's carpenter tools turned out built-in cabinets, bunk-beds for the youngsters. Mrs. Werblo's needle responded to the need for cheery draperies and curtains. Now, the unused cottage is a very comfortable home for the four Werblös.

Dennis is 7, Doris 12. They are radio fans like their parents—the WLS National Barn Dance, with favorite "Little Genevieve"—Aunt Rita's Children's Hour on Sunday morning—the Breakfast Club, Dr. Holland's Morning Devotions, News, Happy Hank, Weather . . . all the *family* radio fare on 890 kilocycles.

Mrs. Werblo has been a WLS listener since her parents bought their first radio in 1926. "We have always had confidence in the ideals of WLS," she says. Both Werblös were reared on farms, grew up reading *Prairie Farmer* and hearing WLS—and every now and then, they consider buying a farm, so their youngsters can have the fresh air and outdoor fun they had when growing up. The family makes frequent visits to the grandparents' farms in Indiana.

It is on this home and this family . . . and the homes and families like them throughout Midwest America—that the WLS microphones have been focused for 23 years. It is our intimate interest in their problems, the service and entertainment we give them, that have made them such loyal listeners to WLS . . . and upon *loyal* listeners depend advertising results.

Lunch is a quick but cheery meal on school days. On the table in front of Mrs. Werblo is a geranium, Mother's Day gift from Doris and Dennis.

**This is the
RALPH O. WERBLO Family
of East Chicago
Indiana**



890 kilocycles, 50,000 watts, American affiliate. Represented by John Blair and Company. Affiliated in management with KOY, Phoenix, and the ARIZONA NETWORK . . . KOY, Phoenix . . . KTUC, Tucson . . . KSUN, Bisbee-Lowell-Douglas.

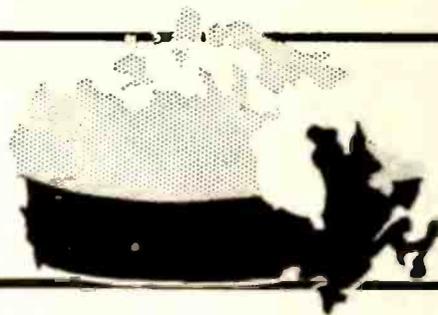
TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
UNCLE WOODY'S RECORD SHOP	Family	3-4	25-min	5	\$16* 325-min per wk	Personality jockey show with a mythical record shop format	Salt Lake City, Utah	KUTA
YOUR SINGING STARS	Women	N. A.	15-min	5	\$13 per spot	Aimed at the local college crowd with recorded stars	Logan, Utah	KVNU

Novelty

BRIDE'S SHOWER	Women	N. A.	30-min	1	\$100	Friends surprise bride with shower in studio; fun and prizes	Riverside, Calif.	KPRO
1170 CLUB	Women	N. A.	30-min	5	\$239-515 per wk	Listener and studio audience participation; stunts, contests, prizes	San Diego, Calif.	KSOJ
GOOD MORNING LADIES	Women	N. A.	15-min	5	\$60	Household tips, news of women's world, beauty hints, music	Indio, Calif.	KREO
IF YOU ASK ME	Women	N. A.	15-min	5	\$119.50	Wire-recorded interviews with housewives at home; humorous	Yakima, Wash.	KIMA
OF WORDS AND VERSE	Family	N. A.	15-min	2	\$35 per 15-min	Montage of dramatic interpretations and music by Rene Bozarth	Portland, Ore.	KWJJ
PALMS TO PINES	Family	N. A.	15-min	2	\$66	Travel, desert-lore commentary; interviews with desert rats	Palm Springs, Calif.	KCMJ
STRICTLY FOR HOUSEWIVES	Family	N. A.	30-min	5	\$75	Betty Scott shares experiences in household tasks, recreation, etc.	Porterville, Calif.	KTIP

Canada

Families: 2,823,930 Radio Families: 2,214,290



Disk Jockey

TITLE	APPEAL	RATING	LENGTH	TIMES PER WEEK	COST*	DESCRIPTION	CITY	STATION
ANYTHING GOES	Juvenile	N. A.	90-min	1	\$80	Very informal teen-age disk-spinning session. Telequiz	Moose Jaw, Sask.	CHAB
CLUB 1260	Women	3-4-7.6 E. H.	15-min	1-6	\$20 to \$90	Like <i>Make Believe Ballroom</i> . Records and ad-lib chatter	Edmonton, Alberta	CFRN
EVERYBODY'S HIT PARADE	Women	6-4 E. H.	55-min	5	\$139.20	Old and new song favorites, request numbers, hit tunes	Winnipeg, Man.	CKRC

Novelty

HONEYMOON IN NIAGARA	Women	12-9 E. H.	30-min	6	\$180	Honeymooning couple are given gifts, souvenir, tour of Falls	Niagara Falls, N. Y.	CHVC
HOUSEWIVES HOLIDAY	Women	N. A.	60-min	5	O. R.	Comedy participation show with live housewife audience	Verdun, Quebec	CKUL
MAILBAG	Family	N. A.	90-min	6	\$28-80 talent	Very informal, anything goes. Mail, requests. On ten years	Moose Jaw, Sask.	CHAB
NOONTIME NOVELTIES	Women	N. A.	30-min	6	\$16.20 for 6 spots	Variety and novelty music. Precedes newscast	Port Alberni, B. C.	CJAV

Folk

COWBOY'S HIT PARADE	Women	18-0 E. H.	15-min	6	\$1.50 per spot	Western records and spots. Morning show for housewives	Port Alberni, B. C.	CJAV
RANGE ROUNDUP	Juvenile	7-0 E. H.	55-min	5	\$139.20	Not a hillbilly show, but familiar Western tunes, songs	Winnipeg, Man.	CKRC
SEVEN-THIRTY PROGRAM	Family	N. A.	30-min	6	O. R.	Hymns, Western music, jokes, requests	Charlottetown, P. E. I.	CFCY

Time and talent unless otherwise indicated. N.A.-Not Available, H-Hooper, C-Conlan, P-Pulse, E-H-Elliott-Hayes, O.R.-On Request

THINGS TO COME!



NO MORE TORNADOS For ages, mankind has dreamed of controlling the weather. And surprisingly enough, contrary to Mark Twain's famous statement, we always have been able to do something about it, at least on a small scale. And now one of the most eminent of scientists, Dr. Vladimir Zworykin of the Radio Corporation of America, believes the day when we will be able to stamp out Tornados right at their birth perhaps is close at hand. One method is to spray artificial fog over the area. The sun's rays, reflected back from the fog, generates enough heat to create the desired updraft.

And just as scientists are making America a safer and better land in which to live, so we here at WSPD are looking ahead and seeking additional ways of serving our listeners even more effectively so that we continue to be the most desirable medium of advertising in N. W. Ohio.

A QUARTER CENTURY • THE VOICE OF TOLEDO

WSPD TOLEDO, OHIO

5000 WATTS
NBC



Just ask Katz



Mr. Sponsor Asks...

"Without facilities (network or station) programs lack audiences. Therefore, shouldn't time as well as talent costs be figured when ascertaining the relative 'cost-per-listener' of commercial vehicles?"

Stanley Florsheim | *Director of Advertising and Sales Promotion
Adam Hats, New York*

The Picked Panel answers Mr. Florsheim



A great deal of space is devoted by trade publications to articles which try to assay the advertising value of specific radio programs as well as of broadcasting generally. These values, at

It would be fine to have disinterested data showing the average rating earned by programs heard at various times of day on competing stations and networks, separated into facility price categories, so that day- and night-coverage data, sets-in-use histories, varying program costs, as well as varying time costs, could be related to estimates of program acceptance in order to calculate the probable value of a proposed radio advertising venture.

All right, that's visionary.

Could we settle for less vehement, time-consuming selling of incomplete data? You can see how much work there is to do.

HAL RORKE
*Radio Manager
J. Walter Thompson Co.
Chicago*



It is my opinion that the combination of time and talent costs in arriving at a cost-per-listener estimate is preferable to the use of talent costs only when comparing commercial programs.

best, are difficult to define. When some of the cost elements are overlooked, moreover, the effort to evaluate not only becomes lost motion but the results tend to mislead.

A talent agent and his clients can be forgiven for calculating program-cost-per-Hooper-point. And station or network managements quite naturally work out cost-per-thousand-radio-homes based on facilities prices and coverage data. But programs of different popularity change the coverage of identical facilities just as different facilities change the program-cost-per-Hooper-point figures.

Such partial answers to questions asked by merchandisers who buy radio, among other advertising media, necessarily are not of much help to agency personnel. Unfortunately, a lot of time is lost in discussing published matter of this sort with time and talent representatives.

No sponsor buys time without expecting also to purchase a program and to pay a commission for agency service. No sponsor buys talent, or a program package, without expecting also to have to purchase facilities to disseminate it. Advertisers have to consider radio values from a base of cost to them.

It should be apparent to network time salesmen that the biggest item of the client's broadcasting bill is not the price of the 50,000-watt key stations, but rather the program cost. And talent agents and packagers are mistaken if they think the biggest item of "program costs" to the sponsor is not the facilities charge.



Hooperatings are based on interviews made in 36 cities where all four networks have local outlets and presumably equal opportunity of attracting an audience. In defining his ratings

Hooper has quite accurately termed them "talent popularity indices." Therefore, it seems reasonable to use only talent costs if a cost per point of rating is desired.

The difference in facilities costs between one network of stations and another primarily involves differences in the relative ability of the networks used to deliver an audience in the 3,020 counties of the U. S. not covered by Hooperatings. A clear example of this is the advertiser who doubles his line-up of stations and his facilities costs without in any way affecting his talent costs or rating.

The great difficulty in obtaining "cost-per-listener" figures is in arriving at a reasonably accurate audience figure. No

Talent is not the only factor which determines the extent of listening to a radio program. There are, in addition, other varying factors such as network, coverage, time of day, etc. Time costs, to a large extent, are based upon these other factors and should therefore be included in any such measurement of a program's efficiency.

It must be recognized that using either of these methods is subject to a great deal of reservation since, from the standpoint of pure research, we have no reliable basis upon which to estimate cost-per-listener. The tools we have are not yet complete or accurate enough to warrant the rating projections necessary for a measurement of this type.

In conclusion, it is also my opinion that cost-per-listener comparisons on any present basis are dangerous, and should be used only when all the limitations and reservations are known.

C. A. POOLER
*Vp and Director of Research
Benton & Bowles
New York*

ratings in use today are strictly projectable to all U. S. radio families. The only projection system with which I am familiar is one we have developed at NBC—a system which enables us to approximate a true national rating. This national rating can then be used to estimate actual audience which in turn can be converted to cost-per-listening-family using talent and facilities costs. However, ratings alone or ratings plus BMB cannot be used to determine accurately size of audience, and therefore cost-per-listener figures based on projections of this type are unreliable and misleading.

H. M. BEVILLE, JR.
 Director of Research
 National Broadcasting Company
 New York



The ideal "cost-per-listener" index should be based upon the total cost of a particular broadcast as compared to the total number of people who heard that broadcast. This would include not

only talent and time costs, but many others. Certainly large promotional budgets are often created solely to increase the number of listeners to a program. From the standpoint of a sponsor, a radio program is a vehicle to secure an audience to which a sales message may be addressed. Any expenditure required to secure those listeners should be considered when counting the listeners.

Since correct talent costs on all programs are not readily available, "cost-per-listener" indexes have been compiled from various estimates of talent cost.

Inasmuch as the cost of a half-hour of network time does not vary percentage-wise as much as the talent cost of various network programs, a "cost-per-listener" index based on time-and-talent costs provides a better relative comparison of program performances than time cost alone, even though the estimated talent cost is not absolutely correct.

Personally I have no desire to compare cost-per-listening of specific programs based on present available data which include ratings that are not completely projectable and talent costs which are not accurate.

JIM CORNELL
 Radio Research Supervisor
 Foote, Cone & Belding
 Chicago

Presenting

MRS. ROSE LEE FARRELL

**SHE SELLS
 GROCERIES
 by the Carload!**

Since 1934 when she made her radio debut, Mrs. Farrell has become the radio mentor of Hoosier homemakers—naïve and sophisticated alike.

Mrs. Farrell does not hide her light under the well-known bushel. She sells groceries by the carload. Her enthusiasm for her sponsors' products is so contagious that food manufacturers and their agencies (with an ear to the air) have kept her plugging for them for twelve long years. Not because they like her, and they certainly do; but because she sells groceries in quantities that make inquisitive members of the Board grin from ear to ear.

Have you a food account that needs Mrs. Farrell? She has the same sparkling, irresistible way with ketchup, lard, chocolates or soap—or what have you? In these parts she's known as the chain and independent grocery buyers' greatest friend.



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

INSURANCE

Continued from page 41)

heads of the agents for whom all insurance advertising must be a tool. If they don't listen, they won't use air advertising to help them sell.

Equitable discovered this fundamental before they bought the program *This Is Your FBI* in April 1945. They're spending all their advertising budget, \$900,000, in radio and directly traced 10 per cent of their sales to their broadcasting in the first half of 1947. This means that radio assisted Equitable agents in closing

\$53,429,800 worth of policies. Total new business for this period was \$534,298,000. This was an increase of 13.8 over the first half of 1946.

Equitable uses the program as an agent selling-tool. Instead of expecting the program to promote inquiries, Equitable uses it to promote seven-week campaigns during which agents send cards to prospects inviting them to listen to the program. A typical agent, Mrs. Verda Clay of Peoria, Ill., reporting her results in the July 28, 1947, issue of *Equitable Items*, explained how she sent out "radio cards" to 24 leads. At the same time she sent out 10

other cards to prospects. From the 34 leads she produced 26 sales for a total of \$40,500. At the time of her report she stated that she had another \$25,000 in policies pending which she felt sure would turn into contracts.

Said Mrs. Clay, "I use the radio program for most of my approaches in homes where I am not well known. I have found it to be a sure door-opener, for the program has a fine following in my community. I ask the prospects if they listen to the program and then if they have any questions. In this manner I break down their reserve by getting them to talk."

Since Mrs. Clay sold over 60 per cent of her insurance policies with the help of Equitable's *This Is Your FBI*, as against the national average of 10 per cent, she's naturally the exception rather than the rule. But Equitable's vp in charge of agents states that Mrs. Clay's approach is typical of the agents who use the program as a door opener.

Equitable's air copy makes no attempt to sell actual policies. Instead it explains Equitable and the varied insurance plans it has to offer. Actual selling is left to the agent.

The most recent failure in national air insurance selling is John Hancock's sponsorship of the Boston Symphony. It's understood that this sponsorship was without the blessing of the regular agency handling the advertising for Hancock, McCann-Erickson. This organization had made surveys which indicated that insurance must be sold with a mass-appeal program. McC-E did not, however, actively oppose the client's final choice of the Boston Symphony, which was negotiated through BBD&O. It continued to handle all the other advertising of the company.

The problem in the case of Hancock was identical with most insurance failures—a program choice that was based upon executive preferences rather than those of the prospective buyer of insurance. Moreover, Bostonians just can't understand why everybody doesn't think the Boston Symphony isn't the greatest thing on earth. They can't understand how so many people listen to other programs when "their" symphony is on the radio. After one season, during which Hancock insurance agents didn't listen, the board of directors decided that the program "cost too much money." The account is back 100 per cent in the McCann-Erickson fold and is set to try the mass-appeal program *Point Sublime* on 18 CBS stations in California, Texas, and Louisiana. How far removed this program is from symphony can be seen in the fact

THE BRANHAM COMPANY

representing

CHICAGO
NEW YORK
DETROIT
DALLAS
ATLANTA
CHARLOTTE
ST. LOUIS
MEMPHIS
KANSAS CITY
SAN FRANCISCO
LOS ANGELES

WMOB *Mobile, Ala.*
WLAY *Muscle Shoals*
KTSH *Hot Springs, Ark.*
KFMB *San Diego, Calif.*
WGBA *Columbus, Ga.*
KWKH *Shreveport, La.*
WCPO *Cincinnati, Ohio*
KBYE *Oklahoma City, Okla.*
WTJS *Jackson, Tenn.*
WNOX *Knoxville, Tenn.*
WMC *Memphis, Tenn.*
KRIC *Beaumont, Texas*
KWBU *Corpus Christie, Texas*
KAND *Corsicana, Texas*
KRLD *Dallas, Texas*
WCHS *Charleston, W. Va.*
WBLK *Clarksburg, W. Va.*
WSAZ *Huntington, W. Va.*
WPAR *Parkersburg, W. Va.*

that its two stars are the low comedians Mel Blanc and Cliff Arquette. However, the fact that they're testing it far from Boston's Back Bay is some indication of the fear and trepidation with which advertising men view *Point Sublime* as a successor to the Boston Symphony in John Hancock's home town.

Insurance companies, like department stores, were early owners of radio stations. And like most of the stores they have little respect for the medium they owned. WTIC, in Hartford, Conn., is one of the most listened-to stations in New England, yet until it was established as a separate corporate entity and divorced from insurance-committee type of operation the station lost money. Today it's a big money maker for the Travelers Insurance Company. But TIC can't forget the early radio days when WTIC lost money and can't be convinced that they should do a national spot or network advertising job. Their current annual budget covers \$300,000 in magazines, \$25,000 in newspapers, and 0 in radio.

WOW in Omaha, Nebraska, was formerly owned by the Woodmen of the World, a fraternal order which, like many others, has an insurance tie-up. It was a radio pioneer but never impressed the Woodmen with its insurance-selling potential. There are a number of other cases like these. Of late, however, insurance owners of some outlets are becoming conscious of the value of the stations they own—as profit producers and as advertising mediums. The National Life and Accident Insurance Company, owner of WSM, not only airs a program regularly but makes certain that most station breaks are announced as "This is WSM, the broadcast service of the National Life and Accident Insurance Company, Nashville." National Life's own program is a low-pressure vehicle designed merely to keep the name of the company before the area the station covers. Their advertising budget is only \$100,000 yet they spend 30 per cent of it for radio despite the free station breaks they receive on WSM.

The Farmers and Bankers Insurance Company of Wichita, Kansas, owns and operates KFBI in their home town. They use as many "courtesy announcements" as they can respectably schedule on the station. They even have insurance commercials in the middle of baseball games—doing, it's said, a top notch integrating job. They promote their radio advertising for everything that it's worth to their agents and the local public.

One of the insurance companies which entered the station ownership field re-

• WE KNOW NEW JERSEY

We are part of a great New Jersey institution, the Newark News. As such we offer you a program station of high calibre designed to serve the three and a half million persons of northern New Jersey.

WNJR

THE RADIO STATION OF THE NEWARK NEWS

5000 WATTS

FULL TIME

ON THE AIR THIS FALL

STUDIOS & BUSINESS OFFICES
91-93 HALSEY ST.
NEWARK, NEW JERSEY

On the Farms

In the Factories

THINGS ARE REALLY HUMMING in EASTERN IOWA

ALCOA buildings are going up at Bettendorf. Swift & Company is investing in new plants at Clinton. Over 75 new manufacturing plants have gone up in Iowa since VJ-Day.

And Iowa farm crops are at all time highs. Iowa still leads in U. S. per capita income with the greatest farming country on earth.

WMT — only CBS outlet in Eastern Iowa — covers *both* these rich markets for you.

Well, what are you waiting for? See your Katz representative.



WMT

CEDAR RAPIDS

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

BASIC COLUMBIA NETWORK

5000 watts 600 kilocycles Day and Night
Member: Mid-States Group

cently was the Jefferson Standard Life Insurance Company of Greensboro, N. C. Jefferson Standard bought WBT from Columbia Broadcasting System when that network was forced by FCC regulation to sell the station. At the time of purchase they were using WBT for local 45-second spot announcements but they now restrict sponsorship to the highly regarded *Southern Hour* (Sunday, 10 10:30 a.m.) and station breaks which announce "This is the Jefferson Standard Broadcasting Company, WBT . . . Charlotte."

Jefferson Standard has been supplying its agents with 45-second transcriptions which it was using on WBT prior to buy-

ing the station. These are planned so that the local agent gets his 15-second plug, making them ideal for one-minute spot announcements. Costs are shared 50-50 by the company and the agent. The idea, suggested by Hal Marsh, advertising manager, was worked out in detail with the A. A. Freitag agency of Atlanta and is doing a job for Jefferson Standard.

Jefferson Standard is really pioneering in agent use of radio since at present less than 1 per cent of the nation's insurance agents use the medium. One thing that's holding back a faster growth in this field is the fact that most agents don't stay with the medium long enough to create a

listening habit and thus feel they're not getting the results that they should. Broadcasting has never stressed itself as a one-time advertising medium. Generally it isn't.

Another southern insurance company, albeit a small one in the insurance world, that is finding that broadcasting pays is the Shenandoah Life of Roanoke, Virginia. Its operations are restricted for the most part to Virginia. The firm is rated \$20,000,000 in assets. Shenandoah has a musical transcribed program on a Roanoke station as well as a daily newscast. They use the musical program for prestige and the newscast as the selling vehicle.

The Mutual Benefit Health & Accident Association has been successfully selling accident and health policies on spot radio. They also have Gabriel Heatter on the Mutual Broadcasting System, although the continuance of this program is in doubt as this issue of SPONSOR goes to press.

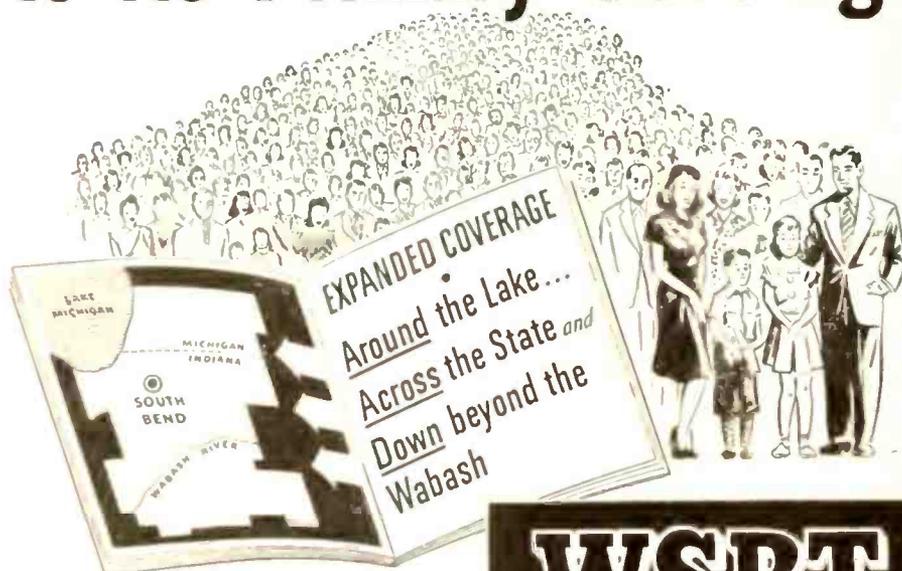
In California, Occidental Life has been an on-and-off user of radio. Advertising manager H. Dixon Trueblood, while not using broadcasting at present—or any other medium—is pro-radio. He states that radio's failure generally to do the job for insurance that it has for other commodities may be traced to the fact that it never should be given a selling assignment but should instead be used as a door-opener. Says Trueblood, "As long as radio is expected to sell life insurance, or any other kind of insurance, over the counter it will be classed by insurance executives as a failure." He points to Occidental's sponsorship of *Winning the West* from 1933 to 1936 over the Pacific Coast Network of NBC as a case in point. If, he says, the company had judged this effort on the basis of direct sales it would have been a disappointment, as was a one-station effort of Occidental. This, however, was not the job assigned to it. The program was created to acquaint California and the areas covered by the NBC Pacific Coast network with the Occidental name. The executive thinking behind the campaign was to enable the agent to sell the policies of Occidental without having to sell the company itself. The program did just that.

In this they differed from the fourth largest life insurance company in America, New York Life, which is rated \$4,000,000,000 in assets. They sponsored Frazier Hunt in *Great Personalities* (NBC, 1931), received inquiries from what they characterized as "too low a grade of prospect" for their type of policies, and so have never come back to broadcasting.

(Please turn to page 73)

NOW — WITH
5000 WATTS —

WSBT Has Added 138,680 Radio Families* to its Primary Coverage



960 KILOCYCLES
COLUMBIA NETWORK

WSBT
SOUTH BEND

* Estimated by counties from BMB Report

PAUL H RAYMER CO NATIONAL REPRESENTATIVE

signed and unsigned

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward Aleshire Louis J. Battistone	Geyer, Cornell & Newell, Hollywood, manager Madison, New York, art director	Harry B. Cohen, New York, radio, copy director Battistone & Bruce Advertising Agency (new), New York, partner
Ann Belsay Myron J. Bennett	CBS, New York, executive secretary to president Radio Station Des Moines Inc., Des Moines, president	Associated, Los Angeles, account executive Bennett Advertising Agency (new), Des Moines, head (addition to other duties)
Paul Betz Ben Bezoff Arthur Booth M. C. Borland Stanley C. Bowdler Richard C. Bradley Bernice Brillmayer Gerald H. Bruce	KMYR, Denver, assistant manager Booth, Vickery & Schwinn, Baltimore, vp Hannah, San Francisco, vp J. J. Gibbons, Vancouver, B. C. Foote, Cone & Belding, Chicago Kenyon & Eckhardt, New York Madison, New York, copy director	Fuller & Smith & Ross, Cleveland, account executive Ben Bezoff and Company (new), Denver, head St. Georges & Keyes, Baltimore (re-opened branch), head J. Walter Thompson, Los Angeles, service representative Canadian Advertising, Vancouver, account executive William Kester, Hollywood, account executive Franklin Bruck, New York, copy staff Battistone & Bruce Advertising Agency (new), New York, partner
Gene Buck Edward J. Burns Robert Campbell Milton Carlson Clinton D. Carr	Saul Krelg, New York, account executive University of San Francisco, publicity director J. Walter Thompson, Toronto, vp Western, Los Angeles, vp Van Sant, Dugdale, Baltimore, vp, general manager Western Air Lines, advertising manager	Same, radio director John O'Rourke, San Francisco, account executive Same, vp, assistant general manager Same, vp, radio director Justin Funkhouser, Baltimore, account executive, member plans board Own agency, Los Angeles Collins-Cusick-Schwerke & Wild Advertising (new), San Antonio, partner
Ted Cate L. H. Collins		LeVally, Chicago, vp, radio director John W. Shaw, Chicago, account executive Garfield & Guild, San Francisco, vp, senior account executive
James G. Coninos E. J. Conlon Fred Crawshaw	BBD&O, New York Burton Browne, Chicago, account executive Owl Drug Co., San Francisco, advertising manager	Charles Crosson & Co., Houston, account executive, research, survey director John W. Shaw, Chicago, media director Collins-Cusick-Schwerke & Wild Advertising (new), San Antonio, partner
E. K. Crosson	H. M. Gross, Chicago, media director	Same, Chicago, copy director Hixson-O'Donnell, New York, vp Ruthrauff & Ryan, New York, timebuyer BBR Lavin, Fargo, N. D., vp Same, Chicago, Ford regional advertising
Florence Cruzen C. R. Cusick		Cabell-Eanes (new), Richmond, Va., head Ralph Lambert Organization (new), Hollywood, partner Ruthrauff & Ryan, Cincinnati, account executive Frank L. Blumberg, Baltimore, associate, account executive
Draper Daniels James P. Derum Eunice Dickson Bob Dobbins Perry Driggs	Young & Rubicam, New York Brisacher, Van Norden, New York, manager BBD&O, New York, timebuyer J. Walter Thompson, New York, Ford Motor Co. account field operations	Barton A. Stebbins, Los Angeles, copy writer Thalimer's Department Store, Richmond, Va., sales manager Fred M. Randall, Detroit, account executive Street & Finney, New York, research director William Esty, New York, media planning coordinator Christiansen, Chicago, account executive Same, manager Barney Lavin, Fargo, N. D., vp Same, Chicago, radio director
Joseph C. Eanes Charles J. Eastman Jr. Charles Easton Horace J. Elias	Buchen Co., Chicago S. C. Baer, Cincinnati, vp, account executive Booth, Vickery & Schwinn, Baltimore, radio director McCarty, Los Angeles, copy writer White House, San Francisco, advertising manager	Landsheft, Buffalo, account executive Posner-Zabil, New York, account executive McCarty, Los Angeles, account executive
Neil M. Elliott Lois Engalls		Same, head Foote, Cone & Belding, New York, radio dept. Young & Rubicam, New York, production staff Dee, Philadelphia, vp Same, radio production head
Herman N. Farrand Frank E. Fehlman George M. Finley Theodore Fischer Floyd Flint Harold Flint James Fonda	Young & Rubicam, New York Wade, Chicago, account executive J. Walter Thompson, Seattle Foote, Cone & Belding, Hollywood, associate talent buyer Craig E. Dennison, Chicago Seldel, New York, account executive Fuller & Smith & Ross, New York, account executive	Marvin Winsett, Dallas, account executive Same, manager radio dept.
John J. Foy Russell Fradkin Gene Franke	Romer, Washington, D. C., vp American Tobacco Co., New York, sales dept. Sherman & Marquette, Hollywood, radio head Benjamin Eshleman, Philadelphia, copy chief Advertising, Washington, D. C., account executive	Badger & Browning, Boston; Badger & Browning & Hersey, New York, merchandising director Same, Seattle, account executive
Robert L. Frederick Vinton Freedly Jr. Sam Fuller James T. Gallagher Martin L. Garvey	Southern Flight, Dallas, business manager W. E. Long, Chicago, assistant manager radio dept. Charles W. Hoyt, New York	Brisacher, Van Norden, San Francisco, merchandising counselor, field representative Greenfield-Lippman, Buffalo, account executive Badger and Browning & Hersey, New York, copy staff Same, New York, creative duties
Robert T. Gidley Harold Gingrich		Casler, Hempstead & Hanford Inc. (formerly Stewart, Hanford & Casler Inc.), New York, partner Livingstone Porter Hlicks (new), Detroit
Allen C. Gottschaldt	J. Walter Thompson, Los Angeles, account executive California Wine Advisory Board	Ralph Lambert Organization (new), Hollywood, partner Pitluk, San Antonio, clients' planning, public relations director
Elwood K. Grady		
Harold Grainger		
Harvey Gross James Hausman Adrian Head	Navy Morse International, New York, copy chief J. Walter Thompson, Toronto, vp, general manager	
Henry M. Hempstead	Geyer, Newell & Ganger, New York, vp	
L. P. Hlicks	Koppitz Brewery, Detroit, president, general manager	
Hal Hodges Tom Holbrook	Radio producer, Hollywood WWL, New Orleans	



NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert F. Holman	H. W. Kastor, Chicago, research director	Dancer-Fitzgerald-Sample, New York, research, market analysis coordinator
Ray M. Hunta	Kenyon & Eckhardt, New York	John A. Cairns, New York, media director
Maurice H. Hyde	L. Hart & Sons, San Jose, Calif., ad. mgr.	Benet Hanau, San Jose, partner (now Hanau-Hyde)
R. G. Hyman	Financial advisor, tax consultant, Bay area agencies, California	Ward, Macdonald & Stagg, San Francisco, account executive
Ruth Jaros	Joseph Katz, Benton & Bowles, New York	Dancer-Fitzgerald-Sample, New York, copy staff
Stephen B. Joseph	J. Walter Thompson, New York	Brad-Bern, Van Diver & Carlyle, New York, account executive
Kenneth H. Joy	Brsacher, Van Norden, N. Y., account executive	Hlxson-O'Donnell, New York, executive capacity
Zenn Kaufman	Calvert Distillers Corp., New York, merchandising manager	Philip Morris & Co., New York, merchandising director
Harold Kaye	O'Han, New York, radio director	Same, vp, radio director
George A. Knapp Jr.	Advertising Research Foundation, New York	Knapp-Shepard Inc. (new), New York, partner
George R. Koebel	Klar-Van Pietersom-Dunlap, Milwaukee	Duffy & Fabry, Milwaukee, account executive
Y. A. Koskinen	National Petroleum News, Petroleum Processing	Richard T. Brandt, Cleveland, account executive
Ruth LeBron	Cecil & Presbrey, New York, publicity director	Same, account executive
Eugene Lessere	Al Paul Lefton, New York	Compton, New York, radio copy writer
Alma I. Inxweller	Thal's, Dayton, O., advertising manager	Bramble-Margeson-Odiome, Dayton, account executive
John Lucas	ABC, Hollywood, promotion dept.	Hunter, Los Angeles, public relations director
David G. Lyon	Cecil & Presbrey, New York, account executive	Same, vp
John S. Manuel	National City Bank, Cleveland	Fuller & Smith & Ross, Cleveland, account executive
B. Harold Miller	American Cyanamid Co., Lederle Laboratories Div., sales promotion manager	Makein, New York, manager
Hal Moore		Acme Advertising Agency (new), Portland, head
Lansing Moore		Lawrence Boles Hicks (new), New York, creative director in charge radio, copy, research dept.
Mark Napier	J. Walter Thompson, Toronto, vp	Same, vp, general manager
Frank H. Newton	Young & Rubicam, Chicago, assistant copy chief	McCann-Erickson, Chicago, copy dept. manager
Jacqueline Outmet		Walsh, Montreal, account executive, fashion coordinator
J. G. Petrik	Hantly, Hicks & Montgomery, New York, account executive	H. B. LeQuatte, New York, account executive
H. Ross Potter	LaRoche & Ellis, vp, director, account supervisor	Dancer-Fitzgerald-Sample, New York, executive staff
Henri R. Poullin	Time Magazine, Montreal, in charge	MacLaren, Montreal, director French language broadcasting, Quebec Province
Rhoda B. Balder	Kal, Ehrlich & Merrick, Washington, D. C., radio copy chief	Alvin Epstein, Washington, D. C., radio director
Al Redwlich	Bozell & Jacobs, Chicago, account executive	Advertising Agency Assoc., Chicago, associate
Myrtle A. Rodger	Wm. H. Rankin (discontinued), New York	Royer & Rodger (new), New York, partner
George Roessler	Taylor-Howe-Snowden Radio Sales, Chicago	Henri, Hurst & McDonald, Chicago, chief timebuyer, assistant to radio director
Marvin Ira Rudwlich	Edelbrew Brewery, New York	Kaplan & Bruck, New York, vp
Ellis Sard	La Roche & Ellis, New York	Kenyon & Eckhardt, New York, radio, television depts.
Alvin Sarra	Kemper-Thomas Co., Baltimore-Washington, manager	Henry J. Kaufman, Washington, D. C., account executive
Murl E. Saul	Wm. H. Rankin (discontinued), New York, partner	Royer & Rodger (new), New York, partner
Stan Schloeder	BBDO, New York, assistant timebuyer	Same, timebuyer
Kenneth Schuster	Schoil Mfg. Co. Inc., Chicago, advertising, sales promotion manager	Swaney, Drake & Bement, Chicago, copy staff
N. D. Schwerke		Collins-Cusick-Schwerke & Wild Advertising (new), San Antonio, partner
Miriam M. Semons	Moselle & Elsen, New York, account executive	Brad-Bern, Van Diver & Carlyle, New York, fashion, promotion div. head
Jack C. Sharp Jr.	Leonard M. Sive, Cincinnati, radio continuity	Same, radio director
Harold W. Shepard	Blow, New York, assistant account executive	Knapp-Shepard Inc. (new), New York, partner
David R. Showalter	Showalter & Slinger (discontinued), Hollywood, vp	Klitten & Thomas, Hollywood, account executive
Norman Siekel	WNEW, New York, continuity editor	Jim Ward, Hollywood, radio director
Charles F. Skinner	Kirsch Co., Sturgis, Mich., general sales manager	Florez, Detroit, television director, consultant, producer
Hassell W. Smith	Brooke, Smith, French & Dorrance, Detroit	Western, Los Angeles, general manager
Mary Spaulding	John H. Riordan, Los Angeles, vp	Ross Roy, Detroit, copy staff
Lewis J. C. Spruance	H. B. LeQuatte, New York, secretary, account executive	Lindeke, Los Angeles, account executive
David W. Stallard	Lawrence Boles Hicks, New York, general mgr.	George P. Buente, New York, similar capacity
George Weissman		Same, media director
C. J. Wild		Collins-Cusick-Schwerke & Wild Advertising (new), San Antonio, partner
Harold H. Wright	Campbell-Ewald, New York	Wendell P. Colton, New York
Ralph Yambert		Ralph Yambert Organization (new), Hollywood, head
John Yeargain	Jackson, New York, account executive	Same, general manager

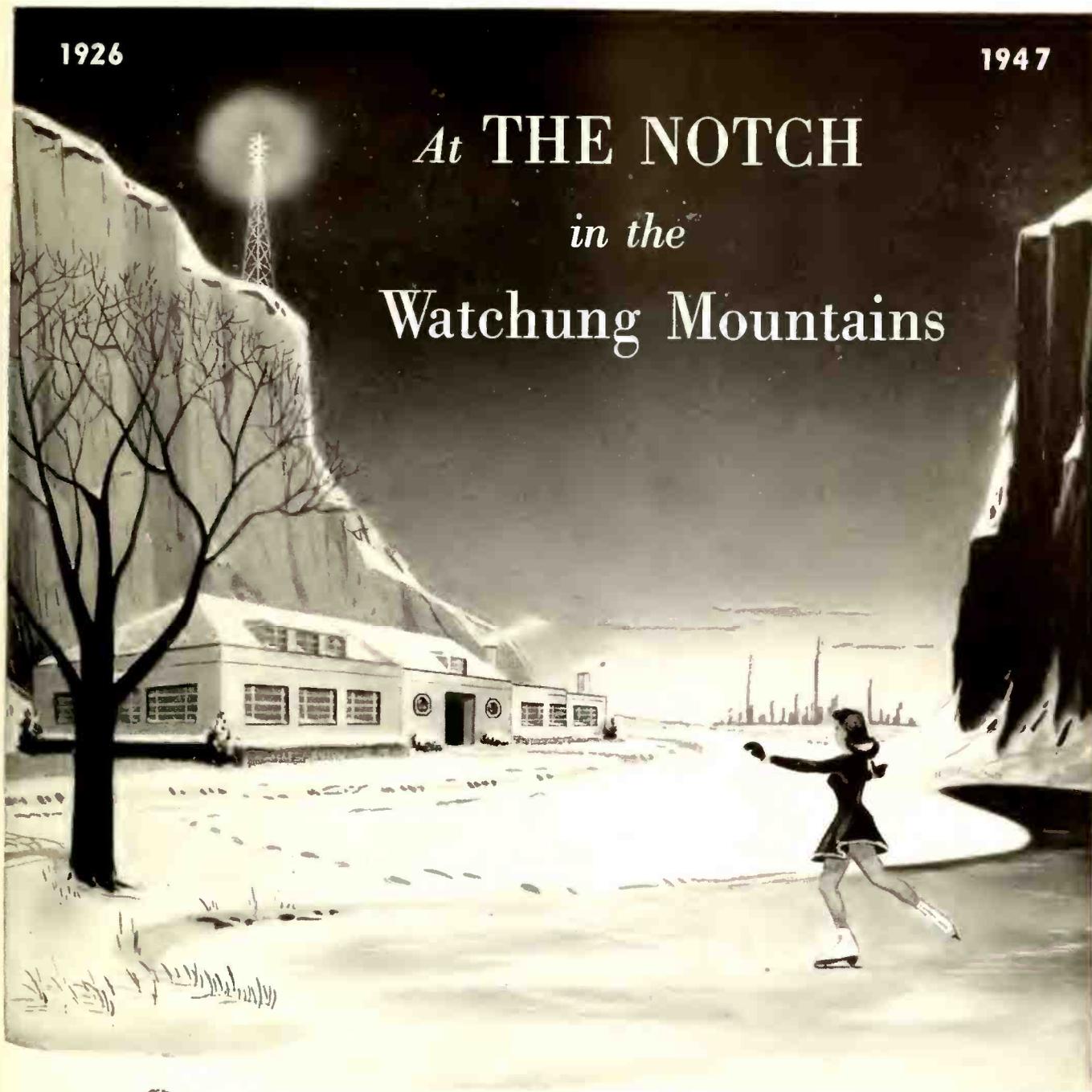
Sponsor Personnel Changes (Continued from page 10)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Fritz C. Hyde Jr.	Revere Copper and Brass Inc., Detroit, sales manager	Goebel Brewing Co., Detroit, assistant general sales manager
William H. Jacobus	George F. Stein Brewery Inc., Buffalo	Same, general sales manager
J. G. Jordan	Shell Oil Co., San Francisco, sales manager	Same, vp, marketing
Donald P. Kennett	Montgomery-Ward, Chicago, merchandising dept.	Sterchl Bros. Stores Inc., advertising, sales promotion director
J. Warren Kinsman	E. I. du Pont de Nemours & Co., Wilmington, Del., general manager fabrics, finishes dept., board member	Same, vp, member executive committee
Harry G. Lampman	Blatz Brewing Co., Milwaukee, general sales manager	Same, vp in charge sales
Ralph P. Lewis	Elizabeth Arden, New York, sales manager	Lever Bros., Harriet Hubbard Ayer div., New York, head
W. L. Lowe	Paraffine Companies Inc., San Francisco, Pabco Floor Covering Div., advertising manager	Paraffine Companies Inc., general advertising manager
W. B. Mistle	Key Brands Inc., Los Angeles, president	Ben-Hur Products Inc., Los Angeles, vp in charge sales
R. J. Maxwell	Missouri Pacific Lines, St. Louis, advertising manager	Same, advertising, publicity director
D. Parker McComas	Phillip Morris & Co. Ltd. Inc., New York	Same, executive vp
John T. McLean	Hall Bros Inc., Kansas City, advertising manager	Vendo Co., Kansas City, advertising manager
F. J. O'Brien	Franklin Life Insurance Co., Springfield, Ill., sales promotion director	Same, vp, sales promotion, advertising, public relations director
Elliott P. Palmer	Wm. S. Merrell Co., Cincinnati	Same, advertising
Leo P. Pambrun	Stewart-Warner Corp., Chicago, radio advertising manager	Majestic Radio & Television Corp., Elgin, Ill., advertising, sales promotion, public relations director
C. R. Pritchard		General Electric Co., Bridgeport, Conn., appliance, marketing, merchandise dept. manager
Paul W. Roder	Ciba Pharmaceutical Products Inc., Summit, N. J.	Same, advertising manager
Kenneth W. Sickingler	Oakes & Co., Chicago, dept. manager	Stewart-Warner Corp., Chicago, Radio Div., advertising manager
Eugene W. Traub	Wm. S. Merrell Co., Cincinnati, production coordination head	Same, market research director
Grace Wallace	Tracy, Locke, Dawson, Dallas, account executive	Prince Gardner Co., St. Louis, advertising, sales promotion director
Sylvester L. Weaver	American Tobacco Co., New York, advertising manager	Young & Rubicam, New York, vp in charge radio, television

1926

1947

At **THE NOTCH**
in the
Watchung Mountains



***Pioneers** . . . More than a century of Professional Experience
at your service. Here IMAGINATION guides and INTEGRITY governs.*

PAUL GODLEY CO.
CONSULTING RADIO ENGINEERS

Broadcasting • Electronics • Communications

Laboratory: Great Notch, N. J. Office: Upper Montclair, N. J. Phone: LITTLE FALLS 4-1000

**YOU MAY BE ABLE TO SPEAK
217 WORDS PER MINUTE***



**BUT—YOU'LL WASTE A LOT OF
BREATH IN WESTERN MICHIGAN
WITHOUT WKZO-WJEF!**

For your message to be effective it first must be heard. Broadcasts originating outside the Western Michigan area suffer from a *fading* condition that severely reduces reception here. That's one of the several good reasons why a much higher per cent of listeners in this area tune in on "home" stations.

Their first choice is the WKZO and WJEF combination in Grand Rapids-Kalamazoo. The most recent Hooper Report shows that this combination attracts far more listeners than any other station, or, for that matter, any other *network* combination. And that goes for morning, afternoon and evening audiences (from 8 a.m. to 10 p.m.). We'll be glad to send you the complete report, or if it's more convenient, just ask Avery-Knodel, Inc.

* Floyd Gibbons, the famous reporter, was clocked at this talking speed.

WKZO
first IN KALAMAZOO
and GREATER WESTERN MICHIGAN
(CBS)

WJEF
first IN GRAND RAPIDS
AND KENT COUNTY
(CBS)

BOTH OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

40 West 52nd

(Continued from page 4)

brand in Greater Cincinnati, Wiedemann's Fine Beer.

JOHN G. MAUPIN
Radio Director

Strauchen & McKim, Cincinnati

PETRY SPOT SURVEYS

In your June issue you mentioned the fact that Edward Petry is completing another spot broadcasting survey.

Unfortunately I missed the first report. I would be much obliged if you could tell me where I could obtain the first survey and also the second one when it is published.

JAMES L. TABOR
Radio Director

Richard A. Foley Advg., Philadelphia

► The Edward Petry organization has sent Mr. Tabor a copy of the first survey. The second is scheduled for release this month.

MORE ON "FALL FACTS" ISSUE

On my return from my vacation I found a copy of the July issue (Fall Facts) of your magazine. You have put together an issue full of facts and one that should be most helpful to those who want to know what is available, not only in the way of network shows, but also co-ops. Let me congratulate you on your effort.

However, your ambitious undertaking of showing the BMB network maps has been most disturbing to us. I realize that you endeavor to show Mutual in its true light as you did with the other networks. In our case you put in stars where we've added stations, but somehow many folks who have seen the maps did not study the stars in detail and lost the effect that you were trying to get over in your effort to be fair.

EDGAR KOBAK
President
MBS, New York

I would appreciate your sending us 24 copies of your July issue, and billing us for same. We are curious to know why you omitted the circulation figure on the Columbia map, as you have indicated on the other three networks.

JOSEPH R. SPADEA
Manager
CBS, Detroit

► [Space prohibited listing figures in addition to station and facilities changes. The latter, believed to be more vital to sponsors and agencies, could be accommodated in the space available for copy below the CBS map. This was impractical for the others.]

REPS AS MANAGEMENT AIDS

Your page on *SPONSOR Reports*, page 1 of the current (August) issue is of special interest to me, particularly that paragraph on *Reps Turn Management Aids*. This is the very point that we've been working on for some time. We feel that in too many cases the station and its national rep are strangers. Even though the reps do sit in on management conferences, very few of them have had adequate background, or any background at all in station management and operation.

We're sending out a new pamphlet to all people in the industry, telling about our service, and I'd like to attach your *SPONSOR Reports* page to all those letters which go to station reps, and I'm going to mark that paragraph concerning reps.

FRED A. PALMER
Fred A. Palmer Co.
Cincinnati

SAMPLES FOR THE AMERICAS

We would like to have you send us 22 copies of your magazine which we could send out to our branch offices in Central and South America.

This request is prompted by the receipt of a note from our Argentine office requesting a subscription for this publication.

For your information we are the Export Division of the Sterling Drug Company and do a tremendous amount of local radio advertising throughout Central and South America and although your magazine does not cover the foreign field it helps our various radio departments to keep abreast of what is going on in the U. S. A.

G. J. BURKE
Sydney Ross Company
Newark

FIVE-SHOW PRODUCER

I have read your article *Radio's Idea Man: Independent Producer* in the August issue with considerable interest because, though your writer may not have realized it, he was talking about us too.

I am sure you will forgive me if I tell you that we are weeping in our beer a little over not being included as among independent producers. Frank Cooper personally has been one of the top talent agents for over 15 years. He set up his own business four years ago and I, who have been writer, producer and agency executive for those same 15 years, joined him 1½ years ago to put the accent on program production.

(Please turn to page 72)

JOSEPH HERSHEY M'GILLVRA, Inc.

Associate Member National Assoc. of Broadcasters

ONE OF THE OLDEST STATION
REPRESENTATIVES INVITES
YOU TO THEIR HEADQUARTERS
DURING N. A. B. CONVENTION

Hotel AMBASSADOR

FOR SALES, SERVICE AND QUICK
RESULTS

Contact

McGILLVRA

EXECUTIVE OFFICES
366 MADISON AVE.
NEW YORK CITY
Phone MU 2-8755-56

Offices in all principal Advertising Cities

CHICAGO • LOS ANGELES • SAN FRANCISCO

More Sales . . . More Profit

FOR PRODUCERS OF
TRANSCRIBED PROGRAMS

Since 1933 we have been acting as a clearing house for tested and successful ideas. The national salesforce of our Merchandising Division which serves over 4000 radio stations, advertising agencies, national and local advertisers, are now selling top transcribed novelties and program ideas of unusual merit. Our salesforce can carry a limited number of additional transcriptions.

ADDRESS:

F. P. KENDALL, EXECUTIVE VICE PRESIDENT
THE NATIONAL RESEARCH BUREAU, INC.
415 NORTH DEARBORN STREET, CHICAGO 10 ILLINOIS

**SELL
1 OUT OF 4
CITY FOLKS IN THE
SOUTH'S No. 1 STATE
All WITHIN OUR
PRIMARY+ AREA**

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

210,200 PERSONS

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

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

Write for our BMB DATA FOLDER

WSJS
WINSTON-SALEM
THE JOURNAL-SENTINEL STATION

NBC
AFFILIATE
National Representative
HEADLEY-REED COMPANY

40 West 52nd

Today, in addition to successfully representing some 18 or 20 of the top radio writers and a couple of top singers, we control and produce: *The Alan Young Show*, *Al Pearce Show*, *Jim Backus Show*, *Strike It Rich*, which has just been sold to Ludens, and *Red Hook 31*.

All these are currently on the air and, within the normal fluctuations of radio, all seem to be doing very well.

WOODY KLOSE
Frank Cooper Associates,
New York

NO LIGHT PROMISES AT WFIL

Your review on television on page 51 of the August issue says that—"Although promised for 'some time this fall' Philadelphia's WFIL-TV, Fort Worth's KCPN-TV, Richmond's WTVR, Cleveland's WEWS will be lucky to be on regular schedules by February 1948."

I don't know what the situation may be in the other stations but WFIL-TV transmitted its first test-pattern at 9:02 pm on August 6 and will inaugurate a regular daily television program schedule on September 13.

We are just a little hurt that you would dismiss a WFIL promise so lightly. Better take us a little more seriously next time.

JAMES T. QUIRK
Sales Promotion Manager
WFIL, Philadelphia

**JORDAN MARSH:
PROMOTION EXCEPTION**

The article on *Promotion and Publicity: A Look Ahead and Behind*, which appeared in your July edition of *SPONSOR* attracted no little attention here at WBZ and WBZA, as I assume it did at other stations throughout the country.

The lead paragraph especially hit home, where it said:

"At least 90 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, advertiser and broadcaster. Radio can and usually does a job by itself. When it's promoted it has been proved that it can do many times its normal job."

Favorite Story, the Ronald Colman dramatic production sponsored here in New England by Jordan Marsh ("New Eng-



"No, no, Stupid, when I said KING I meant the 10,000 watt Seattle Radio Station."

ACCOUNT EXECUTIVES

The Pacific Coast's Greatest
Half-Hour Radio Show
Is Available

It's the Joe Hernandez Show!

Currently under Sponsorship in
Los Angeles by

Marshall & Clampett
Plymouth & De Soto

1. The Highest Hooper, six nights weekly, of any like show in radiol
2. Biggest mail pull in history of local radio, 56,000 letters in five weeks!
3. More than 1,000,000 listeners nightly, of which 68% are families, home-makers, etc.

The entire Pacific Coast, with the exception of the Los Angeles market, is immediately available.

JOE HERNANDEZ AGENCY

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

land's largest store") through John C. Dowd agency and carried by WBZ and WBZA, is a brilliant example of complete cooperation among advertiser, agency, and broadcaster.

A bang-up publicity and promotional campaign, utilizing all media of advertising, was employed to introduce the program to its New England radio audience. Furthermore, promotional activity continues—it didn't terminate with the program's debut.

LYNN MORROW
Sales Promotion & Publicity Manager
WBZ-WBZA, Boston

SPONSOR: STATION SALES AID

I have had the opportunity of reading two issues of SPONSOR and I am happy to say that I rate it next to *Broadcasting Magazine*.

There are few magazines that I have time to read from the broadcast industry standpoint, and I am sure that from what I have read so far in SPONSOR, it will be a good magazine for our entire sales staff to read monthly. Find our subscription enclosed.

DON C. WIRTH
Vp & General Manager
WNAM, Neenah, Wisconsin

I want to congratulate you on that issue (Fall Facts). It was a crackerjack! Must have convinced even the most skeptical that SPONSOR is important reading that belongs on the top of the pile.

I know that you are not beaming to station personnel. Nevertheless SPONSOR's articles and tabulations give me, a station time salesman, more useful information than any other broadcasting trade magazine.

TED MAXWELL
WNJR, Newark

INSURANCE

(Continued from page 66)

Since it's a known fact that responders to any type of advertising are lower in income than non-responders this is no surprise. Had broadcasting not been expected to payoff in direct inquiries the program might have been judged a success and New York Life might have continued to use it as the medium grew.

Until recently the National Board of Fire Underwriters sponsored *Crimes of Carelessness* on Mutual. The program didn't rate badly for a low-budgeted

(\$8,000 for time and talent) Sunday afternoon program, but it didn't satisfy the 200 members of the Board. Some members contended that it didn't lend enough prestige, others thought it didn't sell enough, etc. The advertising budget has been cut and what is left will go for magazines. Even the fact that local agents were permitted to spot chain breaks before and after programs didn't sell the show. The Board also states that large fire losses have forced company retrenchments and this has cut the over-all advertising budget. They hope to be back in radio but not for another year, or

maybe two.

Only two of the big six (Metropolitan, Prudential, Equitable, New York Life, Northwestern, and John Hancock) haven't used broadcasting within the past year. That's a great change from a few years ago when no insurance company of any size was on the air, but it's still a long way from ideal. What must be stressed is that broadcasting is a unique advertising medium—a program, no matter how fine, can't be thrown on the air while sponsor, agency, and the sales organization stand around and wait for a radio miracle. Broadcasting, like insurance, must be sold.

More . . .

Chicago People

are listening to

W · I · N · D

(560 KC)

12 Noon to 6 PM

seven days a week

than to

any other station

See Hooper for July

**A
tough-minded
examination
of 1947
radio values
shows that
CBS is the
most effective
network
in America,
today**

Radio doesn't stand still. Vigorous new things keep happening in its solid maturity, as in the days of its youth. Yet in all of the swift confusions of radio's growth and changes—some simple basic yardsticks remain, with which to measure radio network values.

What are these yardsticks?

- 1. Completeness of coverage**
- 2. Balance of facilities**
- 3. Balance of program schedules**

These combine to give a sometimes-overlooked (but very basic) measure of network efficiency:

**How many listeners delivered
at what cost?**

We have applied all these yardsticks to all the networks in a new CBS study: a useful measure of the *coverage* and *economies* of the networks.

The figures show, simply and clearly, that CBS is the most effective network in America, today.

To see the study—
and to get the utmost in radio values...

**SEE CBS . . .
THE COMPLETE NETWORK**

4:15	4:30	4:45	5	5:15	5:30	5:45	6																
ABC	CBS	MBS	NBC																				
... (Grid content) ...																							

September 19

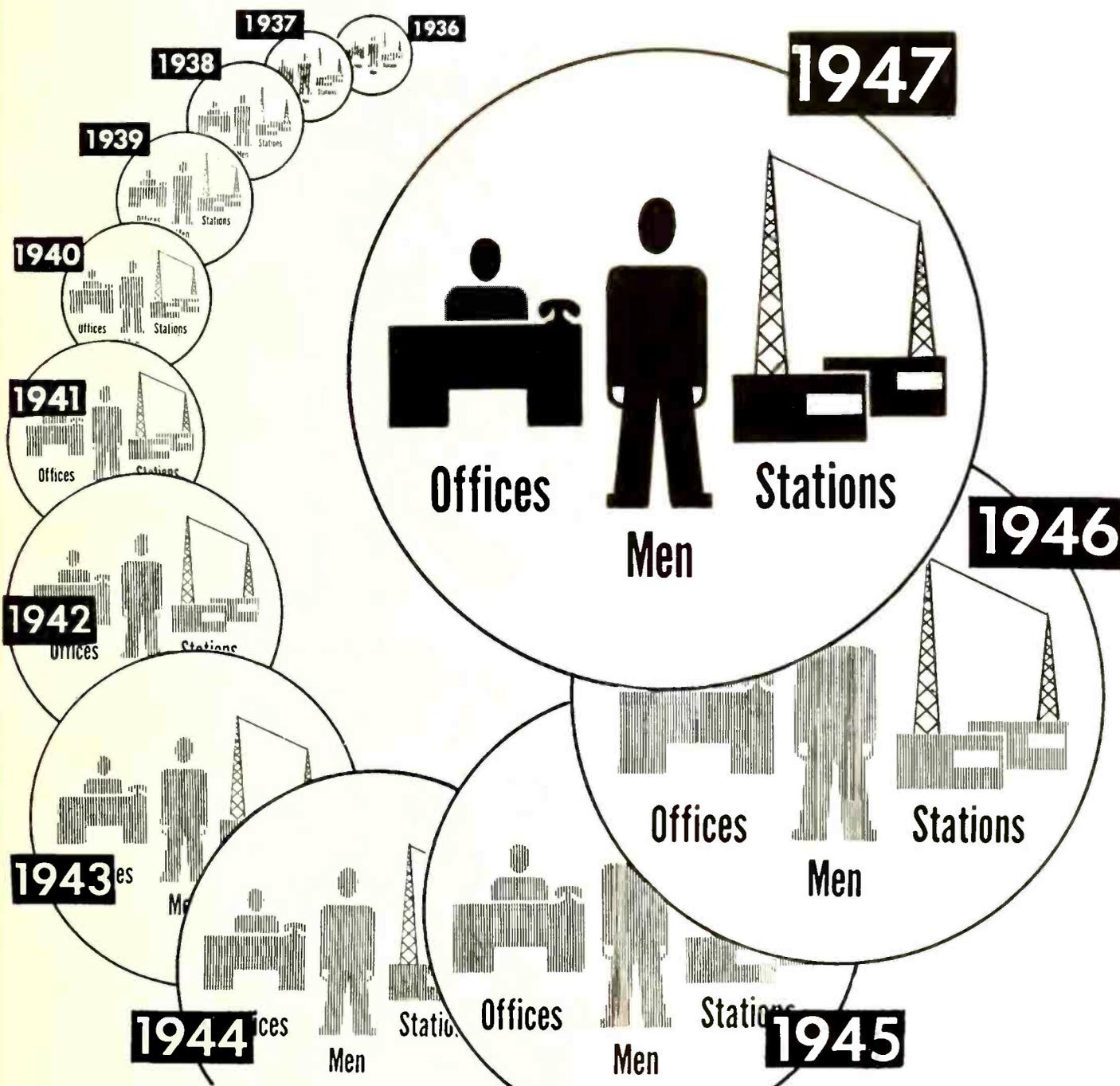
SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

ABC CBS MBS NBC ABC CBS MBS NBC

6	6:15	6:30	6:45	7	7:15	7:30	7:45	8	8:15	8:30	8:45	9	9:15	9:30	9:45	10	10:15	10:30	10:45	11	11:15	11:30	11:45
... (Grid content) ...																							

© 1995 ABC, CBS, MBS, NBC

11 Years of Growth thru Sales Service



HEADLEY-REED CO.

(Representing Radio Stations Exclusively)

NEW YORK CHICAGO DETROIT ATLANTA SAN FRANCISCO LOS ANGELES

All offices company owned, staffed, operated.

WOC

"WOC sponsors? Yes... we like 'em!"



QUAD

Cities

DAVENPORT, ROCK ISLAND
MOLINE, EAST MOLINE

Only WOC delivers satisfactory year-round NBC service to the Quad-Cities... the largest metropolitan area between Chicago and Omaha, and between Minneapolis and St. Louis. Approximately 218,000 people work and live here... make it the 40th retail market in the nation.

5,000 Watts, 1420 Kc.
Basic NBC Affiliate

B. J. Palmer, President
Beryl Lottridge, Manager

WOC

WOC - FM
DAVENPORT, IOWA
National Representatives:
FREE & PETERS, Inc.

BROADCAST ADVERTISING

(Continued from page 35)

It's virtually impossible for a network to sell a national sponsor on spending his money for advertising and at the same time serving as a case history for competitive manufacturers. However, agencies and many sponsors feel that an industry organization like the NAB might interest a corporation in running a test project. Agency executives regard this as part of the job of the NAB's bureau of broadcast advertising. Said one agency vp, "In its 25 years of existence the NAB has conducted just one broadcast advertising research project Joske's. If it continues at that pace both television and facsimile will be here before a second study is completed and ready for evaluation. Advertising is a fast-moving field."

While agencies agree that the Joske experiment was successful, they also feel that it hasn't been promoted directly—that it has been left to stations to carry the news. They feel that the department store advertising managers themselves should have been on a special NAB mailing list and received blow-by-blow reports. "If NAB has a department of broadcast advertising," one sponsor asked, "how is it that I, head of an organization spending \$3,000,000 a year in national advertising, have never received a single piece of mail from them."

Another Pellegrin assistant is Hugh Higgins, under whose direction are issued the reports on "radio results." Plagued by budget considerations and no assistance, Higgins is forced to conduct his activities on a penny-ante basis. Many agencies have never seen an NAB "result" presentation. The NAB does little more than make them available to stations. Agencies feel that most stations and even networks are not geared to do broadside promotion to industries. They note that a time salesman is judged on sales that he closes—not those he opens. The long-range prospect, the man who won't buy today, is generally left to himself until he makes up his mind—if he ever does—to become a sponsor.

Evaluation of the work of J. Allan Brown, another of Frank Pellegrin's assistants, is included in the report on NAB's small market operations rather than in this section on analysis of broadcast advertising promotion.

In brief, most advertising agencies—and some sponsors—see in NAB's bureau of broadcast advertising a department that might help them sell more broadcast advertising that might supply them with the tools with which to advocate the



... wanta
**leap all over a
14,000 square mile
sales
area?**

WIP

PHILADELPHIA'S PIONEER VOICE

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

**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

use of broadcasting. "Unfortunately, the operation hasn't begun to make itself felt." That's the way the new head of one of the biggest billers of broadcast advertising in the agency field said it.

Quotes:

"Broadcast advertising can be sold as a field by the NAB and it should be. Only an association can forget the individual sale and approach the problem as an industry one."—*New businessman for a small agency in Baltimore.*

"Without broadcast advertising, American radio as we know it just wouldn't be. Therefore it seems to me that the NAB's first job is to sell broadcasting as an advertising medium."—*Timebuyer for an agency with headquarters in St. Louis.*

"It is impossible to get too far away from the fact that no division of a trade association can get very far beyond its budget. NAB hasn't given its bureau of broadcast advertising any real money to spend. Actually it has squeezed the maximum results out of every nickel it has spent in this direction."—*Radio director of an important New Orleans agency.*

"It takes money to get business. NAB isn't spending it in that direction."—*Advertising manager of a radio set manufacturer.*

BMB EVALUATIONS

(Continued from page 35)

have forced us into other mediums, despite the fact that broadcasting was doing a job for us. Without a BMB or its equivalent we would never have had the answers to spot coverage that our sales department was consistently requesting. Without definite information on where the stations we were using could be heard, it would have been impossible for the sales promotion department to place point-of-sale material properly or to arrange for distribution that would parallel our air advertising.

"Before BMB, we placed a great deal of broadcast advertising with a hope and a prayer. If things started to get tough a hope and a prayer wouldn't be sufficient and we'd spend our advertising dollar where we could see its results."

This advertising man pointed out that figures which, like BMB's, are a year old (it takes about eight months to process the BMB ballot-type of survey), aren't ideal. At the same time he agreed that any coverage figures that were comparative were good. He noted that even the Audit Bureau of Circulation figures cover periods that are more than six months old.

As to the type of figures and information delivered by BMB, there is plenty of hedging on the part of both agencies and sponsors. Both groups want figures that will tell them at a glance the average audience expectancy that their programs

would have on each station or network. Several agency research men report that they have developed formulas enabling them to ascertain listener-expectancy figures from BMB data. These men admit that their formulas need more testing and question whether or not it is within the scope of the BMB to project figures. Other research men stress the fact that few agencies or sponsors have radio research departments large or capable enough to handle the "higher mathematics" required to convert the "raw figures" of BMB into audience-expectancy figures for a program. These latter men were of the opinion that the

Broadcast Measurement Bureau must devise research methods so simple that the "figure haters" will understand and use them. . . .

. . . and that the sooner the NAB becomes just one of the associations operating BMB the better.

Quotes:

"BMB has to live and grow. It must be made financially strong enough to be tough and independent."—*Advertising manager of sponsor spending next to the top money for spot radio.*

"BMB must not permit itself to be a football of either Hooper or Nielsen. Publicity linking the organization with

(Please turn to page 85)

It's SO easy to make your product the first choice of farm and small town families in Kansas and adjoining states. Just use the **STATION** that's the first choice of farm and small town families in Kansas and adjoining states.

Serving the
First Families of Agriculture

WIBW
Topeka
KANSAS
WIBW-FM

CBS

BEN LUDY
Gen. Mgr.
WIBW-KCKN

Rep.: CAPPER PUBLICATIONS, Inc.

TV

Recent program surveys reveal facts television program men generally know. In New York NBC's latest survey placed set owner interest in the following order:

- Championship Fights
- Kraft Theater (hour dramas)
- News
- Regular Fights
- Baseball
- Feature Length Motion Pictures

When NBC was broadcasting full-length plays on Sunday nights this feature led most surveys made. * * * WABD (DuMont), which has the only program service in New York on Tuesday nights, made a 5,000 mailing to set owners and received a better than 14 per cent reply. All its four Tuesday programs had good viewing, only the educational *Serving*

thru Science dropping below 50 per cent of the returns in the "regular viewing" category. The four programs rated in this manner:

Program	Regu- lar	Occa- sional	Seldom	N.A.*
Small Fry	54%	24%	14%	8%
Cash & Carry	53%	28%	12%	7%
Western Film	53%	26%	13%	8%
Science	37%	34%	20%	9%

*N. A. No answer.

* * * A West Coast survey is currently being tabulated; advance indications are that sports lead on the Pacific as they do on the Atlantic. WBKB, Chicago, survey indicated that sometime ago. * * * New York will have 50,000 receiving sets in operation by October 1. This is based upon fact that more than 800 receivers are pouring into homes every week. Other areas where television is in the public news will rate in the following "set" order by the October 1 date:

- Philadelphia, 8,000
- Chicago, 6,500
- Los Angeles, 4,500
- Detroit, 3,000
- Washington, 2,500

St. Louis, 1,500
Schenectady, Albany, Troy, 1,000.

Station rates in the areas where there are commercials will not change radically between now and the October date. Both DuMont's WABD and WBKB set new rates during August. DuMont is now charging the new rates which are based upon \$800 an hour. WBKB's new scale is based upon an hourly rate of \$375. * * * CBS' latest selling appeal to sponsors is the suggestion that they use their own commercial films on WCBS-TV. Over 70 per cent of the nation's national advertisers are said to have at least one film which would make a passable air show. * * * KTLA, which hopes to be the key station of a Paramount Pictures TV network, is expanding its staff which in the past has consisted mostly of Klaus Landsberg. * * * Problem of checking a telecast for a sponsor has been tackled by Benton & Bowles for their client General Foods. Two scanings of *Author Meets the Critics* were recorded in sound and on film for client checking recently.

FM

While emphasis is being placed upon FM stations receiving network program service, one factor is being ignored. Until there is coaxial cable across the nation, network programming over FM will not have FM quality since there are no facilities for full fidelity through any present telephone lines. All that FM can air for network programs is a static-free signal. * * * Clever station operators in the FM field are building audiences for themselves without a network crutch. They are viewing Stromberg-Carlson's sponsorship of a 30-piece orchestra over the Continental FM Network as being of

more importance than Petrillo's refusal to permit duplication of AM programs on FM stations. Stromberg's program will present musical selections that emphasize the basic difference between FM and AM. The program will originate at WHFM, Rochester, and will go, within a short time, to 22 FM stations. * * * KRON, the *San Francisco Chronicle's* FM station, will restrict commercials to two minutes in each daytime quarter-hour. The newspaper publisher, George T. Cameron, pointed out when announcing this that a class broadcast service (high fidelity, staticless) should have a high commercial standard as well. * * * *Washington (D. C.) Post* conducted a poll for WINX in June 1947 and came up with the amazing information that there appeared to be 66 per cent more FM radio receivers in Washington homes (14,500) than any figures dared to claim heretofore. WINX will have a continuing check from now

on. * * * Lowest-priced FM convertor to date is the Meck Convertor priced at \$19.95. SPONSOR has not checked the instrument yet. * * * Hugh Terry, manager of KLZ-FM as well as KLZ, is putting his promotional ability to work on FM. As soon as he placed the station on the air, one-sheet silk-screen posters were sent to all radio dealers which emphasized the new FM station's six-hour schedule and its regular broadcasts of the Denver Bears home games, day and night. Terry has plenty of plans that should make Denver FM-conscious. * * * KBUR's sister station KBUR-FM is claimed to be the first FM station in the state of Iowa. It's operating on an 11-hour schedule, 12 noon to 11 p.m., carrying all the non-musical programs of ABC. Even before the station was on the air a check-up revealed that there were a number of FM-AM sets in the area served by the Burlington station.

FAX

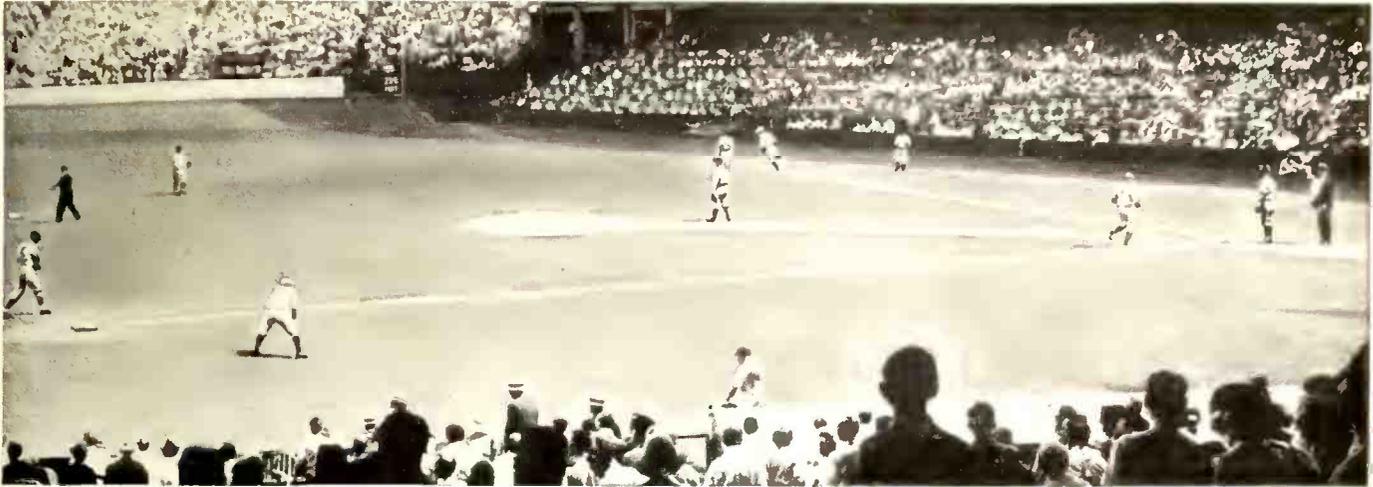
New facsimile patents developed by Captain W. G. H. Finch will eliminate the costly paper required by both the Finch

and other FAX systems to date. During the last month Finch demonstrated four-color FAX for the press, engineers of the FCC, and a number of inventors. Paper used, for either the new Finch black and white or color transmission, can be any typewriter, telegraph, or business machine rolls. Tests shown to press and trade compare favorably with any FAX seen to date. * * * WFIL (Philadelphia) plans for FAX will be in the form of limited

reception with receiving sets located at strategic points in the Quaker City, rather than in the home. Roger Clipp, general manager of WFIL and WFIL-TV, expects to establish a special deal whereby pioneer sponsors of telecasts will also get a bonus in the form of being able to buy space in the FAX edition of *The Evening Bulletin*, the newspaper owning the stations. Rate card naturally is a thing of the future.

for sale

**readymade television
audiences on
Du Mont Station WABD
new york**



Yankee baseball

The last games of the season—one of the most popular features on the Television screen. Many of these will be the only games to be telecast on the days they are played.



act it out

When you get 1119 audience letters from the very first airing of a television sustainer, you know you have a hit.



small fry

Uncle Bob Emery's winning personality won the hearts and loyalties of youngsters in every television home. Your own 15 minute segment—1 day a week or 5 days a week.

If you are interested in any of these proven programs in Washington or New York, phone or wire today.

WABD—DU MONT
515 Madison Avenue
New York 22, New York
Phone PLaza 3-9800

NEXT YEAR'S BUDGET!

Don't forget television. The audience is growing like corn on a hot night. By this time next year it will be tremendous.

WABD

NEW YORK

Key station of the

TELEVISION
DU MONT
NETWORK

A GREAT Southern Market

Population

Combined:	1,000,000
Urban only:	131,000
Johnson City	34,000
Kingsport	33,000
Bristol	30,000
Elizabethton	20,000
Greeneville	8,000
Erwin	6,000

Industry

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

Agriculture

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

Tourists

Heart of TVA recreation
area. Gateway to Great
Smoky Mountains

Wealth

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

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

John E. Pearson Co.,—Reps.

910 Kc **WJHL** 5000 Watts

Johnson City, Tenn.
ABC Full Time

Small Markets

Little stations irritate agencies; Sponsors would use them, but—

More sponsors and agencies had ideas about what NAB could do for small market stations than had ideas about any other section of this Evaluation. Contributing ideas were 63 sponsor and 39 agency executives. They were from all departments, even including an agency copy man.

Sponsor executives look upon small market stations just as they look upon small town weeklies. But they find small market stations much more active in trying to obtain their slice of national advertising budgets. That makes them more troublesome to national advertisers' sales and advertising managers. It also provokes some pertinent observations on small market station operations and the NAB's small market station committees.

"I can't blame a local market station for trying to get some of our spot advertising," said one food manufacturer's general sales manager. "However, it is my feeling that their association (NAB) ought clear to figure out some way to enable me to buy advertising at the same cost per listener that I buy it for on regional and channel stations.

One agency man who came to the advertising field from a 250-watt station operation feels that no good can come from current agitation for another broadcasting association. He stated that multiple associations in the broadcast field prevent the unity which must prevail if broadcasting is to prevent the inroads of other media on radio's share of the advertising dollar. He understood why, but didn't like the fact that there was now an FMA (Frequency Modulation Association), a TBA (Television Broadcasters Association) and, in the work, an FBA (Facsimile Broadcasters Association). There is a facsimile group in existence now but it's not in the form of an association, rather as an underwriter of certain FAX experimentation. This agency executive said: "I know that it's hard for a successful standard broadcasting station to see a new type of broadcast service take away part of its audience. But the entire field would grow faster and healthier if the NAB were big enough and honest enough not to carry the ball for any type of service but do the job for all."

Quotes:

"Small markets? There are no small markets, just markets where it's too expensive for us to sell our products. Make it easy and profitable to sell those markets

and we'll be using stations in them. Can the NAB do that?"—Canned meat products advertising manager.

"When small market stations deliver sales, we'll be using them. Let the NAB help them do that."—sales manager of national beauty product manufacturer.

"How can the NAB properly service small market stations and regional as well as clear channel broadcasters? When a decision is to be made about a policy matter which involves a number of small market stations within the orbit of a 50,000 watt station no association can serve the best interests of all."—small advertising agency radio director (he's the department).

"The BMB part of the NAB operation has no doubt helped a number of small market stations. It has also made it impossible for a number of small market broadcasters to sell what they have. It might be interesting to have an executive v.p. of the association for each type of broadcast operation and let them fight for their 'clients' within the association. Then maybe radio would get somewhere."—timebuyer of one of the top 10 agencies.



HOTEL STRAND

Atlantic City's Hotel of Distinction

ATTENTION DELEGATES

We invite all delegates to the National Association of Broadcasters Convention in Atlantic City, Sept. 13th to 18th to make this lovely hotel "Your Headquarters."

Beautifully Furnished Rooms . . . Salt Water Baths . . . Open and Inclosed Sun Verandas . . . Sun Decks atop . . . Cuisine Unsurpassed . . . Garage on Premises . . . Every Facility . . .

Attractive Rates
All N. A. B. Delegates

Exclusive Pennsylvania
Avenue and Boardwalk

Dominant SELLING POWER



in the Nation's
12th Market

CBS Network
5000 Watts
Day and Night

G. W. Grignon, Gen. Mgr.

WISN

The Katz Agency, Inc.
Natl. Representatives

LABOR RELATIONS

(Continued from page 33)

quately and are honest in stating that it is their feeling that they won't be faced at this convention either. One sponsor summarized the feelings of most of the advertisers who contributed to this *NAB Evaluation Issue*, "It's almost certain that any trade convention at this time will reflect a sanguine attitude on unionization. When management is in the ascendency that's the time to fashion a sound labor relations policy."

No advertising agencies had any labor relations comments to make. The mere question gave most account executives the same shivers as losing a major account and resulted in the same "No statement to make" reply.

Quotes:

"Because only the networks and big stations have been directly faced with real labor problems (a few smaller ones have also but these are the exceptions rather than the rule), it's understandable why most stations don't cooperate with the NAB Labor Committee. Let them all have a little taste of unpleasant employee-employer relations and they'll rush to their trade association for help."
—Personnel head of a carpet manufacturing organization that has used radio.

"The biggest field for the NAB or any other trade group is that of its members' labor relations. Only when companies in any field work together can an industry achieve stability with unions."
—Public relations executive of a big steel fabricator.

"With trade associations, labor is like weather, everyone talks about it but practically no one does anything."
—Vp of a manufacturer who is also vp of the industry association in his field.

BMT EVALUATION

(Continued from page 81)

either should be squelched for neither in the trade nor sponsor mind should BMB be allied with any other research organization."
—Business manager of the radio department of one of the top ten advertising agencies.

"It's a shame that CBS that fathered the formula on which BMB made its first survey should not have been willing to go along with the research organization in using BMB figures. It just proves the fact that the use of research figures must be controlled at the source. That's another NAB problem."
—Advertising manager of a sponsor with two programs on NBC.

"Give NAB the credit that it deserves. It forced BMB into being, brought the four networks into line and got behind the idea strongly enough to raise the money that made the first survey possible. The association of broadcasters takes plenty of raps—let it take a bow for BMB."
—Divisional sales manager for a national food manufacturer.

W M I X

1000

Watts AM at 940

15,700

Watts FM at 94.1

for

DOMINANT COVERAGE

of

THE RICH DOWNSTATE ILLINOIS MARKET

it's

W M I X

"Southern Illinois' Most Powerful
Radio Voice"

in

MT. VERNON, ILLINOIS

WMIX is the only station that covers the entire Southern Illinois Market with both AM and FM at one single low rate.

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

National Representative
John E. Pearson Company

SPONSOR



SPEAKS

Let's Sell Radio!

Printed here is a letter received from Ray Nelson, head of his own New York advertising agency and formerly a program director of station WOR. We can think of no better follow-up to our August editorial, *Let's Start Selling Radio*. We consider it "must" reading for station executives as this NAB session convenes.

"I can't, for the life of me, figure out why the radio powers-that-be, heading up a medium that's intangible from the word go, continue to ignore the importance of industry-wide promotion. 'Promotion' is

probably a badly chosen word—it's frequently 'justification' we have to worry about.

"A client is usually a hard-headed business man who, naturally enough, leans towards the facts and figures school. Competing media offer him ABC circulation statistics, result stories, and never-ending promotion. Radio can show result stories, alright, but in place of statistics it pitches ratings and coverage figures, neither of which can possibly be exact and neither of which has the legitimate ring of a sworn statement of circulation. So far as promotion is concerned, even in the face of continuing competitive pitches from other media, radio offers blank, period.

"It seems to me high time stations realized that time buying isn't the only important facet of the agency's radio activity—it's our time selling that puts the works in motion. The broadcasters seem to have lost sight of the fact that in the final analysis they pay the advertising agent's commission, on the theory that he is directly instrumental in the sale of time. I think that the sales ammunition corollary to that is obvious.

"I've pounded away at the network boys and independent station men and network men alike, before, during, and after the war. I can't say that I got very far.

"Hope you light a bonfire t-h-i-s big."

It Didn't Happen, but

Several months ago when it seemed apparent that Fred Waring would be moved from his NBC half-hour 11 a.m. spot to 10 a.m., the American Broadcasting Company realized that while Waring was no threat to its 11 a.m. *Breakfast in Hollywood* his music might raise hob with *My True Story*, on that network at 10.

Executives journeyed to Chicago and sold morning sponsors on ABC on a cooperative a.m. promotion for the entire 9 to 12 skein of programs. The cost was to have been \$65,000. At that time every advertiser involved saw the need to fight and build their audiences, an indication that sponsors do realize that they have a joint responsibility with the facilities they use to build audiences.

It would have been a good fight. It won't happen because one of the sponsors involved cancelled his program due to a disagreement with ABC's continuity acceptance department (bad taste, etc.) and at the last moment another sponsor realized that he'd be fighting himself if he subscribed to the fund (he's on other networks too) and changed his mind.

Promotion is a vital part of broadcast advertising. Even if the ABC a.m. promotion won't come off, what ABC executives discovered is that sponsors will share promotion costs—if the idea is sold properly.

Applause

Sponsor of the year

Paul Weeks Litchfield, Chairman of the Board of the Goodyear Tire and Rubber Company SPONSOR's selection for sponsor of the year (1946-47).

When all business was switching to a hard-hitting commercial philosophy, Paul Litchfield invested \$1,000,000 a year in the future of America, in spreading a reflection of the words and deeds of the greatest story ever told.

When Jim Ellis, President of the Kudner Agency, brought a program to Akron for his client and friend, Litchfield, to hear he knew that so-called practical advertising men would think him crazy. The program he carried was not a straight selling effort—could not be made into a straight advertising vehicle as broadcasting had known commercials down through its 27 year history. He knew that it was fraught with dynamite, that it carried within the half hour engraved on the audition record elements that could, if

misused or misjudged, destroy the great corporation of his client.

He put the transcription on a turntable—waited for a reaction from J. K. Hough, Goodyear Advertising Director; D. T. Buchanan, Advertising Manager; most of the major executives of the firm—and Paul Litchfield. The management group heard the disk through to its completion. Then the Advertising Manager said, "Here's something that we can't overlook." Litchfield's answer was, "Here is something that we don't dare overlook."

A second recording was made at Goodyear's expense. It was as good as the first. It brought the story of the golden rule of living to all who'd care to listen. Litchfield bought the program.

That still wasn't the end. There was feeling that *The Greatest Story Ever Told*, as the program is titled, wouldn't accomplish anything for Goodyear without advertising continuity that tied up the "Greatest Name in Rubber" with *The Greatest Story Ever Told*.

Once again Litchfield stepped into the picture—with an emphatic "NO."

It took no little courage to spend a million a year for a program without selling. But Litchfield felt he knew his Goodyear customers—felt that this program without advertising would sell tires.

Paul Weeks Litchfield has been selected as SPONSOR's first Sponsor of the Year because he recognized the vital need at this time of spreading the doctrine of "peace on earth to men of goodwill." He was named Sponsor of the Year for this reason and for still another. An industrial empire runs on profit. Although a \$1,000,000 a year broadcast program might spread the guidance of the greatest teacher of all time, it still had to sell Goodyear tires and rubber products.

It does.

So this publication is honored in placing as number one among the sponsors of 1946-1947, Paul Weeks Litchfield, who has proved that programs sans advertising can sell.



we packed a picnic for **3,000 Mailbaggers**



ROSEMARY DAVIS
Postmistress of the WLW Mailbag Club

The WLW Mailbag Club held its annual picnic in Cincinnati on July 19.

That in itself is not unusual. The picnics have been held every year, except during the war, since 1933. Neither is it unusual that six states were represented by the nearly 3,000 members in attendance. Nor that many drove all night to be on hand . . . that entire chapters arrived by chartered bus. It happens every year.

What is unusual is the very nature of the club itself. Since its establishment by WLW in 1928, the membership has grown to more than 10,000 — with members in 43 states, Canada, England, Holland, Belgium, Sweden, Australia, New Zealand and India. Nearly one-third of the members are shut-ins and physically handicapped persons. The rest are persons who, like WLW, are interested in actively helping these shut-ins—to lend en-

couragement, create new interests, make new friends . . . anything to combat what otherwise might be a very dreary, neglected existence.

For its own part, WLW provides the Postmistress and two fulltime assistants, broadcasts a weekly Mailbag Club program, publishes a monthly Club newspaper, and has established a Craft Shop through which many members have become self-supporting by the sale of their handiwork.

To the best of our knowledge, this is the

only club of its kind in existence with scores of chapters actively organized for the sole purpose of bringing sunshine and cheer into the lives of the less fortunate . . . which aids materially in the maintenance and livelihood of other unfortunates.

The history of the WLW Mailbag Club and its activities is truly heartwarming and real . . . a humanitarian project which The Nation's Station is indeed proud to have established and encouraged.

1922 **WLW** 1947

25 Years

CROSLY BROADCASTING CORPORATION

850 to Win! \$



CLEVELAND'S

Chief

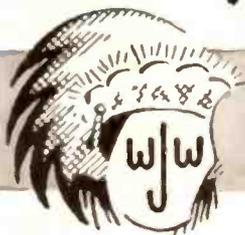
STATION

\$

Yes, 850 on your dial in Cleveland wins you more listeners... more profits per dollar spent! WJW's not a chance bet... the odds are with you, for consecutive Hooper ratings show high audience figures all day long! WJW gives you more daytime listeners per dollar than any other Cleveland station!

\$

\$



BASIC
ABC Network

WJW

CLEVELAND

850 KC
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY