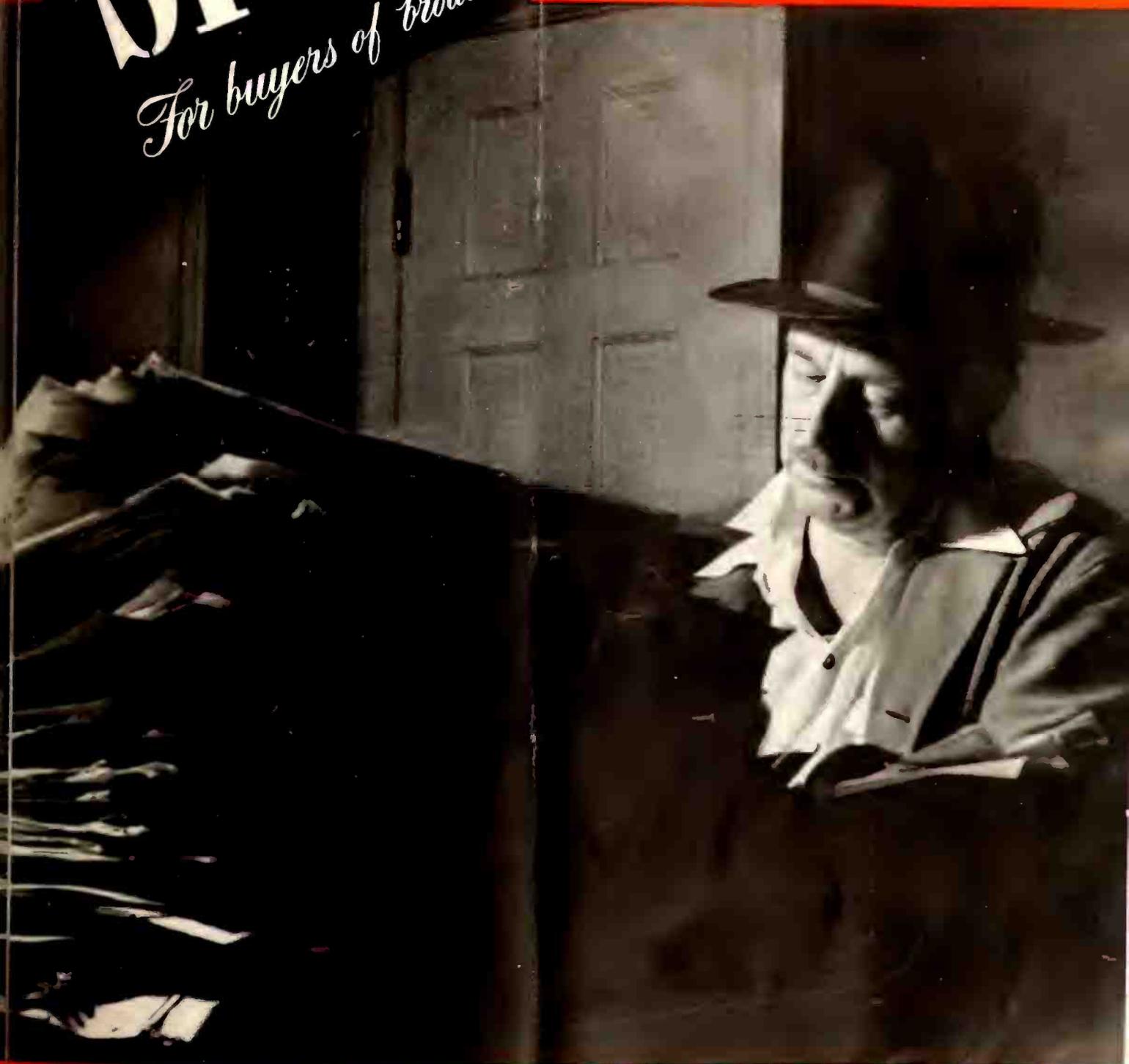


# SPONSOR

*For buyers of broadcast advertising*

**FEBRUARY 1947**

50c • \$5.00 per year

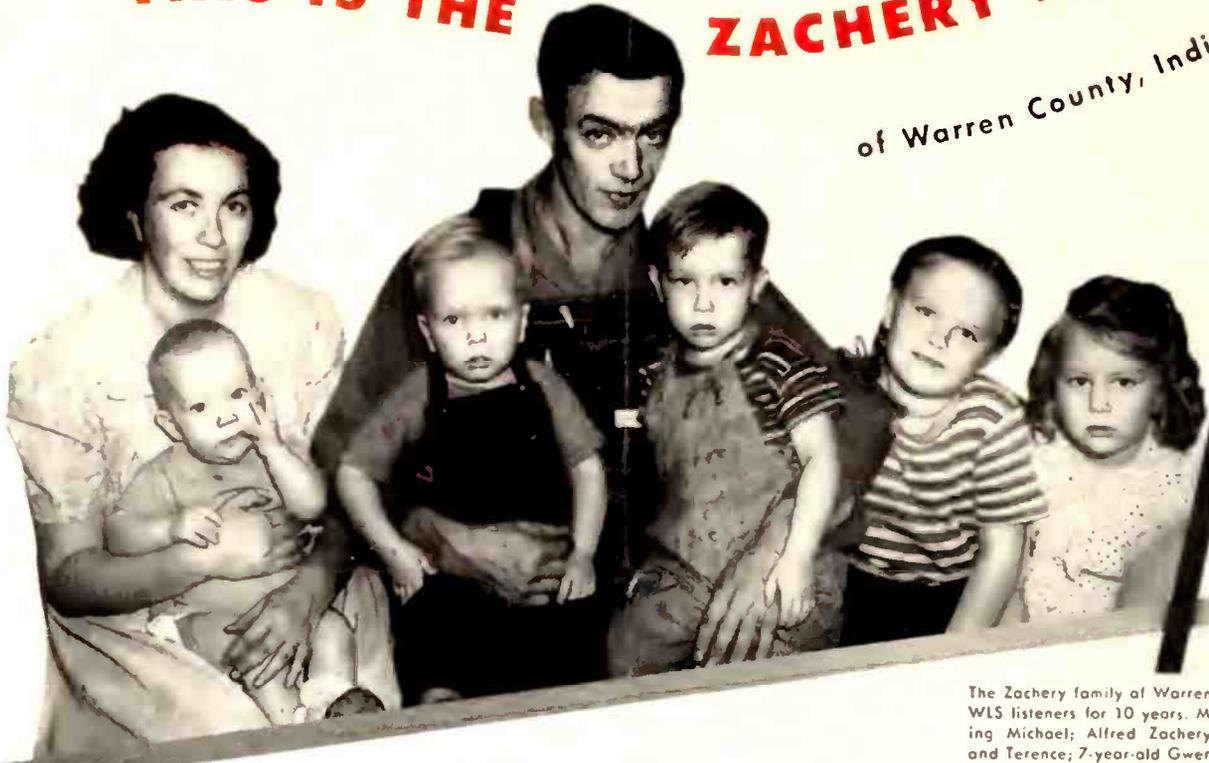


DREW PEARSON: Crusader—Hat Salesman (page 9)

**Rate Cards and Timebuying • GOD via the Air  
Disk Jockey Business • Selling the Campus Crowd**

# THIS IS THE ZACHERY FAMILY

of Warren County, Indiana



The Zachery family of Warren County, Indiana WLS listeners for 10 years. Mrs. Zachery, holding Michael; Alfred Zachery, holding Jimmy and Terence; 7-year-old Gweneth and Jaquita.

**T**HE Alfred Zachery family lives on a 160-acre farm near Judyville, Indiana. They have about two thousand dollars invested in machinery and equipment. Last season, Mr. Zachery had 86 acres in corn, another 45 acres in soybeans, and raised a few hogs, while Mrs. Zachery tended the flock of 125 chickens. More important, they are raising a fine crop of young Americans—three boys, Michael who is 6 months old, Jimmy, 2 and Terence, 4; and two girls, Jaquita, 5 years old, and Gweneth, 7. The youngsters have their own favorite livestock: a pony, a goat, and a dog.

The Zacherys moved to Indiana from Kentucky. They had been regular WLS listeners there . . . when they moved to Indiana, they found WLS broadcasts even more useful. "You have helped us in so many ways," Mrs. Zachery says. She points out how Dinner Bell Time, weather reports, farm news and other WLS programs filled their need for information on Indiana soils, weather and farming methods. Their favorite entertainment program is WLS Smile-A-While at 5 a.m. and they are regular Prairie Farmer readers.

It is on this home and family, and the homes and families like them throughout Midwest America, that the microphones of WLS 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.

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.



CHICAGO 7

The  
PRAIRIE  
FARMER  
STATION

WLS  
CHICAGO 7  
WLS  
CHICAGO 7



# .. SPONSOR REPORTS

## TS... SPONSOR REPORTS...

FEBRUARY 1947

### MEDIA MANEUVER FOR BUSINESS

Newspapers wait anxiously for networks to announce rate increases. Plans in works will culminate in both "newspaper network" and individual papers announcing a lower milline rate within two weeks after major increase in network rates. Networks know this and any increase (there's bound to be one because of recent over-due station rate increases all over country) will be handled like case of eggs--with care.

-SR-

### HALF-MILLION TO REBUILD WINS

Crosley Broadcasting Corporation will sink over \$500,000 in building WINS (N. Y.) into national and local factor in its market. In one week station added 29 new shows. Plans are to re-program outlet first, then promote it.

-SR-

### NO BLIND BMB MAPS

Broadcast Measurement Bureau (BMB) has now issued very definite rules on how BMB station listening information may be used. Here's one standard causing mapmaking headaches: Maps must not only show BMB figures by counties but figures must be big enough to be read.

-SR-

### EXPORTING SINGING COMMERCIALS

Export radio in Europe is about to get special singing commercial treatment. Saving grace is that first of selling tunes will be sung by Elsa Miranda, of Chiquita Banana fame. Standard Brands sponsors.

-SR-

### KID NETWORK

Mutual Broadcasting System is set to make itself first network in kid audiences. Recent ratings give it leading moppet shows. Edgar Kobak, spearheading drive to make MBS lead junior broadcasting field, turns up at every important educational conference scheduled. There are plenty of programs in works for junior aside from 4:30 to 6 p.m. strip.

-SR-

### BERLE TAKES OVER VALLEE SESSION

Rudy Vallee's show, which hasn't been acceptable to NBC (despite denials of this fact from agency (Biow), client (Philip Morris), and Vallee himself), has at last given up ghost. New Milton Berle program will replace it March 11. Berle hasn't been able to win a radio audience as yet but he's still "new" to most listeners and it's hoped he'll hit stride this time. His last CBS program got nowhere quickly.

-SR-

### WHERE'S THE FOLK MUSIC AUDIENCE?

Idea that grass roots radio want folk music above everything is being blasted these days. Latest eruption is check-up by KXOK (St. Louis) which indicated 60 per cent want standard popular music and only 28 per cent mountain music.

-SR-

### "DR. CHRISTIAN" CONTEST PRO- DUCES PROGRAM MATERIAL

Over 70 per cent of plays used by "Dr. Christian" originate in annual "Dr. Christian" story contests, fifth of which is under way now. First award is \$2,000 and \$150 to \$350 is paid for scripts used in weekly broadcasts (from contest entries). While broadcast fees are not far under present half-hour-play scale, contest does simplify huge job of selecting plays each week for presentation.

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

Scripts must be read for contest and those worthy of broadcast are chosen at same time. It's successful promotion and typical of job (Mrs.) Dorothy McCann has done on program since first broadcast. Chesebrough Manufacturing Company, Consolidated, is sponsor.

-SR-

## ELECTED OFFICIALS REPORT

Looks like trend that Fiorello La Guardia highlighted, having Mayor or top state official report to people at regular intervals, may shortly be part of every important station's schedule. For example WJR (Detroit) has set twice-monthly broadcasts by governor, "Your Governor," and regular series called "Your Congress" in which Michigan congressmen will report to constituents.

-SR-

## ONE OUT OF FIVE HOMES FM IN BECKLEY

Proving it can be done, WCFC, Beckley, West Virginia, FM station, has just released figures which indicate one-fifth of city's radio homes have been made FM-radio homes by receiver sales in recent months.

-SR-

## GOOD-WILL SPONSORSHIP CONTINUES

Although some expected "good-will" sponsorship would bow out gracefully with end of excess profits tax, it hasn't. Of recent months John Hancock has bought Boston Symphony, without "selling commercials"; Goodyear Tire and Rubber has bought "The Greatest Story Ever Told," sans commercial; Reichold Chemicals has bought Detroit Symphony; and Equitable Life Assurance continues to sponsor "This Is Your FBI" despite fact that it is carrying all contracts it's permitted to in most of states it serves. NBC hasn't (as we go to press) signature on line for "NBC Symphony" but there are exactly three sponsors "thinking" about it at this moment.

-SR-

## NO RUN ON TV COLOR

Federal Communications Commission will not set TV color standards for some time. Current hearings are exhaustive as they can be with color systems, aside from CBS', being nowhere near consumer operation. Situation is just where it was when SPONSOR reported on "Big Four" in November. TV programs are getting better day by day, TV black-and-white sets are improving, and production figures are going up. There's still nothing wrong with TV that 100,000 receivers won't cure. Look at how Bristol-Myers and watch companies are staking out rights to time slots on all operating stations.

-SR-

## BBC OPPOSES COMMERCIAL BROADCASTING IN SOUTH AFRICA

BBC (British Broadcasting Corporation) will do everything in its power to prevent operation of a "C" (commercial) network in British South Africa. Though without authority to do anything about matter, it's known that BBC representations have been made to South Africa Broadcasting Corporation against commercial broadcasting. This in spite of fact that little Radio Mozambique, located outside BSA, is doing whale of selling job in area. Recently it outpulled six magazines carrying identical appeal, producing 289 shillings for local Sterling Products distributor for test offer of face cream at 1 shilling per offer against nearest magazine pull of 159.

-SR-

## 33 SPONSORS FOR STORECASTS

Thirty-three grocery manufacturers now sponsor storecasts in New England cities (Springfield, Hartford, New Haven, Bridgeport, Stamford, Norwalk). Philadelphia aspects of service (no connection with New England operation) were reported in November 1946 SPONSOR.

# making hay with a hoedown...



**W**hen WFIL's "Hayloft Hoedown" celebrated its second anniversary on the air, it had played to an enthusiastic studio audience of almost 150,000 pay-to-get-in admirers.

Two years and a box office of 150,000 barn dance fans in the downtown heart of the nation's third city!

How does "Hayloft Hoedown" sell and keep selling? The answer—in a word—is SHOWMANSHIP.

The thousands who pack Philadelphia's Town Hall, and the millions

coast-to-coast who enjoy "Hayloft Hoedown" via the American Broadcasting Company, see and hear a darned good, appeal-packed show staged by a cast of veteran performers who know how to reach the people. The word is SHOWMANSHIP.

"Hayloft Hoedown" is available now—ready to sell for you. The "Hoedown's" drawing power, like that of WFIL's forty-three other, *different, live, locally-produced* programs, proves conclusively, *continually* that

*"where there's showmanship, there's salesmanship"*

AN ABC AFFILIATE

560 *First* ON YOUR DIAL

The Philadelphia Inquirer Station

# WFIL

REPRESENTED NATIONALLY BY THE KATZ AGENCY

VOL. 1 NO. 4

FEBRUARY 1947

CRUSADING PAYS LEE		9
SELLING THE UNDERGRADUATE		15
DISK JOCKEY \$\$ MUSIC		20
NEWSPAPERS LIKE RADIO		30
TIMEBUYING: NOT ALL IN THE CARDS		34
FIVE PART FORMULA FOR DIRECT SELLING		38
PUBLICITY IN ACTION		40
Sponsor Reports	1	Signed and Unsigned 28
Applause	4	Candy-Soft Drink Chart 32
Mr. Spncsor	6	Know the Writer 33
C. J. Durban		Elaine Carrington
New and Renew	17	Contest Chart 42
Mr. Sponsor Asks:	24	Sponsor Speaks 44
Wags	26	40 West 52nd 44



FOR BUYERS OF BROADCAST ADVERTISING

Published monthly by SPONSOR PUBLICATIONS INC. Executive, Editorial, and Advertising Offices: 40 West 52 Street, New York 19, N. Y. Telephone: Plaza 3-6216. Publication Offices: 5800 North Mervine Street, Philadelphia 41, Pa. Subscriptions: United States \$5 a year; Canada \$5.50. Single copies 50c. Printed in U. S. A. Copyright 1947 by SPONSOR PUBLICATIONS INC.

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

COVER PICTURE: Drew Pearson: crusader-hat salesman (See story on page 9)

# APPLAUSE

## LOCAL OPTION

Time and time again it's been proved that local operation is best for broadcast stations. Just as often it's been proved that a multiple-station owner is able to give each of his stations something which they couldn't attain if they were 100 per cent local. Apparently somewhere between 100 per cent local operation and a 100 per cent absentee ownership is an ideal arrangement. Two station groups during the past month have realized this, the Nunn Stations, with offices at Lexington, Kentucky, and the Marshall Field stations, with headquarters in Chicago. In the case of the Nunn stations blocks of stock have been set aside for station executives and in the case of the Field operations the station managers have been made members of the Board of Directors. That seems certain to make for better operations for the Nunn and Field stations.

## CHESTERFIELD'S TOPS—BUT KEEPS ON SELLING

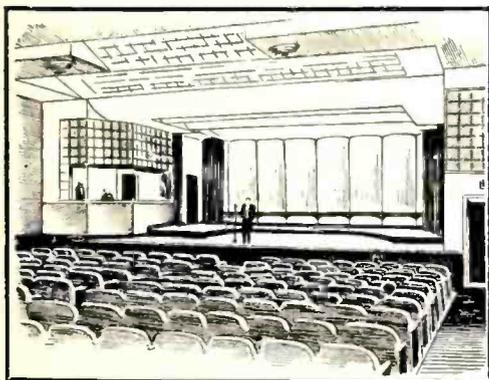
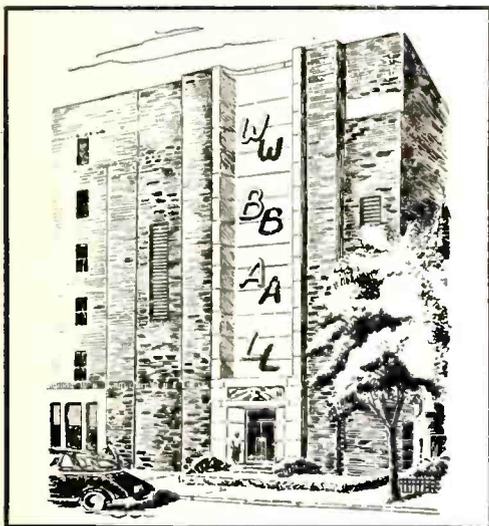
Seven to seven-fifteen p.m. is once again receiving the attention it was accorded back in the days when this time period on the air was a star builder. *Amos 'N' Andy* (NBC) snagged their great audiences during this period and it was during the same period that Kate Smith (CBS) became the lady who came over the mountain. Today it's the *Chesterfield Supper Club* (NBC) which is doing an outstanding job, increasing Lowell Thomas' audience which precedes the *Club*, and delivering a better-than-Thomas audience, most nights, to the programs that follow it on NBC. On certain nights it helps the Jack Smith (CBS) audience size as well.

The spotlight is due in good measure to the top job that Martin Block (mc), Jo Stafford, and Perry Como are doing, but it's due also to the fact that Chesterfield, through its agency, Newell-Emmett Company, is really backing up the program promotionally. Not only have the car cards for Chesterfield's A-B-C campaign been devoted to Stafford and Como but Chesterfield advertising during one month brought the attention of some 23,934,096 magazine buyers to the show. Chesterfield bought full pages on *Supper Club* during January in *Life*, *Saturday Evening Post*, *American Weekly*, *Look*, and *Collier's*. The space was bought during January because that's the month of peak listening. Instead of permitting the program to coast with its average of 12.5 Hooper (15.1 Tuesday)—January 15 report—the second highest rating for a 15-minute program on the air (only Winchell is higher), Chesterfield did its major exploitation at that time.

## THEIR ADVICE IS TAKEN

What started out as window dressing, the networks' Station Planning and Advisory Councils, have actually come of age. They mean something now. What they tell the chains around this time of the year (NBC and CBS groups meet in January) will manifest itself during the year ahead. These station men are out in the field. They know what's going on—they don't live in ivory towers. They have the problem of selling time, of holding their audiences, and of making money from sources other than their network checks. As a result when they lay it on the line at their SPAC meetings it's respected and weighed in network operations. One of the reasons why webs don't make their errors of omission of the past is SPAC. These groups are network radio's grass roots.

# A PREVIEW OF WBAL'S PLANS FOR 1947



*The very best in broadcasting service is Baltimore's right!*

That's why WBAL has continuously improved programs and facilities, through the years.

Now that our war job is over and materials and personnel are more plentiful, here is a preview of some of our plans for 1947 . . . at a cost exceeding three quarters of a million dollars.

1—A NEW HOME—Now under construction, radio broadcasting studios—among the finest in this country. The quality and quantity of our studios will enable us to present ever greater programs to listeners in this area.

2—GREATER PROGRAMS—The WBAL organization has been augmented with additional personnel that during 1947 will raise WBAL programs to new heights of excellence.

3—TELEVISION—Within a short time, WBAL's television field car and personnel will be experimenting around the City. We hope to have WBAL's television station in operation in mid or late 1947.

4—F.M. and FACSIMILE BROADCASTING—WBAL has an application pending before the F.C.C. for a Frequency Modulation Station. Equipment for Facsimile Broadcasting has been purchased and experiments will begin as soon as possible.

We are proud to join with other progressive institutions in building for the future of Baltimore!

NBC NETWORK

REPRESENTED  
NATIONALLY  
BY  
EDWARD PETRY  
AND CO.



JUST TWO OF  
MANY FACTORS  
THAT MAKE  
**WNAX**  
a MAJOR  
MARKET

1 \*21 counties, of the leading 200 counties in the nation with the HIGHEST EFFECTIVE BUYING INCOME per FAMILY, are within the BMB Area of WNAX.

2 \*32 counties, of the leading 200 counties in the nation with the HIGHEST GROSS FARM DOLLARS in 1945, are within the BMB Area of WNAX.

\*Sales Management  
"Survey of Buying Power"  
May, 1946

Affiliated With  
The American Broadcasting Co.  
WNAX is available with KRNT  
and WMT as the Mid-States Group.  
Ask the Katz Agency for rates.



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



**MR. SPONSOR :**

**C. J. Durban**

Advertising Manager, U. S. Rubber Co.

He's often called out of bed in the wee hours by someone calling long-distance to offer him special and sports events for his United States Rubber television shows. Oftener, he doesn't wait for the event to come to him... he's out signing it up as an exclusive, putting him in the unique position of No. 1 competition to NBC and CBS television.

It's more than an interest—which he genuinely has—in the future of the medium that accounts for C. J. Durban's leadership in exploiting events tele-wise. These tele events, which he picks personally, are filmed and used again and again in dealer promotions for U. S. Rubber. The 35 main branch offices of his concern are equipped with sound projectors which local salesmen use to show the films to dealer and consumer groups. And U. S. Rubber gets its money's worth. Durban admits that such films as the Cleveland air races, a U. S. Rubber exclusive, cut his tire-selling time in half. (The contestants in many of these events use U. S. Rubber.)

No newcomer to the field of visual selling, in pre-war years he made dozens of promotional, training, and industrial films. The experience he garnered in this way has enabled U. S. Rubber to stay out in front of their competition in television selling.

Durban's air show, *New York Philharmonic Symphony*, runs itself. Beyond reading over the science talks for policy, he leaves the music end in the hands of the Philharmonic Society. It's institutionally high-brow, but it draws more mail than Bob Hope.



WHEN a company becomes as nationally known as Swift (and its thousands of dealers accept the slogan "The Swift Name Helps You Sell"), it is proof enough that the company knows how to send its goods to market—and how to make every advertising dollar pay off in sales.

Over a period of fifteen years, Swift has been *mass selling* its trademarked products by radio—in recent

years exclusively over the American Broadcasting Company's network. Convinced more than ever that ABC sells goods, Swift has *doubled* its time on ABC—now has a full half-hour program every weekday morning.

If you have a product you'd like to sell to millions of families from coast to coast, why not follow the lead of top American businesses like Swift & Company: ship it to the nation's market via ABC!

**NEWS:** U. S. food advertisers now invest more of their advertising dollars in the American Broadcasting Company than in any other network.

**American Broadcasting Company**  
 AMERICA'S MASS SELLING MEDIUM

# BASEBALL

AVAILABLE IN  
WASHINGTON, D. C.  
(SUBJECT TO PRIOR SALE)



Last year's Hoopers were as high as 14—and averaged better than any baseball Hoopers we've seen. Share of audience often exceeded 50%.

You can have all the games . . . or co-sponsor them. Entire package includes at home games, wire recreation of out-of-town games, two announcers, car cards, newspaper advertising, store signs—a complete, well-rounded, red-hot merchandising selling promotion.

Pick up your phone and call National 7203, in Washington. Ask for Ben Strouse. Or contact any Forjoe office. But hustle if you want a home run in sales in this big league town.

Keep your eye on

# WWDC

IN WASHINGTON, D. C.

Coming soon WWDC—FM

Represented Nationally by FORJOE & COMPANY

**SPONSOR**



# Crusading Pays LEE . .

**.. it took them from SIXTH to FIRST!**

**T**he hoods sold hats. The Klan in fact did more than just sell hats, they hated the Lee Hats-sponsored Drew Pearson to the point of making the program so newsworthy that its listeners bought more Lee hats in 1946 than were sold by any other manufacturer. (In dollar volume the Frank H. Lee Company is second to John B. Stetson Company whose hats are in a higher price bracket.)

Lee's sponsorship of Pearson's broadcasts was paying off

before his anti-KKK campaign but the upward spiral was given its greatest impetus by the broadcast (July 21, 1946) during which the writer of *Washington Merry-Go-Round* stood on the steps of Georgia's capital and broadcast to the world "come and fulfill your threats, KKK, if you really want to keep my mouth closed."

This broadcast was given typical Weintraub treatment. Bill Weintraub, head of William H. Weintraub and Company, advertising agency for Lee, is, to say the least, promotion-minded. As former co-publisher of *Esquire* he had proven that iconoclasm pays off. Pearson was right up his alley. Weintraub didn't just let that Atlanta broadcast take place. He went to town on it, with plenty of assistance from the American Broadcasting Company. He inspired the Lee organization to take a million-dollar insurance policy on Pear-



Drew Pearson's mail is heavy and full of notes from listeners who take sides on everything that he airs. Eighty per cent okay his slant

Joe Martin, Republican Senator, talks over a point with the Washington Merry Go-Round mentor, Pearson, on the steps of the Capital



son's life for the 15 minutes of the broadcast (through Lloyds of London). Spread ads were taken in the *New York Times* and the local Danbury paper (Danbury is where Lee Hats are made). The newspapers of the nation stood by, being fed material constantly on the event. There is no question but that the eyes of the nation were focused on Pearson—and that meant Lee Hats since the sponsorship logically became part of the news stories; even the Lloyds policy broke plenty of newspaper space. It was a three-day publicity holiday—for Lee.

For 10 years Frank H. Lee, Jr., and his two younger brothers, James and Thomas, had been trying to establish the Lee trade name. Since 1861 under the direction of Frank H. Lee, Sr., the company had been manufacturing and merchandising headgear under 95 different labels. They made money but were definitely just another hattery, always at the mercy of their customers under whose trade names most of the hats were sold. Over 74 years they had built only a trade reputation. In 1935 the decision was made to change that—to make the name of Lee mean something along with Stetson, Mallory, Dobbs, Knox, and the other grand old felt-topper names.

They started out with magazine advertising, the traditional national medium used to sell men's apparel. It registered, even if it didn't establish the name of Lee. While the magazine copy was being placed the private brand trade names were being liquidated, one at a time. Contracts with individual stores and chains ran for some time and as each expired there was a selling job to be done—to convince the outlet to switch from the private brand to Lee. Lee had their hands full doing that. Many of the dealers felt they had established their own names and were loath to give up something that belonged to them. By 1945 nevertheless the 95 trade names had all been liquidated. Two years prior to the finale of the private brands, Lee turned to network radio. Other hat firms had tried the medium not too successfully with the exception of Adam Hats. Adam Hat Stores, Inc., at that time just a hat distributor—they made very few of their own hats—had sponsored sports events over local New York stations—notably WHN and WMCA and through ABC—the Madison Square Garden and other area prize fights. The fights had done a fairly comprehensive selling job for Adam in the low price field. Boxing apparently reached the right audience for this line.

Lee wanted to reach a somewhat higher-spending customer. Its agency at that time, Birmingham, Castleman and Pierce, Inc., recommended Dale Carnegie's *Little Known Facts About Well Known People* over 33 Mutual Broadcasting System stations. It was broadcast Thursdays at 10-10:15 p. m. starting September 1943. At this time Carnegie was at the tail end of his span of making friends and influencing people. He never hit better than a 4.3 (February 1945) for Lee and his average was two points below this. The 33 stations moreover were scattered throughout the nation and it was difficult to merchandise the program on a scattered coverage basis. The \$4,000 package (time and talent) sold some hats but the name of Lee was still down among the also-rans in public acceptance when Weintraub was brought into the picture. Another apparel manufacturer, who had known Weintraub from his *Esquire* days, did a high pressure selling job for the ex-publisher turned advertising agency executive and Lee bought the Weintraub agency to handle their account.

First thing that the agency did, through Elkin Kaufman,

v.p., and the boss himself was to investigate how to make the \$4,000 radio budget work better. The program with its 33 stations in the evening was switched to Sunday afternoon (2:45) and the network increased to 212 stations—at the same \$4,000 cost. That helped—but not too much.

Then it was decided to establish a distinctive label, a label that would go in all Lee hats, from the low end, priced at \$8.50, to the highest-priced Lee chapeau, \$20. The same label goes into every hat but there's a different color block in each price class. The label also goes on the store boxes holding the hats so as to make it simple to sell each price range. The customer also likes the idea since he can see at a glance, through the color block, just what price hat he is being shown. The new label was well publicized—even President Harry S. Truman was photographed waving his Lee hat, with the Weintraub-conceived label as clear as though HST were actually modeling the hat.

The hat, well identified, was ready to be sold. Weintraub started looking for someone to sell it for them. Via the grapevine, word reached him that Drew Pearson wasn't exactly happy with his laxative (Serutan) sponsor. A quick checkup revealed that Pearson wasn't tied up for any length of time by contract. A further little research study indicated that Pearson's audience (75 per cent of it) was in the middle economic group that Lee wanted to reach. That was all that Weintraub needed. He sold the Lees on the idea of spending more in radio to get results. The Pearson package costs \$11,000, which is neither too low nor too high for the audience

that he was delivering. They okayed his talking to Pearson. Pearson liked the switch from laxative to headgear and the deal was signed to start December 1945. Dale Carnegie was dropped in June and promotion started on the Pearson program.

There was however an unexpected bonus. Drew Pearson's following, a loyal group of listeners, were ready to buy anything that was paying his broadcast bill. To these loyal ears was added a great GI following, men who knew that Pearson had been voted by the Army and Navy Union one of the three men who had done the most to ease the lot of the enlisted man. (The other two were Generals Eisenhower and Bradley.) Inside of three months from December 1945 things began to happen. All over the country men were going into stores asking for Lee hats. The May Company in Los Angeles reported during a two-month check that more men asked for Lee hats by name than the total of all other trade names combined. When invited during one broadcast to write their stations for the names of their local Lee dealers, listeners instead picked up the phones to call the outlets—and jammed the switchboards of over half the stations carrying the program—with a good section of the callers never getting through to the station for the information.

The network naturally took its typewriter in hand and wrote John Beltaire, Lee sales head, that something ought to be done to avoid these lost sales (to say nothing of the station headache). Having a case history of how tie-in advertising had paid off for Wallachs in New York with an



In 3 months over 1,000 window displays tied Lee Hats and their air program together at the point-of-sale. Retailers discovered that

Drew Pearson and his broadcasts were news that changed the passers-by to buyers. They identified themselves as Lee stores



Lee

One trade mark covers all five price lines. Only the color block changes. President Truman wears a Lee hat at the throttle of a train

"astonishing" increase in Lee hat sales, Weintraub published a very modern merchandising booklet. They called it *The Magnet and the Funnel*. It showed how Wallachs had used window and store displays, newspaper advertising, and what it had meant in sales. It didn't neglect to remind the dealers to whom the book was sent to "go thou and do likewise." It produced dealer tie-in ads numbering 1,400 during the first four months of the program without any cooperative advertising allowance from the manufacturer. The addition of 800 new Lee dealers was traced directly to the mailing of the brochure. Lee had no problem of exclusive franchises and new dealers with good credit rating could be accepted anywhere.

The absence of exclusive franchises in the Lee sales picture simplifies a number of things but it also adds a few problems. Retailers have wanted to tie in to the Pearson broadcasts by taking station breaks before or after the broadcasts. Those who have made no official request to ABC or Lee on the matter have in a number of instances been able to buy

the breaks. Wherever there has been an official request, however, the answer has been "no," since it was judged unfair to permit one dealer to identify himself with the broadcast to the exclusion of all the others in the area. The Pearson success built a sizable headache for the network as well. Recently ABC sold Goodyear Tire and Rubber Company the Sunday 6:30-7 p.m. est slot just ahead of Pearson for *The Greatest Story Ever Told* and found that so far it has been impossible to clear the network wanted by the sponsor. It seems that the half hour before Pearson had been sold locally on a number of stations; many of the local advertisers were actually men's furnishing stores, tying into the Lee hat presentation.

The sales curve which has put Lee first in hats sales and second in dollar volume in the field would for normal sponsors and agencies be satisfactory media and program information. However Weintraub went beyond this and wanted to know just what the impact of the program was in metropolitan New York, the area surveyed regularly by The Pulse, research organization.

Listeners as well as non-listeners were surveyed by The Pulse, the cross-section used for the survey being identical for both those who tune Drew Pearson and those who don't.

The report indicated that two-thirds more area listeners ask for Lee hats by name, than non-listeners. Three times as many listeners say their next hat will be a Lee as non-listeners. Listeners say that Lee is the best brand hat three times as frequently as those who don't listen to Pearson.

Even with Pearson's amazingly loyal following, Lee still needed a copy line that would bring results. The billboard type of commercial would not of itself produce a \$15,000,000 volume, attained in 1946 for Lee hats. Weintraub worked with Lee's current advertising manager, Beltaire, who is an old Lee employee but who left some years back to work with the Stetson company and only returned two years ago. What came forth from the idea conferences was "Don't take less

Lee doesn't have an advertising allowance for dealers, but they spend their own cash for newspaper space to associate themselves with the Pearson-Lee broadcasts. It gives them a news lead for their ads

than the best . . . don't take less than a Lee," and the "pre-shaped" hat, "the crease stays in" appeal. Both of these made sense to the male listener. Pearson is third among the programs having at least one man listening to each listening set. Only the "boxing bouts" with a 1.34 man per set and Walter Winchell with a 1.13 per receiver top the 1.10 of Pearson. (Audience composition figures are from the December 30 Program Hooperatings report.) Only 19 of the 224 programs rated achieve one man per listening set or better.

Radio has not only done a top job for Lee but it has also given Lee money to spend in other media. Lee will spend \$700,000 for advertising during 1947 of which \$570,000 will go for broadcasting. It will use *Life* for the first time once a month (\$100,000) and \$30,000 in *Time*. The money it's using in *Life* and *Time*—\$130,000—is a little less than twice its entire advertising budget in 1935.

A comparative idea of what the hat industry aside from Lee spends for advertising is indicated by the fact that the Hat Corporation of America spent around \$200,000 in 1946 and Mallory Hat Company (now part of the Hat Corporation) spent about the same amount. John B. Stetson, the dollar volume leader, spent \$175,000.

Lee will start competing with the higher class range of Stetson this year with its Disney (up to \$40) Hat. Lee's Disney budget will be \$125,000 and it will be spent entirely in *Time* and the *New Yorker*. The appeal of Disney will be to the man "to whom price is secondary."

Weintraub's selling of Frank H. Lee on sponsoring Drew Pearson, a man with a yen for crusading, plus network and client cooperation and a selling campaign that never got off the track, took an also-ran men's hat and put it on more heads than any other hat in 1946. What radio did for Lee prompted Bill Weintraub to say at a dinner which he gave American Broadcasting Company executives, following the Atlanta broadcast, "I wonder, Mark Woods (ABC president), why your sales staff hasn't sold more men's apparel manufacturers. If ABC can build a business like Lee—it can do it for any men's product."

The answer as to why there aren't more men's apparel sponsors on the networks isn't simply failure of the networks to sell them. Most men's furnishings are not marketed nationally. Hats generally are, but men's shoes and clothing for instance are national only to a limited degree. Before any product becomes a prospect for network and national radio advertising it must have coast-to-coast distribution. That's the first problem, though one that's being changed. Plans are before a number of manufacturers of men's products which indicate that with increasing and faster transportation facilities, it may be sufficiently economical now to distribute nationally. Once the manufacturers have branched out more generally into national distribution the next problem is to develop shows like Walter Winchell, *Meet Me at Parky's*, Gene Autry, and the other 16 network programs that catch and hold at least one man per listening set. Shows like *The Shadow* (January SPONSOR), out to sell coal to men, have done this—there are a number of programs that have been built to catch the master of the house. (Surprising though it may be, *Hour of Charm* is one of these.)

That there haven't been more shows built for men is

Drew Pearson Predicts ... but actual FACTS are behind the Pre-Shaped LEE

The better looking hat, the more we need to buy for you wear it. In case of a P.O. ORDER: In the hat shape to wear in it should wear a hat that has a 1/2 inch crease at the front of the hat and should be creased in properly made! See this hat in the window of the hat store!



NEW SCHOOL BUDGET SETS RECORD  
VOTE BILLS INTRODUCED IN ALBANY

**Drew Pearson Predicts**

AND SO DO WE AT REEDS THAT ...

*Jack Reed's Sons*  
1924

THE "YORK" \$8.50  
THE "IRISH" \$10.00

**BIG SHIPMENT OF FAMOUS SHAPED HATS**

50

*Houseman's*

Elizabeth Jackson  
Legion Sponsor  
Cape Program

BOARD CONSIDER KING LOTS

Station Project Head List of governments

GED CROW

Not 82% correct, Drew Pearson ...

this prediction is 100% accurate!

The crown of a Pre-Shaped Lee Hat will stay smartly creased for keeps!

Lives to DREW PEARSON SUNDAY NIGHT 7 P.M. OVER WFDF

**A. M. DAVISON CO.**

1524 N. SARGENT STREET  
SPECIAL DELIVERY DELIVERERS

simply because American women do most of the country's buying and advertising is addressed primarily to them. Another factor is that men listen to specific programs and are less apt to be held by so-called mood programming (at least all available rating records for programs seem to indicate this). On the credit side, this means that when sponsors are ready to advertise they won't have to worry about finding an air slot with men already available to listen.

More men's wear business for networks would in all likelihood land in large part in Weintraub's shop despite the fact that he claims that he doesn't want any apparel accounts. Having come to the agency business from *Esquire*, he's very close to the field which made that magazine a success, but even he hasn't landed any men's wear accounts with the exception of Frank H. Lee.

Lee may break the ice for him, because more and more exclusive men's hat stores are ceasing to be just hat stores. Haberdashers are adding men's hats to their standard lines and men's hat stores are adding shirts, ties, and usually end up with a full line of men's furnishings. Since the Drew Pearson broadcasts are bringing 'em in to ask for Lee hats it's logical that manufacturers of other men's products will be asking soon—in fact they are asking already—"Who does the Lee hat advertising?" That'll lead to business for Weintraub and that'll mean more accounts addressed to men on the air. It's a nice twist but follow-the-leader is standard in all lines.

Both the Lee and the Weintraub organizations would like to determine the ceiling for men's hat sales. A recent "opinion study" made by a research organization, revealed here for the first time, indicates that one-third of the young men of America never wore a hat before they entered the Army but will wear them from now on. Reason for this is two-fold. Many men "got the habit" during service and were in long enough to have the habit stick. Then women, who have always been a factor in men's apparel habits, saw their menfolk in hats for the first time during the war and they're badgering them to continue to wear them. Same survey revealed an unusual thing. While women are responsible for much of men's hat-wearing, they seldom specify any special brand. As a matter of fact this insistence that the menfolk wear hats, rather than a

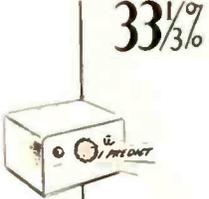


**WE WANT LEE**

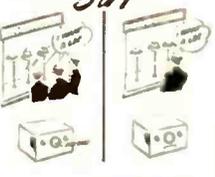
*66 2/3% more listeners  
ask for Lee Hats  
than non-listeners*



Among listeners Lee Hat owners own 35% more Lee Hats per man than do Lee Hat owners among non-listeners.  
In other words among listeners a thousand Lee Hat owners own 350 more Lee Hats than the same number of Lee Hat owners among non-listeners.



1/3 of the listeners state that they expect to buy a Lee Hat next time because of the advertising.



and now for the most important pay off yet  
almost 3 TIMES as many listeners as non-listeners state that they expect to buy a Lee Hat next time.

Pulse study revealed merchandising facts

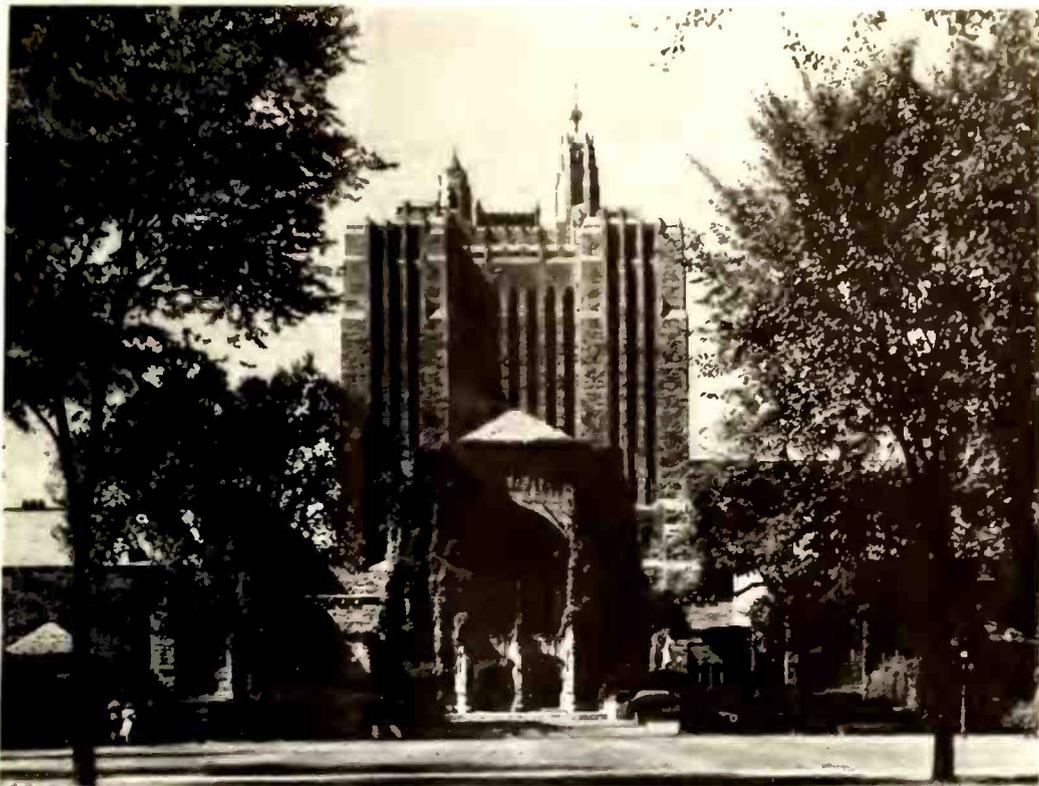
specific type of hat, is what is bringing the downfall of straw hats. Most men don't like straws and since women aren't style conscious as far as men's hats are concerned, the males have taken to light-weight felts during the summer when they feel they "must" wear a hat.

Result of Army habit and women's urging has raised the ceiling of men's hat sales by 20 per cent, according to the survey. Women also are going with their men to buy hats more than they have in the past. They still don't know hats by brand names, but they go to make sure that "it looks good on John." Since women listen to Drew Pearson with their menfolk (some 1.13 per listening set and that's .03 more than the men per listening set), this also is a plus factor for Lee, and it has paid off.

It was trade fact up to the time of sponsorship of Drew Pearson by Frank H. Lee that no retail hatter could do well unless he carried Mallory, Stetson, Knox, and or Dobbs. Today that's still true only now Lee has been added to the list.

Lee's competition is waiting for Drew Pearson to run out of crusades and point to the fact that he hit 6.6 in his January 15 rating. But his December 30 was 9.9 within .1 of the highest rating he's delivered for Lee Hats. And a good crusader like Pearson will never run out of worthy causes. Also important is the fact that he's shifting his slot to 6 from 7 p.m. At that hour he won't compete with Jack Benny (NBC) and Gene Autry (CBS). Shift has been made possible since *Hires' Sunday Party* moves to CBS (on Columbia it's to be *Here's to Ya!*) on February 9 leaving the 6 p.m. time open. Competition at 6—*Ozzie and Harriet* (CBS), *Those Websters* (MBS), and *Catholic Hour* (NBC)—combined usually rate 26 (midseason), while his 7 p.m. competition traditionally is 34. Other factor in the move is the fact that *Counterspy*, the 5:30 to 6 p.m. ABC program, has the biggest audience of the four networks during this period and therefore will deliver to Pearson something to work on (8.9 currently). The program preceding Pearson recently has delivered only a 4 or less, which is reason in itself for a shift.

Other sponsors might feel that now's the time to shift from a provocative commentator to something more "solid." But Lee has reason to love Pearson's battling for the things in which he believes his crusading has "made" Lee Hats.



S

## elling the undergraduate

Selling the undergraduate is important today. The mortarboard set includes more veterans than students of pre-service age. The ex-G. I.'s have also made it acceptable to be married and an undergraduate. Student tastes are therefore more than apt to stick once they've been established. The college newspapers and magazines, the fleabite broadcast stations, as well as the standard papers and stations to which the degree-seekers turn, are today formative media. What were once exclusively media for the fashionable haberdashery and cigarette manufacturer are now basic buying-habit-forming vehicles for any advertiser.

But the campus advertising media haven't as yet tapped the business that is open to them. The Intercollegiate Broadcasting System (college network of on-the-campus broadcasters) has at present only two sponsored programs. The college publications have not materially increased their pre-war billing. IBS is touted as sending hundreds of its student engineers, directors, writers, and staffers

into commercial broadcast operations rather than as a testing ground for programs, commercials, and copy line. The University of Michigan (East Lansing) and Ohio State (Columbus) have been in the radio industry eye for a number of years but more as a promotion on the part of the universities than as commercial operations. Being individual educational institutions their reactions have been brushed off instead of digested. The Peabody (University of Georgia) Awards and the City College of New York citations are not expressions of the student likes or dislikes, but the reflection of opinion at professorial level (Peabody) or at tradepaper editorial level (CCNY).

It has been easy to avoid taking business cognizance of awards, etc. It's an entirely different matter to ignore the likes and dislikes of an opinion-forming and buying group such as inhabits the campus today.

IBS, with well-trained student research groups under the supervision of their professors of research, has checked listening desires\* of undergraduates at each of the

53 colleges it represents. First factor determined is that roughly 50 per cent of the seekers after higher knowledge listen regularly to at least one of the four networks and 50 per cent listen to the campus station and the independent stations within reach of their receivers. Actual breakdown for the 53 was:

Listener Loyalty in Colleges	
Independents	26.2%
IBS (campus stations)	24.4%
ABC	17.4%
NBC	14.4%
CBS	13.6%
MBS	4.0%

The 53 colleges include a veritable "Who's Who" of ivy-covered walls, Yale, Cornell, Harvard, Dartmouth, Princeton, Bryn Mawr, and Radcliffe being representative.

The American Broadcasting Company's lead of three points in the "listener loyalty" tabulation is explained by the fact that in a number of cases the stations carrying ABC programs are heard best on the campus. As too often ignored by time buyers, signal availability is always

\*IBS research is a continuing operation.



There's nothing more serious than the undergraduates themselves building a program for their own fleapower broadcasting station. These boys are really working on their program

a factor that contributes to or detracts from a station's audience.

Princeton University (Princeton, N. J.) presents a picture of signal strength and a number of other factors. RCA, parent organization of the National Broadcasting Company, has its development laboratories virtually on the campus. WOR (MBS in New York) lays down a terrific signal in the area. WNEW (N. Y.) is also heard like a local. Actually nine independents contribute to the Princeton undergraduate's high preference for the non-network stations with 33 per cent indicating a loyalty to them. The crew-cut contingent here have the following loyalties:

**Listener Loyalty at Princeton**

Inds.*	33%
IBS (campus station)	21%
NBC	20%
MBS (WOR)	16%
CBS	9%
ABC	1%

\*WNEW alone delivers 20 per cent of this figure, the other 13 per cent being divided among WQXR, WHN, WINS, WJAT, WNYC, WPEX, WIBC, WTTM

The collegiate listening picture is naturally different in a town where there is a single strong broadcaster and one other station. This condition prevails at Union College (Schenectady, N. Y.), where the student station, UCRS, has a 44 per cent loyalty among listeners and WGY (NBC) rates 33 per cent attention.

The students listen like this:

**Listener Loyalty at Union College**

IBS (campus station)	44%
WGY (NBC)	33%
Inds.*	17%
ABC	4%
CBS	2%
MBS	—

\*Including WSYR, WQXR, WHN.

Where the college has both a college-owned regular station and a student station, as at Cornell (Ithaca, N. Y.), it's interesting to note that the regular station operation takes the lead in student listening. What the combination does to "outside listening" is brutal.

**Listener Loyalty at Cornell**

WHCU (CBS)†	46%
IBS (campus station)	40%
NBC	8%
ABC	4%
Inds.*	2%
MBS	—

†Cornell U. owned station.  
\*Including WNEW and WQXR.

Collectively, the student interest in listening to independent stations can be traced to what they want programwise. Their desires do not parallel present mass listening. Since they are a cross-section of the opinion group, it's important to note undergraduate desires and how they compare with national listening.

**Program Preferences**  
The following table makes available a comparison between campus preferences and general listening (at home).

Type	Campus	Home Rank†
Popular Music	87.3	5
Semi-Classical	86.3	6
News	83.5	7*
Symphonic Music	73.0	**
Variety	71.7	1
Commentators	62.6	7*
Drama	58.9	3
Mysteries	50.6	4
Sports	50.4	**
Hot Jazz	50.3	**

†Based on midseason ratings.  
\*News and commentators combined in this figure.  
\*\*Not ranked in any available figures.

Between 75 and 80 per cent of the nation's 2,000,000 undergraduates have radio receivers in their rooms. Ninety-five per cent of them listen to radio every day. They love disk jockeys with plenty of disks and not too much jockey.

Eliminate the campus station, which they can't take with them when they rate their sheepskins, and the chances are what they want now they'll be wanting for a long time ahead. They're not "the wild college kids" that merchandiser spooch-pooched a generation ago.



Mike and sound effects shown here may not be up up to commercial standards but campus test program results generally are



# new and renew

## New On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Home Products Corp. Whitehall Pharmacal Co.)*	Sullivan, Stauffer, Colwell & Bayles	NBC	125	Bob Burns Show, Sun 6:30-7 pm; Jan 12
B. T. Babbitt, Inc.‡	Duane Jones	CBS	53	David Harum, MTWTF 10:45-11 am; Jan 13
California Prune and Apricot Growers' Association	Long	CBS	13 Pacific	Surprise Theater, Sun 8:25-8:30 pm pst; Dec 15
Ferry-Morse Seed Co.	MacManus, John & Adams	CBS	149	Garden Gate, Sat 9:15-9:30 am; Jan 11
Gillette Safety Razor Co.	Maxon	MBS	350	Widener Cup Race, Sat 4:30-4:45 pm; Feb 22 Flamingo Stakes Race, Sat 4:30-4:45 pm; Mar 1 Greatest Story Ever Told, Sun 6:30-7 pm
Goodyear Tire & Rubber Co.	Kudner	ABC	—	
John Hancock Mutual Life Insurance Co.	BBD&O	ABC	67	Boston Symphony Orchestra, Tu 8:30-9:30 pm; Jan 21
Hershel California Fruit Products Co.	E. L. Brown	MBS	45	Easy Does It, MWF 11:30-11:45 pm; Jan 6; 26 wks
Metropolitan Life Insurance Co.	Young & Rubicam	CBS	51	News, MTWTF 6-6:15 pm; Feb 17
Musical Digest Magazine	Kenyon & Eckhardt	ABC	107	Sunday Evening Hour (Detroit Symphony Orchestra), Sun 8-9 pm; Jan 19; 52 wks
Norwich Pharmacal Co.	Lawrence C. Gumbinner	ABC	129	The Fat Man, Fri 8-8:30 pm; Feb 14; 52 wks
Procter & Gamble Co.*	Pedlar & Ryan	NBC	125	Pepper Young's Family, MTWTF 3:30-3:45 pm; Dec 30
Safeway Stores, Inc.	Ruthrauff & Ryan	CBS	36	Bob and Victoria, MTWTF 3-3:15 pm; Jan 27
Studebaker Corp.	Roche, Williams & Cleary	CBS	13 Pacific	Bob Garred—News, Fri 7:30-7:45 am pst; Dec 2
II, H. Tanner & Co.	Manson-Gold	CBS	18 Pacific	Free for All, Sat 1:30-2 pm pst; Dec 21
Toni, Inc.	Foote, Cone & Belding	CBS	155	Give and Take, Sat 2-2:30 pm; Jan 4
William R. Warner & Co.†	Roche, Williams & Cleary	NBC	147	Grand Marquee, Th 7:30-8 pm; Jan 23
Wine Growers Guild	Honig-Cooper	ABC	63	Murder and Mr. Malone, Sat 9:30-10 pm; Jan 11; 52 wks

\*Expanded network.

†Program has changed network.

‡Program, network, or sponsor change.

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

## Renewals On Networks

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Meat Inst.	Leo Burnett	NBC	150	Fred Waring, TTh 11-11:30 am; Jan 14
American Oil Co.	Katz	ABC	86	Professor Quilz, Th 7:30-8 pm; Jan 23; 52 wks
Anchor-Hocking Glass Corp.	William H. Weintraub	CBS	141	Crime Photographer, Th 9:30-10 pm; Jan 2
B. T. Babbitt, Inc.	Duane Jones	NBC	95	Lora Lawton, MTWTF 11:45-12 n; Jan 13; 52 wks
Carnation Co.	Erwin, Wasey	NBC	149	Carnation Contented Hour, Mon 10-10:30 pm; Jan 6; 52 wks
Cities Service Co. (Petroleum Advisers, Inc.)	Foote, Cone & Belding	NBC	72	Cities Service Highways in Melody, Fri 8-8:30 pm; Jan 24; 52 wks
Eversharp, Inc.	Biow	CBS	154	Maisie, Fri 10:30-11 pm
General Motors Corp.	Foote, Cone & Belding	CBS	150	Hollywood Star Time, Sat 8-8:30 pm; Jan 4
International Silver Co.	Young & Rubicam	CBS	147	Adventures of Ozzie and Harriet, Sun 6-6:30 pm; Jan 5
Johns-Manville Corp.	J. Walter Thompson	CBS	67	Ned Calmer—News, MTWTF 8:55-9 pm; Dec 23
Lever Bros. Co.	Young & Rubicam	CBS	144	Joan Davis Show, Mon 8:30-8:55 pm; Dec 30
Miles Laboratories, Inc.	Wade	MBS	304	Queen for a Day, MTWTF 2:30-3 pm; Dec 30; 52 wks
Procter & Gamble Co.	Compton	CBS	45	Young Dr. Malone, MTWTF 1:30-1:45 pm; Dec 30
	Benton & Bowles		76	Road of Life, MTWTF 1:45-2 pm; Dec 30
	Dancer-Fitzgerald-Sample		59	Rosemary, MTWTF 11:45-12 n; Dec 30
	Dancer-Fitzgerald-Sample		75	Ma Perkins, MTWTF 1:15-1:30 pm; Dec 30
Sterling Drug, Inc.	Dancer-Fitzgerald-Sample	ABC	201	Bride and Groom, MTWTF 2:30-3 pm; Jan 6; 52 wks <sup>1</sup>
		NBC	139	Manhattan Merry-Go-Round, Sun 9-9:30 pm; Jan 26; 52 wks
			142	American Album of Familiar Music, Sun 9:30-10 pm; Jan 26; 52 wks
			143	Waltz Time, Fri 9:30-10 pm; Jan 24; 52 wks
(Centaur Div.)	Pedlar & Ryan	CBS	143	Big Town, Tu 8-8:30 pm; Dec 31
Sun Oil Co.	Young & Rubicam	NBC	140	Mollie Mystery Theatre, Fri 10-10:30 pm; Jan 24; 52 wks
Universal Match Corp. (Schutter Candy Co.)	Roche, Williams & Cleary	NBC	32	Lowell Thomas, MTWTF 6:45-7 pm; Jan 20; 52 wks
J. B. Williams Co.	Schwimmer & Scott	ABC	193	Counterspy, Sun 5:30-6 pm; Feb 2; 52 wks
William II, Wise & Co.	J. Walter Thompson	CBS	149	William L. Shirer, Sun 5:45-6 pm; Jan 5
	Huber Hoge & Sons	ABC	64	William Lang, Th 11:45-12 n; Jan 2; 13 wks

## New and Renewed On Television

SPONSOR	AGENCY	STATION	PROGRAM, time, start, duration
Bristol-Myers Co.	Doherty, Clifford & Shenfield	WCBS-TV New York (CBS)	Bristol-Myers Party Line,* 8:30-9 pm; Jan 5; 13 wks (replaces Shorty and Sports Almanac)
Standard Brands, Inc.	J. Walter Thompson	WNBT New York (NBC)	Hour Glass Th 8-9 pm; 13 wks (renewed)
U. S. Rubber Co.	Campbell-Ewald	WNBT New York (NBC)	Face to Face, Sun 8-8:15 pm; 13 wks (renewed) Campus Hoopla, Fri 8-8:15 pm; 13 wks (replaces Television Quarterback)

\*Previously sustaining.

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Home Products Corp. (Boyle-Midway, Inc.) New York	Wax, household products	W. Earl Bothwell, New York and Hollywood for all advertising except powdered cleaner
Avoset, Inc., San Francisco	Stabilized dairy cream	McCann-Erickson, San Francisco
Broadwell Studios, Covina, Calif.	Plano correspondence course	Fritzen Advertising, Los Angeles
Canandaigua Industries Co., Canandaigua, N. J.	Wines and champagnes	Allen Krohn Co., Greensboro, N. C.
Celotex Corp., Chicago	Insulating cane board	Henri Hurst & McDonald, Chicago
Challenge to Youth, Los Angeles	Kelligon	Tullis, Los Angeles
Charbonneau Packing Corp., Yakima, Wash.	Apple juice	Ruthrauff & Ryan, Seattle
Charm Slide Fastener Corp., New York	Slide fasteners	Mike Goldgar, New York
City of Jacksonville, Fla.	Institutional	Newman, Lynde, Jacksonville, Fla.
Columbia Chemicals Co.	Soap, automobile cleaner	Cooper & Crowe, Salt Lake City
Consolidated Biscuit Co., Chicago (scheduled for merger early in 1947 with J. B. Carr Biscuit Co., Wilkes-Barre, Pa.)	Bakery products	Lynn-Feldhouse, Wilkes-Barre (for both firms)
Consolidated Mercantile Co.	Cakes, bean sprouts	Cooper & Crowe, Salt Lake City
Continental Soap Corp., Chicago	Soap	M. R. Kopmeyer, Chicago
Cosmopolitan Magazine, New York	Publication	Donahue & Coe, New York
Crest Specialty, Chicago	Collar holders, portable bars	Kuttner & Kuttner, Chicago
Croft Brewing Co., Boston	Ale	Henry A. Loudon, Boston
Del Mar Turf and Surf Hotel, Del Mar, Calif.	Hotel	Bas-Luckoff, Hollywood
Diamond Tea Gown Co., New York	Women's robes, negligees, housecoats	Arnold Cohan, New York
Dobler Brewing Co., Albany, N. Y.	Beer, ale	E. T. Howard, New York
Drug Products Co., Passaic, N. J.	Pharmaceuticals	John Falkner Arndt, Philadelphia
Enterprise Productions, Hollywood	Motion pictures	McCann-Erickson, New York and Los Angeles
Fox Head Waukesha Corp., Waukesha, Wis.	Beer, ale	Reinke, Meyer & Flinn, Chicago
Frozen Cooked Foods, San Francisco	Frozen cooked foods	Hoefer, Dietrich & Brown, San Francisco
Gilbert of California, Los Angeles	Men's jackets, slacks	Hillman-Shane, Los Angeles
Handi-Bag Co., New York	Handbags	Shappe-Wilkes, New York
Harryson Hat Co., New York	Women's hats	Leon S. Golinick, New York
Walter A. Hewitt Candy Co., Los Angeles	Candy	Davis & Beaven, Los Angeles
International Safety Razor Corp., Bloomfield, N. J.	Razor blades	Badger & Browning & Hersey, New York
Interstate Finance Corp., Evansville, Ind.	Loans	Burton Browne, Chicago
Jewett & Sherman Co. (Holsum Products Div.), Milwaukee	Peanut Creme brand foods and peanut crunch	Klau-Van Pletersom-Dunlap Associates, Milwaukee
Krieger Oil Co. of Calif., Clearwater, Calif.	Gasoline, oil	Ernest N. George, Los Angeles
Luclen LeLong, Inc., New York	Perfumes, cosmetics	Earl Ludgen, Chicago
Lever Bros. Co., Cambridge, Mass.	Breeze	Federal Advertising, New York
Little Folks Outfitters, Kingston, N. Y.	Infants' and children's dresses	Ralph Harris, New York
Luer Packing Co., Vernon, Calif.	Canned meat products	Dan B. Miner, Los Angeles
MacLevy Slenderizing Salons and MacLevy Equipment & System, Inc., New York	Beauty culture, equipment	Stuart Bart, New York
Mallory Hat Co., Danbury, Conn.	Hats	Kenyon & Eckhardt, New York
Man of Manhattan, Inc., New York	Toiletries	Abbott Kimball, New York
Mason, Au & Magenheimer Confectionery Mfg. Co., New York	Confections	Moore & Hamm, New York
Medomak Canning Co., Rockland, Me.	One-Pie brand food products	Ingalls-Miniter, Boston
Monogram Pictures Corp., Hollywood	Motion pictures	Buchanan & Co., New York, for advertising of Allied Artists, Monogram subsidiary handling pictures costing over \$1,000,000
Nancy Dale Ltd., New York	Toiletries	Abbott Kimball, New York
Nashua Mfg. Co., New York	Blankets, sheets	J. Walter Thompson, New York
National Home Products Co., Danville, Pa., and New York	Lanolin toilet soap, men's hair dressing	Mike Goldgar, New York
Nissley of Colorado	Plastics	Cooper & Crowe, Salt Lake City
Noma Electric Corp. (Estate Heaters Div.), Hamilton, Ohio	Ranges, heaters	Albert Frank-Guenther Law, New York
North American Mushroom Co., Tinley Park, Ill.	Mushrooms	Phil Gordon, Chicago
Omega Chemical Co., Jersey City	Oil	Redfield-Johnstone, New York
Parfums Schiaparelli, New York	Perfumes	Robert W. Orr, New York
Penn Fifth Avenue Corp., New York	Furs	Lew Kashuk, New York
Philadelphia Life Insurance Co., Philadelphia	Insurance	Parker-Allston, New York
Pillsbury Mills, Inc., Minneapolis	Pie crust mix	Leo Burnett, Chicago
Rice Growers Association of California	Institutional	McCann-Erickson, San Francisco
Ridgefield Chemical Products Co., Ridgefield, N. J.	Chemical products	Franklin Fader, Newark, N. J.
Ritepoint Mechanical Pencil Co., St. Louis	Mechanical pencils	Gardner Advertising, St. Louis
Charles R. Rogers Productions, Hollywood	Motion pictures	Brisacher, Van Norden, Los Angeles
Standard Oil Co. (Indiana), Chicago	Institutional program	I. B. & O., Chicago
United Life and Accident Insurance Co., Concord, N. H.	Insurance	Parker-Allston Associates, New York
Vaculator Co., Chicago	Coffee-makers	Phil Gordon, Chicago
Vernon Mfg. Co., Los Angeles	Sports accessories	Kemmerer, Hollywood
Waldorf-Kerns-MacCracken, New York	Furnaces	Hanly, Hicks & Montgomery, New York
Northam Warren Corp., Stamford, Conn.	Cutex manfure products	Young & Rubicam, New York
Woodrow Stores, Inc. (chain), New York	Men's furnishings	St. Georges & Keyes, New York

# ADventures

## IN THE RADIO BUSINESS

*... that really pay off!*

MAYBE your advertising appropriation is pint-sized. Could be, too, you're scared of radio because you look at it in terms of Fred Allen, Fulton Lewis, Jolson, and other big-shot stars. Believe us, it's a mistake. We'll give you good returns for your money, by lesser known personalities, for a capsule-sized amount of dough. You can take part in an *established* program with a personality who has listeners by the thousands, for even less! » » » » » To boil it down, if your product or your client's product wants *sales* in The Detroit Area . . . the place to do the job is CKLW . . . with an 800 kc. frequency and the lowest rate setup of any major station in this region. Want coverage data, costs, ideas? Then, fire questions at our Executive Sales Office, Guardian Building, Detroit 26. Or 'phone CAdillac 7200. Remember, *your* time and *our* time is fleeting!

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

5,000 Watts  
at 800 kc.  
Day and Night

# CKLW

*J. E. Campeau, Managing Director--Mutual System*

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



WOR's Monaghan and WOV's Rosalie Allen



Catherine Cragen lends disk jockey glamor to KLAC. Pre-Yule she was Christmas Early

# MUSIC SELLS...

when a disk jockey spins records



Block on WNEW transcribed, on KFVB alive

John McCormick does WBBM's "Matinee at Midnight" with coffee and Gene Kaletch



SPONSOR

Popular music seldom if ever leads the parade of top-rated network programs . . . which doesn't make sense to most sponsors since top shows on independent stations from Atlantic to Pacific, from Gulf Coast to Hudson Bay, are spun by disk jockeys playing exactly the same tunes by exactly the same musicians who don't snare top listening on the chains.

Benny Goodman with an assist from the pianist-comedian Victor Borge and guests runs around 113 in the rating race with a 7.2 (January 15 Hooper) while a middlewest disk jockey with a Goodman 15 minutes on the air at the same time, 8:30-9 p. m. est, hits a 12. The recorded Goodman usually rates in its city from three to four points better than the network show. All through the nation there are stations that match network shows with recorded versions of the network stars. Dinah Shore platters compete with the *Ford Show* with Dinah Shore; Old Gold's Frank Sinatra session on CBS fights a number of "Frankie" sessions on turntables all over the nation; and so on through the night.

Disk jockeying is big business. Martin Block does better than a half million a year at WNEW and KFWB. Ted Husing, who has gone to Station WHN in New York, has a contract that guarantees \$125,000 a year. Bea Wain and Andre Baruch, who have taken over star disk-spinning slot at WMCA, have a deal that will bring them over \$100,000 in 1947.

In Chicago, Studs Terkel (WENR) heads a group of successful record players although they're not in the higher income bracket. In Los Angeles the recorded-music air men are in the New York class. Bill Anson and Martin Block head up a solid money contingent at KFWB while at KLAC, Al Jarvis, original *Make Believe Ballroom* man, leads the money parade.

Throughout the nation there are less-publicized personalities who do a top-drawer job just the same. Rush Hughes (KXOK, St. Louis) is the best-known of the men who are off the beaten track. He, like Martin Block, has transcribed his patter and on a number of stations throughout the Midwest Hughes' voice has become well known.

Disk-spinning sessions do sell.

Why?

What is the secret that makes a disk jockey, if he's good, an out-of-the-world buy?

The best of the record jockeys will tell you that it's no secret. They'll also tell

you that there's nothing worse than an announcer and a bunch of records, unless the records are programed and the announcer knows what it's all about.

First reason for disk sessions being so successful is that they are the perfect example of mood programing. They seldom if ever are isolated 15-minute shows, usually running at least an hour and a half and in some cases like the 1280 Club (WOV, New York) and other clubs named after station wavelengths—they run as long as two and a half to three hours. This means that the listener who wants music knows he can have it without shifting his dial during an extended period. He also knows that he will have it with a minimum of talk because wherever a jockey starts loving his own voice he loses listeners quickly. Fred Robbins (WOV) has one session where he loses his audience because he talks too much but that's being changed very soon.

The disks are programed according to mood too. Take Ted Husing for instance. On his 10 to 12 a. m. session he's schmaltzy, permitting each word to drip tenderly off the tongue. On his 5 to 6:30 p. m. session he's straight, business-like, and makes the disks do the work—except the selling. On his a. m. session he plays music for the housewife. On his late afternoon gathering he runs the gamut of name stars without the drip.

Of outstanding importance to the sponsor is the fact that good disk jockeys are salesmen first and foremost. That means they not only sell the music they play but the products as well. The best of them handle the commercials in their own way, getting across the points that the advertiser wants sold but not in the agency's words. At every station there are a few commercial "sacred cows" that must be handled word for word as the agency desires them, but in time even the sc's get the idea that a Block, Husing, Jarvis, or Terkel sells better when not fettered with "must" words.

The disks that are played on the platter-spinning sessions are top examples of the musical artists' skill. Frequently they are the results of a dozen tries, 11 failures and one good waxing. The successful disk jockeys refuse to play an off-center or otherwise poorly-pressed record.

Another reason for the success of the disk jockey is the fact that he's a personality who actually spends time daily with his audience. During the early days of broadcasting the Brokenshires, McNamees and Carlins had enough to do on the air to win personal followings. Now

(Please turn to page 41)



WGN's Guy Wallace and WHN's Husing spin too



Midwest fave Rush Hughes gets results at KXOK





*It happened on NBC*

**STORY OF THE GREAT MAN HIMSELF** ★ The Great Gildersleeve is still a bachelor because his listeners won't permit him to marry. Back in 1933 the writers of the show introduced a romance for Uncle Mort. Listeners approved the love affair. But when the script writers took the bold step of having Gildersleeve become seriously interested in the red-haired widow Ransome, the reaction was immediate. Letters showered in stating that Gildy should remain single and devote his time to raising his teen-age niece Marjorie and nephew Leroy.

In their concern, listeners proved that the character Throckmorton P. Gildersleeve had become as real as life to them. For Gildy is the eternal bachelor. He is continually attracted to marriageable ladies—but only to a point short of the altar. In shrinking from the responsibility of wedlock he expresses the immaturity of his nature. His inane laugh and absurd pomposity are a reflection of arrested development. The Great Gildersleeve is caught between the day before yesterday and the day after tomorrow—a ludicrous but lovable figure of adult adolescence.

AMERICA'S NO. 1 NETWORK



A Service  
Radio Corporation of America



Harold Peary first played the role of the Great Gildersleeve in 1935 on the Fibber McGee and Molly show. In 1941 he merged with his own full time show which, under the sponsorship of the Kraft Foods Company, has risen to a position among radio's fifteen top-rated programs. Every Wednesday night finds him surrounded by a cast as distinctive as his own colorful personality. Virtually the entire cast—Roy, Marjorie, Judge Hooker, Mr. Peavy and Eve Goodwin—has only one dramatic purpose—to build up and then deflate the Great Man's ego. Only Birdie, the colored maid,

is no heckler. But even into her good intentions Gildy manages to read cause for worry and mistrust.

How to make a Great Man? Endow him with a full share of human failings, lovable and recognizable to millions. Entrust the role to an actor of long experience and intuitive understanding. Bring to life his voice and character in the millions of homes served by the powerful facilities of the NBC Network. Put him in the company of other great personalities heard on NBC. The result: a life-size creation in sound as three-dimensional as your next door neighbor.



## MR. SPONSOR ASKS :

“What percentage of his air advertising dollar should a sponsor spend for research?”

J. Ward Maurer  
Director of Merchandising and Advertising  
Wildroot Co. Inc.

### The Picked Panel answers:



The question “What percentage of his air advertising dollar should the sponsor spend for research?” does not, in my opinion, lend itself to any one answer. It is conceivable that one advertiser who might, for example, be launching a new product would be well advised to spend a good deal of research money, particularly in the early part of his air advertising; a second sponsor might find it wasteful to spend the same percentage on unneeded research.

I should like, therefore, to revise the question to read “How can a sponsor most profitably spend his research dollar?”

In answer then to this revised question, I should advocate three major steps:

- (1) Hire someone familiar enough with available research statistics, such as ratings, audience flow, etc., to be able to interpret such data and put them to work specifically on the sponsor's own problems.
- (2) Turn the spotlight of program analysis research on the particular program being used by the sponsor. Rating or share figures alone will never tell the sponsor anything about the internal structure of his air show. And it is only by such analysis as is available through the Lazarsfeld-Stanton Program Analyzer that he may determine the strengths and weaknesses of the various portions of his broadcast product from the standpoint of audience reactions.
- (3) Inquire into the effectiveness of the commercials used in his program. This whole area of commercials is probably the most

under-researched of all of radio's efforts today.\* How much or how little sales pressure can be used in commercials to obtain maximum advertising effectiveness? When does irritating repetition cease to become effective copy and produce actual damage to the product's sales? What kinds of copy appeals have high memorability value? What types of appeals are effective in producing generally favorable attitudes toward the products? These are a few of the areas in which research on commercials can be helpful to the sponsor.

ELMO C. WILSON  
Director of Research  
Columbia Broadcasting System



It might be useful to state the problem of spending money for advertising research in the form in which it confronts every sponsor.

Since research expenditures are usually paid from the advertising budget, his dilemma will be this: “Should he spend the thousand, five thousand, or ten thousand dollars for research, or should he rather buy more time or talent for that money? Which investment will prove more profitable in terms of the total effectiveness of his advertising?”

If you want your program and your commercials at their best, you have to use all your research tools—whether you buy expensive or inexpensive air time. There-

\*Dr. Maurice H. Underwood's article in *Drum* for this page.

fore, it is actually incorrect to budget radio research costs as percentage of the time costs (with exception of costs for rating services, who do bill that way). Rather, research should be budgeted in terms of dollars per program.

Fortunately, most practical decisions on research expenditures do not refer to research in general, but to specific research projects in very specific, critical situations. The problem is further facilitated by the fact that research operations in the radio field do not constitute too great a variety. If grouped by the source material on which they rely, they fall in three broad classes:

- (1) Analysis of the radio audience in terms of size, location, and composition. This knowledge is derived partly from an analysis of the various periodical services, partly from specific survey operations.
- (2) Appraisal of the radio program, the appeal of its idea, its format, and its various features, to particular groups of listeners. Knowledge of this type is derived from tests and analytical interviews with the Program Analyzer.
- (3) Analysis of the commercial, its appeal and its effectiveness, partly through the Program Analyzer, partly through specially-designed experiments and surveys.

Once our research department has found that a certain operation produces valid and useful results, and has demonstrated this to our client, the cost element never plays a decisive role. This, for a very simple reason: even the most expensive of the research operations mentioned above are usually in the realm of one or two per cent of the total radio budget. Since our Program Analysis, for instance, provides the basis for such fundamental decisions as changes in format, choice of stars, etc., it is obvious that the difference between the right and

the wrong decision in these questions must be worth more than two per cent of the program's total value.

Thus, the answer to your question "What percentage of his air advertising dollar should a sponsor spend for research?" will depend on the particular situation, on the amount of reliable research tools which an advertising agency has developed and tested for such situations, and on the size of the radio budget, since research costs do not vary too much from program to program.

DR. HANS ZEISEL

Manager of Research Development  
McCann-Erickson, Incorporated



To my mind, there's no set formula that a sponsor should apply to determine just how much he should spend for audience research. It should be based upon the length of time a sponsor has been

on the air, what other media he is using, the type of product he is selling, and the size of his advertising budget.

In any case, there are several basic things that any buyer of airtime should know, and it is in determining them that he should spend the research chunk of his radio advertising dollar.

First, some basis for gauging a minute-by-minute reaction to a program's format should be considered. In other words, a sponsor and his agency should know just what attracts or repels a listener to any part of the show.

Second, the size and composition of the audience is a vital research factor. This should come from Hooper, Nielsen, or independent surveys such as listener diary studies.

Third, a sponsor should know the sales impact of his program: just what the program is doing for him in the way of sales.

These facts will serve a sponsor as a tool for building more effective programs and will serve as a measure of the results he is getting from radio.

But, again let me emphasize that there can be no general rule for how much of his air advertising dollar a sponsor should spend for research. It depends on how much he needs to know.

EUGENE KATZ

Executive vp

The Katz Agency, Inc.

(Please turn to page 43)

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—naive 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**



*The*  
**GENE EMERALD  
SHOW . . .**

. . . Iowa's friendliest, most  
merchandisable show.

Ninety afternoon minutes of  
fun, music and sales, sparked by  
Gene Emerald. Teller of deep-  
chuckle stories, singer of favorite  
songs, spinner of hummable  
platters. An easy-going sales  
approach that takes.

An amiable mixing bowl for  
high ratings, proven sales. A  
few minutes and quarter hours  
occasionally available. Call or  
write KRNT or The Katz  
Agency for availabilities.

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

**K R N T**

*A Cowles Station*  
**DES MOINES, IOWA**  
Represented by Katz Agency

Radio has been ribbed by experts before. Wag Wagner, vice president of Olian Advertising Company, has a better background than most. He takes it as well as gives it. His "Whizz-z-z—best nickei candy there iz-z-z!", "Atlas Prager—got it? Atlas Prager—get it!", and Paradise Wine Song are among the most-ribbed (and resultful) radio commercials on record

February, birth-month of "Honest Abe" and "Truthful George!" That recalls the sponsor we once knew who said (honest, he did) to a new advertising man, "Remember, in our commercials, always tell the truth, even if you have to lie a little." But don't get us wrong, we LOVE radio.



We've just seen a television broadcast at a symposium on the present and future of video, and we can't help it but we've broken out in a poetic rash, we're that inspired:

**HAIL, TELEVISION!**

*The frontiers of science are boundless.  
All fears for the future are groundless.  
Oh, hail to our system's incentive  
And hail to man's genius, inventive!  
To Edison, Bell and Marconi  
And Farnsworth—Their dream  
was no phony!  
Please pardon my chesty expansion,  
My home's like a proud movie  
mansion.  
Just think of the shows we'll be  
seeing  
At Home, and you must be agreeing  
That life up to now's been appalling.  
Today it's exciting, enthralling.  
I tune in my set and I'm breathless,  
For here is a moment that's deathless.  
Television's amazing attraction!  
The screen all at once leaps to action.  
I lose all control, I am ranting:  
Two wrestlers are puffing and  
panting!*

*Yes, such is the dream I have  
bought me,  
The miracle science has wrought me  
And brought me direct to my castle:  
A picture of ape-men who "rassle."  
Oh, sing out hosannas, my hearties,  
And think of these cultural parties:  
Forgetting your troubles and labors  
You call in your friends and your  
neighbors  
To view, while you're cozily nest-  
ling,  
A video evening of wrestling!  
Like harnessing lightning or thun-  
der,  
It fills you with such awe and  
wonder,  
This tribute to science you utter:  
"Aw, t'row dem bums out in da  
gutter!"*

Listening to Edgar Bergen's tenth anniversary, reminded us of all the radio experts who, no doubt, said, "A ventriloquist in radio? Ridiculous!" We also knew some experts who turned down the "Quiz Kids" when it was first presented. Oh well, that's what experts are for, so that courageous souls can prove their courage by refusing to quit in the face of turndowns.

*We'd like to toss some ripe tomatoes  
At many so-called commentators.  
Give 'em some news and give 'em  
the nod,  
And, boom, they're oracles of God!*

Time was when kids wanted to grow up to be firemen or policemen or streetcar conductors or cowboys. Today they aspire to be disk jockeys. Is that BAD?

Now, as the radio rangers invariably say: "Waal, pardners, it's time fer me to be moseyin' along, but I'll be gittin' 'round these parts agin' right soon. Hope you'll be a-waitin'!"

# signed and unsigned

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Frank R. Brodsky	Lever Bros. Co. (Pepsodent div.), Chicago, advertising manager	Lever Bros. Co. (Pepsodent div.), Chicago, advertising director
Charles H. Caldwell	B. F. Goodrich Co., Akron, Ohio, sales promotion staff	B. F. Goodrich Co. (Industrial Shoe Products Sales Div.), Akron, advertising, sales promotion manager
Cleve W. Carry	Army	United-Rexall Drug Co., Los Angeles, assistant retail advertising manager
Norman V. Clements	United Aircraft Corp.	United Aircraft Corp., advertising, sales promotion director
Samuel J. Cohen	Curtis Publishing Co. (Saturday Evening Post), Philadelphia, retail consultant	Lit Bros., Philadelphia, advertising, publicity director
Harold Danson	Kayton-Spiro Co., New York	PRC Pictures, Hollywood, advertising, publicity, exploitation director
O. F. Duensing	O. F. Duensing (dissolved), president	Vandercook & Sons, Chicago, advertising, sales manager
Basil L. Emery	Chesebrough Mfg. Co., New York, director, secretary	Chesebrough Mfg. Co., New York, vp in charge domestic and foreign advertising, sales
Alexander H. Gardner	La France Industries, Inc. (manufacturing div.), Philadelphia, sales manager	La France Industries, Philadelphia, vp in charge advertising, sales for entire company
George Glevis	W. T. Grant Co., New York, assistant sales promotion director	Gamble Skogmo, Inc., New York, advertising director
Leavitt E. Griswold	Talon, Inc., Meadville, Pa., retail sales promotion manager	Schleffelin & Co. (drug div.), New York, advertising manager
Francis W. James	Anderson, Davis & Platte, Inc., New York	Talon, Inc., Meadville, advertising, sales promotion div. head
Howard Liebl	Conference of Alcoholic Beverage Industries, information director	Rexon, Inc., New York, advertising manager
Richard A. Martinsen	Doherty, Clifford & Shenfield, Inc., New York, beauty, fashion stylist; Monroe F. Dreher, Inc., New York, copy chief	Frantz Industries, Inc., Pittsburgh, advertising, sales promotion manager
Catherine M. Naylor	Adam Hat Stores, Inc., vp	Volupte, Inc., New York; Herb Farm Shop, New York; advertising, publicity director
William A. Pludo	Chesebrough Mfg. Co., New York, assistant to advertising manager	Shirt Corp. of America, New York, president
Albert B. Richardson	Marshall Field & Co., Chicago	Chesebrough Mfg. Co., New York, advertising manager
Katherine Rowell	Platiny Arsenal, public relations dept.	Marshall Field & Co., Chicago, advertising manager
Sheph A. Sherry	Pepsi-Cola Co., New York, assistant advertising manager, display and promotion manager	New Jersey Power & Light Co., Dover, N. J., advertising, publicity director
Esther D. Sigal	McKertrick-Williams, Inc., New York	Virginia Dare Extract Co., New York, advertising, public relations manager
Dorothy Sampson Smoot	Georgia Power Co., Atlanta, advertising manager	Leslie Fay Fashions, New York, advertising, sales director
James M. Stafford Jr.	Navy	United Light & Railways Service Co., Kansas City, advertising, publicity director
Robert S. Taplinger	Fuller & Smith & Ross, Cleveland, account executive	Enterprise Pictures, vp in charge advertising, publicity
S. E. Voran	Kenyon & Eckhardt, New York; Grey, New York; account executive	Parker Appliance Co., Cleveland, advertising manager
John S. Willim		Jay Thorpe, New York

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Sidney G. Alexander	Selznick International-Vanguard Films, New York, eastern advertising, publicity director	Brisacher, Van Norden, New York, director, senior account executive, motion picture div.
Al Atherton	Atherton & Gresham, Hollywood (dissolved), partner	Atherton & Co. (new), Hollywood, head
Clifford W. Aubuchon	Anfenger Advertising, St. Louis, vp and account executive	Gardner Advertising, St. Louis
Benjamin B. Banke	Navy	Ruthrauff & Ryan, New York, account executive
James J. Booth	Army Air Forces	Ralph H. Jones, New York, account executive
Frank Breslin	Young & Rubicam, New York, timebuyer	John E. Pearson, New York, account executive
Walter Carle	Walter Carle, Hollywood	KPRK, Livingston, Mont., head
John J. Casey	Charles N. Stahl, Los Angeles, account executive	Charles N. Stahl, San Francisco, manager
Edgar W. Clark	Doremus, Boston, marketing, merchandising director	Kircher, Helton & Collett, Dayton, Ohio, account executive
George Clifford		Jim Ward & Co. (new), Chicago, Hollywood, head Chicago office
Joseph R. Cohn	Boston Herald-Traveler, national advertising staff	Hirshon-Garfield, Boston, account executive
Robert Colling	N. W. Ayer, New York, radio department manager	George Hartman Co., Chicago, assistant to George Hartman
D. R. Collins	Mitchell-Faust, Chicago, account executive	Mitchell-Faust, Chicago, executive vp
David A. Collins	McCann-Erickson, Chicago, Minneapolis, account executive	Aetna, New York, account executive
Felbert J. Cook	Army; previously Madison Square Garden Corp., New York, advertising, publicity director	Young & Rubicam, Chicago, account executive
Theodore L. Deglin		Deglin-Wood (new), New York, president
S. A. Dembner		Modern Merchandising, New York, account executive

NAME	FORMER AFFILIATION	NEW AFFILIATION
Perry Driggs	J. Walter Thompson, Salt Lake City, head	J. Walter Thompson, San Francisco, Western regional advertising manager on Lincoln-Mercury account
Irving Eckhoff	OWI Bureau of Information, Los Angeles, chief	Eckhoff Advertising (resumes active operation), Hollywood
George Enzinger	Buchanan, Chicago, executive vp, head	Roy S. Durstine, Chicago, vp
Jack L. Fisher Jr.	—	Davis-Fisher-Kayne, Chicago, account executive
Erwin S. Franken	Frederick Loeser, Brooklyn, basement advertising manager	Rockmore, New York
Fred Frantz	Air Forces	Hunter Scott, Fresno, Calif., account executive, production manager
Robert M. Ganger	Geyer, Cornell & Newell, New York, vp, director	Geyer, Newell & Ganger (new), New York, partner
Gloria Gold	Reuben H. Donnelly, Chicago, account executive	M. M. Young, Los Angeles, account executive
Gilbert Gould	Wortman, Barton & Goid, New York, account executive	Gould & Tierney (new), New York, partner
James E. Hanna	N. W. Ayer, New York	N. W. Ayer, New York, radio dept. manager
George Harshberger	Rexall Drug Co., Los Angeles, cooperative advertising manager	Glasser-Galley, Los Angeles, account executive
Albert S. Hecht Jr.	Army	Kuttner & Kuttner, Chicago, account executive
Murray Hirsch	Ray-Hirsch & Waterston (dissolved), New York, head	Ray-Hirsch, New York, head
Joan Hoagland	American Broadcasting Co., New York, program sales dept., assistant manager	Robert W. Orr, New York, radio director
Roger N. Hutchinson Jr.	Needham & Grohmann, New York, media dept.	Needham & Grohmann, New York, media director
Adam K. Johnson	Smith-Bull-McCreery, San Francisco, account executive	Ford & Damm, Sacramento (new office), manager
Frank Kearney	American Home Products, Boyle-Midway div., New York, account executive	W. Earl Bothwell, New York, account executive
Elizabeth Kidd	N. W. Ayer, Philadelphia, associate copy director	Lewis & Gilman, Philadelphia
Julius L. Klein	Goldman Co., advertising, sales promotion manager	Norman D. Waters, New York, account executive
Russell Langelle	H. George Bloch, St. Louis	Charles W. Bolan, St. Louis, account executive
E. J. Leavitt	—	Artad Associates, New York, account executive
Bruce Lindeke	Advertising Management Service, Los Angeles, account executive	Lindeke Adv. (new), Los Angeles, head
J. B. Lindl	Research, advertising service	Rahn-Schlupp, Milwaukee, account executive
George O. Logan	Western Electric Co., New York	G. M. Basford, New York, account executive
John F. Manning Jr.	WHDI, Boston, manager	Chambers & Wlavel (new), Boston
Keran A. Markey	Army	Goldman & Walter, Albany, account executive
Herin Moesinger	Kleswetter, Wetterau & Baker, New York, controller, media director	Sweetser, Byrne & Harrington, New York, business manager, media director
Shirley Morris	Allen & Marshall, Hollywood	Bass-Luckoff, Hollywood, radio director
Henry Morton	Navy; previously Russell T. Gray, Chicago, account executive	House & Leland, Portland, Ore., account executive
Robert R. Nathan	Robert R. Nathan Associates, Inc. (economic consultants), Washington, D. C., head	Bert M. Sarazan and Robert R. Nathan, advertising, publicity (new), Washington, D. C., partner (will work closely with Robert R. Nathan Associates)
Carvel Nelson	Pacific National, Portland, Ore., manager	Nelson Adv. (new), Portland, Ore., head
Victor T. Norton	Kenyon & Eckhardt, New York, vp, director, merchandising consultant	American Home Foods, New York, executive vp
Lewellyn E. Pickett	Maxon, New York	McCann-Erickson, New York, account executive
Alan Radcliff	Arthur Meyerhoff, Chicago	Teweles-Radcliff (new), New York
Clark Ramsay	Universal Pictures Corp., Universal City, studio advertising manager	Monroe Greenthal, Los Angeles, vp, head of West Coast operations
Abbott Rely	Army	Blow Co., San Francisco, Roma Wine account
Wallace Rigby	Libby, McNeill & Libby, Chicago; Young & Rubicam, New York	Dancer-Fitzgerald-Sample, Chicago, account executive
Art Rivera	Donovan & Thomas, New York, radio, television director	Jean Fields, New York, television consultant (retaining Donovan & Thomas affiliation)
Milton M. Rockmore	Army	Rockmore Co. (new), New York, head
Ivan B. Romig	Romig Advertising, Reading, Pa., head (consolidated with Grant & Wadsworth, New York)	Grant & Wadsworth, Reading, Pa., vp
Irwin H. Roseman	Stuart Bart, New York	Chernow, New York, account executive
Bert M. Sarazan	Hecht Co., Washington, D. C., advertising, publicity director	Bert M. Sarazan and Robert R. Nathan, advertising, publicity (new), Washington, D. C., partner
Jack Scruggs	Foote, Cone & Belding, Los Angeles, media dept.	Foote, Cone & Belding, Los Angeles, timebuyer
Bill Sholl	Universal Pictures, Hollywood, advertising, promotion dept.	Bozell & Jacobs, Los Angeles, account executive
Mrs. Pat Brown Sleeper	Franklin Simon, New York, advertising dept.	Lane Bryant, Brooklyn store, advertising manager
Paul Smallen	Mihle & Smallen, New York, creative dept., head	Paul Smallen Adv. (new), New York, head
Edward A. Sprague	—	Whitehead & Sprague (new), partner
Seymour Steinhardt	Army	Art-Copy Associates, Newark, N. J., radio director
B. Weston Stelle	—	McLain, Philadelphia, account executive
Will Stadt	Army	Advertising Ideas, New York, account executive
Eidon Sullivan	Lennen & Mitchell, New York, assistant to president	Robert W. Orr, New York, vp, account executive
Lawrence W. Teweles	Jasper, Lynch & Fishel, New York	Teweles-Radcliff (new), New York
William R. Tierney	Grant, New York, account executive	Gould & Tierney (new), New York, partner
Helen B. Underhill	St. Georges & Keyes, New York, account executive	Young & Rubicam, New York
Jim Ward	Waró & Putterman (dissolved), Chicago, partner	Jim Ward & Co. (new), Chicago, Hollywood, head
Harry C. Waterston	Ray-Hirsch & Waterston (dissolved), New York, partner	Waterston Co., New York, head
Lawrence E. Whitehead	—	Whitehead & Sprague (new), partner
Allen M. Whitlock	Marschalk & Pratt, New York, account executive	Kastor, Farrell, Chesley & Clifford, New York, account executive
Henry F. Wood	Army Air Forces; previously KVEC, San Luis Obispo, Calif., continuity director	Deglin-Wood, New York, vp
G. Bruce Woodin	—	G. M. Basford, New York, account executive
Chandler Stewart Wooley	War Assets Administration, advertising branch chief	Roy S. Durstine, New York, account executive
Walter H. Wright	J. M. Mathea, New York	Moss, New York, account executive
R. W. Zarker	Army Air Forces	Grant, Detroit, account executive

# CASHING IN ON BMI CONTINUITY



*"They're terrific. Keep 'em coming! I'm referring to the new BMI Continuity feature, 'Love Letters and Love Songs.'*

*We've already scheduled them for a local sponsor, so please keep them coming. Incidentally, I'm having success with 'According to the Record,' too. Thanks a lot!"*

**DON C. ROBERTS**

Program Director KDB  
Don Lee Broadcasting System

**FREE TO ALL BMI LICENSED STATIONS**



**5-MINUTE MUSICAL PROGRAMS**  
—ready-made family shows for the program director who wants Maximum Audience Appeal and for the commercial manager who wants Sales and Profits.

Hundreds of alert program managers like Don Roberts are cashing in on BMI Continuities.

Whether your music programming makes use of phonograph records or electrical transcriptions, BMI CONTINUITY answers your every need . . . in sustaining or sponsored shows.

Each script includes the use of carefully selected BMI-licensed music, cued to all of the major transcription libraries and to available phonograph records.

All are distinctive and refreshing program ideas, smoothly and effectively written by a staff of capable continuity writers.

## **LOVE LETTERS AND LOVE SONGS—**

Exciting, romantic entertainment. A complete series of 5-minute programs scheduled to run five times per week for 52 weeks.

## **ACCORDING TO THE RECORD—**

Timely facts about the unusual, with musical cues that fit neatly into a dynamic 5-minute show. Available seven times per week for 52 weeks.

## **SPOTLIGHT ON A STAR—**

A headline radio show. New and unusual. Soon to be available. Also 5-minutes, five times weekly.

*This BMI services is provided throughout the year, without cost, to all BMI-licensed stations. Write to Russell Sanjek for your copies of these scripts.*

**BROADCAST MUSIC, INC.**

580 FIFTH AVENUE, NEW YORK 19, N. Y.



# SELL

No. 1  
MARKET  
◆  
Winston-Salem  
Greensboro  
High Point

## In the South's

No. 1  
STATE  
◆  
NORTH  
CAROLINA

via

# WSJS

Winston-Salem



for the  
TRI-CITIES

◆  
REPRESENTED BY  
HEADLEY-REED  
COMPANY

## radio is still

### The Bigger the Circulation the More It's Read; Only Comics, Sports, and Society Top Interest in Program News

**R**ADIO as news, instead of competition, is once again penetrating the editorial rooms of the nation's newspapers. There's no revolution. Reader interest in things broadcast has been emphasized in the *Continuing Study of Newspaper Reading\** for the past seven years. Shortage of newsprint and competitive considerations have mitigated against recognition's showing up in increased space given to news of what's on the air. The shortage is still a factor but war-eliminated features are finding their way back into the press. This alone doesn't account for the real increase in space which has shown up in three recent studies, made for advertisers by newspaper research organizations, on newspaper acceptance of radio news. The tide is turning and newspapers are not only using radio news to win readers but they are using radio time-selling formulas and in at least one case radio's nomenclature and business habits to sell space (American Newspaper Advertising Network is selling in 13-week packages, with frequency and gross space discounts).

Radio columns which shrank to a new low in 1945 are coming back strong. John Crosby's *New York Herald-Tribune* column is now also appearing in 14 other papers. Paul Denis' *New York Evening Post* stint is being slanted towards syndication. Both Charles Butterfield's Associated Press and Jack Gaver's United Press column report manifold increases in newspaper pick-up during the past six months. Thirteen newspapers during the past five months have added radio gossip-news columns and 38 of those checked have increased space allotments of their radio departments.

Readers want program and artist news

\*Validity of these figures as far as radio is concerned can best be indicated by the fact that they are the work of the Advertising Research Foundation, which is doing the "Continuing Study" under the joint sponsorship of the Association of National Advertisers (ANA) and the American Association of Advertising Agencies (A.A.A.—(VRF) is pro-newspaper.

and what is more the recent surveys indicated that they want advance tips of what's coming up in the way of listening. Further, over 28 per cent of newspaper readers questioned in a special survey stated that they would read, with more than usual interest, regular honest criticism of the previous evening's broadcast if it were handled in the same manner as motion picture and theatrical reviews.

The manner in which radio news and columning are handled has a great deal to do with the acceptance with which they are received by readers. The big-town newspapers are read for radio news nearly twice as much as the small towns'. That goes for both men and women readers. How much the size of newspaper (which usually determines handling of radio news) has to do with its acceptability by readers is indicated in a section of the *Continuing Study* report.

**RADIO READERS\***  
(by size of newspaper)

	under 25M	25-100M	100M or over
Male	28%	36%	49%
Female	36%	45%	58%

\*Readers of either columns or listings.

Of the 100 publications analyzed in this study 97 had radio listings or news. The 100 papers ran the gamut in size and handling and are fairly representative of the field although only one newspaper of over 100,000 circulation has been surveyed since VJ day. The other nine papers checked during the postwar period ran in circulation from 15,000 to 78,000. The remaining 90 papers were surveyed before VJ day. Although only one paper of over 100,000 paid circulation contributes to postwar data, readership survey authorities insist that indications are the relative picture wouldn't be changed much if more of the reports were postwar. Because readership is relative it is necessary that radio readership be matched against other standing departments of the newspapers analyzed in the *Continuing Study*.

# W S.

## READERSHIP BY NEWSPAPER DEPARTMENTS

	Men	Women	M & W
Comics	79%	77%	78%
Sports (news & pictures)	75%	38%	57%
Society (news & pictures)	36%	78%	57%
Radio (listings & news)	39%	47%	43%
Any Editorial	46%	30%	38%
Financial	26%	11%	19%

It may be noted that radio is third with women and third with men as well because women like it better than sports news and men like it better than society news.

A radio column in a newspaper naturally increases the readership of radio news and listings in an average paper, the *Continuing Study* showing that publications with these pillars are read for radio news or listings 11 per cent more than newspapers sans a fan column. Radio pictures do even more for readership, the papers with "art" rating 14 per cent more radio readership than the papers without broadcast illustrations.

Another factor of interest to radio advertisers seems to indicate that the small radio-program ad is not the listener-puller that it is supposed to be. Fifty-seven per cent of the radio advertisements were in this category (under 70 lines) and pulled a readership with both men and women of 3 per cent each. Ads of between 70 and 200 lines, which represented 32 per cent of all radio program advertising, were read by 9 per cent of the men and 12 per cent of the women. The over-200-line ads (11 per cent of the radio advertising) were read by 20 per cent of the men and 32 per cent of the women—a fairly high readership figure for advertising copy.

While not pertinent to the thesis of this report, it's interesting that the number one comic strip for men (as revealed by the 100 newspapers checked for the *Continuing Study*) is *Dick Tracy* which is heard cooperatively over ABC, and the number one comic for women is *Blondie*, heard over CBS (Colgate-Palmolive-Peet).

And as a final tour de force, and as an answer to the popular panning of daytime serials, about half the women indicate that they read the "advice to the love-lorn" column religiously.

# TELEWAYS

*of Hollywood*

PRESENTS

**A show for every purpose—every budget...**

**TELEWAYS TRANSCRIBED PROGRAMS**

READY FOR IMMEDIATE DELIVERY

**DRAMATIC**—(½ hr. once-a-week)

"STRANGE WILLS"—starring Warren William

**MUSICAL**—(15 min.—5 times per week)

"SONS OF THE PIONEERS"—(Popular Western music)

"MOONDREAMS" (Music and poetry for easy listening, starring Marvin Miller)

**PARTICIPATION**—(15 min.—5 times per week)

**Three 1 minute commercial spots in each show!**

"FACT AND FALLACY" (Unusual narrative type)

"LOOK AND LISTEN" (Feminine appeal with movie "name" guests)

**SPECIALTY**

"THIS AMAZING WORLD!"—(5 min.—5 times per week)

(Stories proving that truth is stranger than fiction.)

"THESE ARE THE PEOPLE"—(15 min.—5 times per week)

(On-the-spot transcriptions of world cruise to the far corners of the earth—with William Winter, famed CBS war correspondent.)

## TELEWAYS "LIVE" PACKAGES

"JACK KIRKWOOD SHOW"

Comedy

"ALLAN JONES—GIL LAMB"

Musical and Comedy

"RADIO DERBY"

Quiz show

"IT PAYS TO RHYME"

Musical quiz show

"HALF HOUR TO KILL"

Psychological suspense

"THE FABULOUS TEXAN"

Western story starring

Wild Bill Elliot



WARREN WILLIAM



ALLAN JONES

WRITE TODAY FOR FULL INFORMATION AND AUDITION PLATTER ON ANY ONE OF THESE SURE-FIRE HITS!

*If you tell it with TELEWAYS—you sell it!*

**TELEWAYS**  
RADIO PRODUCTIONS, INC.



8949B SUNSET BLVD.  
HOLLYWOOD 46  
CALIFORNIA

# Monthly Tabulation of Advertising by Categories

## FEBRUARY: CANDY AND SOFT DRINKS

SPONSOR	AGENCY	PRODUCT	PROGRAMS	SPOTS
American Chicle Co., Long Island City, N. Y.	Badger, Browning & Hersey, New York	Dentyne; Chiclets; Sen- Sen; Adams Clove Gum; Beeman's Pepsin Gum	—	15-sec, 1/2-min e.t. breaks, participations, all major markets
Beech-Nut Packing Co., New York	Newell-Emmett, New York	Chewing gum	—	Live 15-sec chain breaks, about 175 stations
Paul F. Beich Co., Bloomington, Ill.	Arthur Meyerhoff, Chicago	Pecan Pete; Whiz	—	E.t. breaks, 62 stations
Brock Candy Co., Chattanooga	Liller, Neal & Battle, Atlanta	Candy bars	—	E.t. breaks, 77 stations
Brown & Haley Candy Co., Tacoma, Wash.	Honig-Cooper, Seattle	Almond Roca Candy	The King's Men (NBC), Fri 9-9:15 pm pst, 7 stations	—
Bunte Bros., Chicago	Presba, Fellers & Presba, Chicago	Bunte Bars	World Front (NBC), Sun 12-12:30 pm, 20 stations	—
Canada Dry Ginger Ale, Inc., New York	J. M. Mathes, New York	Ginger ale	Sparkle Time (CBS), Fri 7:30-8 pm	Live 1-min spots in partici- pating programs, 44 sta- tions
Clicquot Club Co., Millis, Mass.	N. W. Ayer, New York	Ginger ale	—	1-min live, e.t. spots, 3 stations
Coca-Cola Co., New York	D'Arcy, New York	Soft drink	Coke Club with Morton Downey (MBS), MTWTF 12:15-12:30 pm (with live local bottlers' tag in major markets). Off temporarily as of Jan 31	Occasional local sports features, several markets
Curtiss Candy Co., Chicago	C. L. Miller, New York	Baby Ruth; Butterfinger; Jolly Jack; NRG Koko- nut-Roll	News with Warren Sweeney (CBS), Sat, Sun 11-11:05 am	—
Dr. Pepper Co., Dallas	Tracy-Locke, Dallas	Soft drink	Darts for Dough (ABC), Sun 5-5:30 pm	Spots, e.t. breaks, placed by local bottlers
Fanny Farmer Candy Shops, Rochester, N.Y.	J. Walter Thompson, New York	Candies	—	Live spots in participation programs, 17 stations
Charles E. Hires Co., Philadelphia	N. W. Ayer, New York	Root beer	Here s to Ya! (CBS), Sun 2:30-3 pm	—
Lime Cola Co., Montgomery, Ala.	Norman A. Mack, New York	Soft drink	—	1-min live spots, 1/2-min e.t. breaks, 17 markets
Marlon Confections Co., New York	Scheck, Newark	Dragees, chocolates	15-min news, once weekly, 1 station.	Live spots, several Eastern stations
Mars, Inc., Chicago	Grant, Chicago	Dr. I. Q.; Milky Way; Mars; and others	Dr. I. Q. (NBC), Mon 10:30-11 pm Curtain Time (NBC), Sat 7:30-8 pm, 32 stations	—
Nehi Corp., Columbus, Ga.	BBD&O, New York	Royal Crown Cola	Dick Tracy (ABC), MTWTF 5:15-5:30 pm (co-op in 12 markets) Grand Ole Opry, Sat 8:30-9 pm, Station WSM	1-min e.t. breaks, spots, about 225 stations. Rec- ord shows on several sta- tions
Pepsi-Cola Co., Long Island City, N. Y.	Newell-Emmett, New York Young & Rubicam, New York	Pepsi-Cola Everess Sparkling Water	—	15-sec e.t. spots, 30 sta- tions Live 1-min spots, limited markets
Peter Paul, Inc. Naugatuck, Conn.	Brisacher, Van Norden, Los Angeles	Choclettos; Mounds; Charcoal gum	Sam Hayes—News (ABC), Sun 9-9:15 pm pst, 14 Pacific stations Bob Garred—News (CBS), MWF 5:45-5:55 pm TTS 7:30-7:45 pm pst, Pacific	—
Planters Nut and Chocolate Co., Wilkes-Barre, Pa.	Platt-Forbes, New York Raymond R. Morgan, Hollywood	Salted peanuts	10, 15-min news, all major markets Elmer Peterson (NBC), WTFS 5:45-6 pm pst, 8 Pacific stations Harry Flannery—News (CBS Pacific Coast) 5:30-5:45 pm pst	Live spots, all major mar- kets
Rockwood & Co., Brooklyn	Federal, New York	Chocolate Bits; chocolate and cocoa	—	1-min live spots in women's-participation pro- grams, 40 major markets
Schutter Candy Co., Chicago	Schwimmer & Scott, Chicago	Old Nick; Bit-O-Honey	Counterspy (ABC), Sun 5:30-6 pm	—
Sweets Co. of America, Inc., Hoboken, N. J.	Duane Jones, New York	Tootsie Fudge Mix	—	Participations, New York and Chicago
Wilbur-Suchard Choco- late Co., Lititz, Pa.	Badger, Browning & Hersey, New York	Wilbur, Suchard choco- late specialties	Half-hour recorded variety show once weekly, 2 stations	15-sec e.t. spots, 10 sta- tions
Williamson Candy Co., Chicago	Aubrey, Moore & Wallace, Chicago	Oh Henry!	True Detective Mysteries (MBS), Sun 4:30-5 pm	—

## KNOW THE WRITER



*Elaine Carrington*

Thirty Thousand Words a Week

She's the number one daytime radio writer, dictaphoning 30,000 words a week for her three top-rated serials. The Carrington formula is simple. She states that her shows grow out of incidents in her own married life, are rounded out by extensive social research, salted with the Carrington brand of liberal thinking, and adored by listeners who know her story characters far better than their neighbors.

Carrington serials have been psychoanalyzed by the experts. They have been labeled "uninspired," "escapist," "neurotic" . . . but her *When a Girl Marries* carries the General Foods' ball in the top Hooper Ten with a 7.6. P&G sponsors. *Pepper Young*, now rated a 6.5 and the new Carrington opus, *Rosemary*, delivering a 5.7.

Her soapers pay off in sales. To the advertiser, they are relatively economical; to the listeners, habit-forming in listening and buying. The Carrington trio, and the 40 or so other serials on the air, have a combined average listening of 20 million.

Elaine Carrington, a pleasant, gray-haired, matronly woman, received her first radio break in New York in 1932. NBC took a flyer on her *Red Davis*, starring Burgess Meredith, first of the big serials. It carried the Beech-Nut banner until 1936 when P&G bought and retitled it *Pepper Young's Family*. The other two serials followed in 1940 and 1944. They are all as virtuous as *Carrie Nation*. Carrington's listeners wouldn't have them otherwise.

Her literary output goes mainly to radio. However, she has a Broadway musical, *Crosstown*, in the works. Her radio listening runs to Jack Benny, Fanny Brice, and the Philharmonic. She likes singing commercials!

The  
Golden  
Circle  
Station

is

the  
smart  
money  
station

in

St. Louis

1,460,347 people

Forjoe  
will tell you

**KOTA**

STATION

**KPRC**  
THE HOUSTON POST  
HOUSTON, TEXAS

Rate Card 1  
Sep 1, 1946

THE MASSACHUSETTS BROADCASTING COOP.

GENERAL RATE

**KGA**  
WETA 4:12

SPokane, WASHINGTON

Owned and Operated by Louis Wassner, Inc., Radio Central Bldg., Spokane, Wash.  
Affiliated Station of the National Broadcasting Company-NBC Network.  
Member Station, Northwest Triangle—KGA Spokane, KJL Seattle, KEX Portland.  
Member of National Association of Broadcasters.

**KQW**  
THE COLLEGE FOR THE  
5000  
Ralph E. ...

**WHN**  
NEW YORK

NATIONAL ADVERTISING RATE SCHEDULE No. 5—EFFECTIVE

Southern West Virginia's  
SINCE 1929

**WHIS**

440 KILOCYCLES—1000 WATTS

Bluefield, West Virginia

1210 KC  
BLUE NETWORK  
NATIONAL NETWORK  
LOCAL CHANNEL  
FULL TIME

**KFOR**  
STUART BUILDING  
For  
Metropolitan LINCOLN  
And Its Prosperous Area  
Member National Association of Broadcasters

RATE CARD NO. 2  
Effective Dec. 1, 1946

GORDON CRAS  
General Manager  
MELVIN DRAKE  
Manager

CLASS 'A'  
8:00 PM - 10:30 PM

26-51	52-107	108-153	154-211	212-267	268-323
119.75	112.50	105.25	100.00	93.75	87.50
50.50	50.25	50.15	50.00	49.50	49.10
25.25	25.12	25.07	25.00	24.75	24.55

980 KILOCYCLES  
5000 WATTS  
NASHVILLE  
DON'T COST TO USE  
SERVICE FACILITIES:  
Rates for time signals, weather reports, mar-  
athletic events, religious broadcasts, available  
Service of program, advertising and cur-  
nouncing and operating staff are at the dis-  
Arrangements can be made for remote broadcast-

**RADIO STATION WSM**

50,000 WATTS

620 KILOCYCLES

MEMBER NATIONAL ASSOCIATION OF BROADCASTERS

NBC  
90,000 WATTS  
**WOAI**  
San Antonio  
CLEAR CHANNEL

REPRESENTED  
NATIONALLY  
BY  
EDWARD PETRY  
AND COMPANY, INC.  
Effective January 1, 1946

# Time Buying

It's not all  
in the  
rate cards

**WISN**  
KATZ AGENT

Radio Station WGBS  
ISLAND BROADCASTING COMPANY  
P. O. BOX

**WCAE**  
PITTSBURGH, PA.  
Owned and Operated by  
WCAE, Inc.  
Wm. Penn Hotel, Pittsburgh 20 Pa.  
Transmitter—Gulfon 7-yr., Rappert County, Pa.  
General Rate Card  
No. 14  
EFFECTIVE JANUARY 1, 1946  
5000 Watts  
1250 K.C.  
Operating on Eastern  
Affiliated with Pittsburgh  
Represented by  
**THE KATZ AGENT**  
NEW YORK  
KANSAS

**WCAU**  
Philadelphia's Leading Radio Station

**KPOA**  
NATIONAL  
"Radio Hawaii"  
3000 Watts  
EDWARD PETRY & CO., INC.

**WKRC** 5000 Watt  
1000 Watt  
Basic C.B.S. 550 Kilocyc  
THE STATION OF THE CINCINNATI  
HOTEL ALMS, CINCH  
MULBERT TAFT JR  
Managing Director  
H. E. PAST,  
Manager  
Telephone - WO  
THE KATZ AGENT  
NEW YORK, N. Y.  
809 Fifth Avenue  
CHICAGO ILL.  
102 So. Michigan Ave.

BASIC NBC AND NORTHWEST NETWORK  
**KSTP**  
Established 1923  
KSTP, Inc.  
EXECUTIVE OFFICES:  
ST. PAUL HOTEL  
St. Paul 2, Minn.  
Cedar 5511  
RADIO CITY  
Minneapolis 2, Minn.  
Bridgeport 3222

CARD No. 4—Revised Dec. 1, 1945—Effective Jan. 1, 1946  
**KOMO**  
KOMO  
KOMO  
KOMO

AMERICAN BROADCASTING  
**KOI**  
OMAHA—COUNCIL  
Established 1923

# WMAS

Established September 1, 1932  
WMAS, INC.  
Hotel Charles

# WRNL

RICHMOND, VIRGINIA

5000 Watts  
910 KC

★

General

ates • Terms • Facilities

Effective July 1, 1946

# KFI

FOR LOS ANGELES ★

Rate cards—like Topsy—“just grewed,” until after eight years of work (including two years of intensive day-by-day conferring) the National Association of Broadcasters developed five forms that were acceptable to the American Association of Advertising and the stations. That's over with and within the year it's expected that 80 per cent of the nation's broadcasters will have issued rate cards which conform in all details to the approved formulae.

That means that timebuyers' lives at agencies will be simpler; but it doesn't mean that advertising managers will find it easier to check their cost per thousand listeners even to check an anticipated cost-per-thousand on national spot advertising. There are too many factors that can't be reduced to a rate card, even were a station Broadcast Measurement Bureau map included with each rate card.

On station breaks and announcements a number of outlets have “premium charges” established to equalize time charges. If a certain break has double the number of listeners of another (between Edgar Bergen and Fred Allen or *Lux Theater* and *Screen Guild* for instance) a number of stations feel it's not out of line to charge a premium rate for that break of double the fee established on the rate card. Many agencies consider the spots in high listening periods worth extra fees despite the fact that “preferred positions” have not been standard practice in broadcasting. Premium spots can't be listed on a rate card. Since a number of important shows have repeat broadcasts and others don't it is not simple even to figure when a station break may be a premium spot. The programs the station is carrying will determine this at any time.

There are other factors such as the competition that's on the air in each city. If the spot being placed is addressed to men and if one of the stations has a sporting event scheduled, no other station in that town is a good buy for the product. It is here that the station representative has to step in to advise not only what his station has to offer but what is on the air on all the other stations in the town—and nearby towns as well. Good timebuying requires the complete knowledge of what's on the air at all times. That's one of the reasons why the media end of broadcasting is an ulcer business.

Uniformity in rate card form and information on costs-per-times-per-week will be a fact for most stations soon, but that doesn't mean that there will be uniformity in base rates. Competition, population density, listening habits, and a host of other factors may justify a base rate spread of as much as 50 per cent between two stations of identical power in comparable markets. To estimate results it's essential to know the market not only from a product point of view but a broadcasting point of view as well. It's at this point that advertising agency know-how comes in. Help that station

representatives give is important but what the timebuyer knows is vital. It's he for instance who knows just what extras—merchandising, car cards, marketing, etc.—are part of a station's regular services. Some of these extras (seldom if ever on a rate card and not provided for in the NAB approved forms) may mean the difference between the success or failure in an ad-campaign. This is especially true when a new product or campaign is being introduced.

Typical of what a timebuyer can be faced with to protect a client's advertising dollar is the job that Raymond Nelson was called upon to do for Sears Roebuck during the recent truck strike in the East. Sears had made emergency plans to deliver all Christmas orders despite the strike and wanted to let everyone know about it. It was Nelson's job to set up a spot schedule in every market that Sears desired to reach. By midnight of the day on which the client notified Nelson of the job to be done the business had been placed. The following morning Sears' district manager called again the strike had been called off and Nelson was to cancel as many of the schedules as he could. Another day spent on the long-distance phone resulted in the cancellation of more than 90 per cent of the spot business placed the day before.

There was nothing about cancellations on the rate cards Nelson used; and no contracts had been issued by the agency confirming the spot placements either. The Sears-Nelson incident was an emergency production, of course, but broadcasting is a business that doesn't seem natural without a daily crisis.

There are other problems not answered by rate cards. One of these is the matter of discounts after the first 52 weeks. In most stations an advertiser starts all over again to earn his frequency discount after each continuous year of broadcasting, though there are some stations and an important section of the industry which feel that continuity of use of a station should be recognized even if the period is 10 years.

Timebuying is a fine art which gets an assist from rate cards, but the answer to successful spot placement—to obtaining the maximum per advertising dollar—is the keenness of the timebuyer, who, except in a relatively few cases, is the advertising agency's most underpaid and underrated executive. With all time placement except network a timebuyer can make or break a campaign.

**WOL**  
WASHINGTON, D. C.  
Owned and Operated by  
COWLES BROADCASTING COMPANY  
1627 K Street, N. W.  
Washington 6, D. C.  
Telephone METropolitan 0010

MUTUAL BASIC NETWORK

General Rate Card  
**No. 7**  
EFFECTIVE AUGUST 1, 1946

5000 Watts  
1260 K.C.  
FULL TIME

NATIONAL and LOCAL  
RATE CARD  
NEWS STATION

**WPDD**  
Jacksonville Broadcasting Corp.  
GULF LIFE BUILDING  
JACKSONVILLE, FLORIDA

Baltimore's Powerful Salesman ★  
SELLS THRU THE AIR WITH THE GREATEST OF EASE™

**RATE CARD No. 19A**  
EFFECTIVE MARCH 1, 1946

IMPERIAL OIL LIMITED

PAY TO THE ORDER OF PAYEE
ORDER NO. 10000000
SPONSOR 40 WEST 52ND ST - NEW YORK NY

PAY To the Order of SPONSOR PUBLICATIONS INC. 40 WEST 52ND ST. NEW YORK 19, N.Y.

ADAM HAY STORES, INC. Temporary NEW YORK

Walgreen DRUG STORES

ACFADDEN PUBLICATIONS-INC 205 EAST 42. AV, NEW YORK 17, N. Y.

SPONSOR 40 WEST 52ND STREET NEW YORK 19 N Y

LEAF GUM COMPANY CHICAGO, ILL. NO

Interwoven Stocking Company No. 1946

BULOVA WATCH COMPANY 18757 PAY TO THE ORDER OF SPONSOR EXACTLY \$5.00 BULOVA WATCH TIME

Seaforte! ALFRED D. McKELVY CO 10 ROCKWELL PLAZA NEW YORK 20 N Y

WARD BAKING COMPANY NEW YORK, N. Y.

ORDER OF SAFE CHECK NO. 171162507

STANBANK COMPANY, LTD. SALISBURY, N. C. NOV - 7 1946

STANBANK COMPANY, LTD. R. J. Miller

CARNATION COMPANY 31598 EXACTLY \$5.00 CARNATION COMPANY

ALTER THOMPSON COMPANY ADVERTISING CHICAGO.

General Mills, Inc. 31754 November 12, 1946

General Mills, Inc. 2nd Street New York

GENERAL FOODS SALT'S COMPANY INC. 12/20/46 SPONSOR PUBLICATIONS INC 40 WEST 52ND ST NEW YORK 19 N Y

Wardens' SPONSOR 40 WEST 52ND STREET NEW YORK 19 N Y

MILES LABORATORIES, INC. ELKHART, INDIANA DEC 12 1946

The Gruen Watch Company, Inc. The sum of \$5 and 00

BUCHANAN & COMPANY, INC. ADVERTISING 1001 BROADWAY - NEW YORK 16 N. Y. November 15,

Roche, Williams & Cleary, Inc. 116 SOUTH LA CALLE STREET - CHICAGO 9, ILL. DEC 17 1946

N. W. Ayer & Son. PARIS & PEART 370 LEXINGTON AVENUE NEW YORK

E BLOW COMPANY 9 BUCKFELLER PLAZA New York

JOSEPH KATZ COMPANY ADVERTISING BALTIMORE, Md.

KENYON & ECKHARDT, INC. 247 PARK AVENUE... NEW YORK 17, N. Y.

Batten, Barton, Durstine & Osborn 383 Madison Avenue, New York

Gardner Advertising Company 16-765

FOOTE, CONE & BELDING Advertising

MANHATTAN COMPANY

THE RALPH H. JONES COMPANY CINCINNATI, December 10, 1946

MARSCHALK AND PRATT MARKETING AND ADVERTISING SERVICE 626-2nd AVENUE New York

FRANK E. FRENCH & ASSOCIATES ADVERTISING 4000 LAMAR BLVD. CHICAGO, ILL.

St. WALKER and DOWNING "ADVERTISING THAT SELLS" 6222 N. OLIVER BUILDING

PEDLAR & RYAN, Inc. Advertising 320 PARK AVE

WADE ADVERTISING 411 WEST 17

Sponsors read



# Direct Selling Develops

Radio can make direct sales C. O. D. One advertising agency, Huber Hoge and Sons, has sold a million books with spot announcements and program participations. Another, Northwest Radio Advertising Co., has sold more seeds and shrubs (for Gardner Nursery) than anyone ever thought could

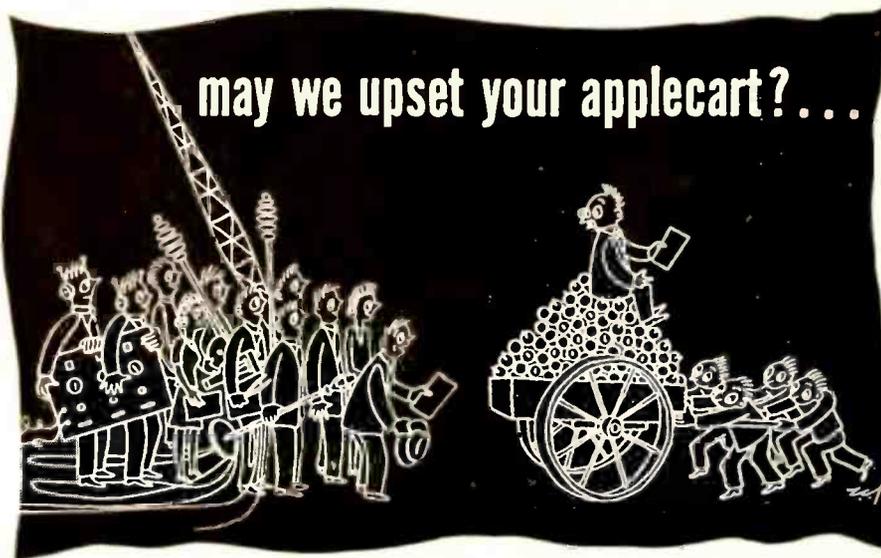
be sold via any one medium. The seed and shrub selling lapsed during the war but the book selling has carried on, becoming bigger and bigger.

Readership of books has been increasing by leaps and bounds and broadcasting rates a good part of the credit, since with the exception of book-of-the-month clubs

and 25-cent pocket editions nothing new has been added to book merchandising in the past generation. Much of what radio has done for books has been educational rather than commercial in character. Programs like *Of Men and Books* (CBS) and *The World's Greatest Novels* (NBC) build a wider understanding of "better books." Other programs, like *The Author Meets the Critic* (WQXR, N. Y., and MBS) and *Books on Trial* (WHN, N. Y.), develop interest in more popular books. Even lending libraries like Womrath's find *Music to Read by* (WHN) a good vehicle on which to sell the buying and rental of books.

The publishing world has, however, been notoriously hidebound in its advertising ideas. It took William H. Wise and Company, publishers who had been doing direct-mail selling instead of going through conventional bookstore channels, to really give broadcasting its chance to prove that it could sell books. Wise had been using the back page of the *New York Times* book tabloid for years and had been doing it at a substantial profit per sale. Shifting to broadcasting meant a major risk, but they turned the problem over to Huber Hoge, which by this time had begun to shift from its p. i. (per inquiry) business to straight time buys. It still used high pressure and commercials as long as five minutes. It still bought time on a week-to-week basis. Each week the stations wired Hoge the number of orders received for the book being featured. If the quantity was sufficient to justify the continuance of the announcements, time orders for another week were wired the outlets. In some cases, if the business was good enough, double the number of spots were bought. If the business was n. g. the station was dropped from the list and a new station in the same area used. Thus actually 100 new contracts were issued each week. Hoge operated on a volcano and even if the profit for Hoge was nothing to compare with that of a major advertising agency it did operate at a profit for Wise and other book publishers.

A selling pattern was being developed too. It was discovered that the bigger stations, the ones that refused those five-minute commercials and frowned upon pressure selling, delivered more sales per dollar. It was also found that the cleaner the selling the better the "credit risk"



We promise to set it right again. But, you see, ours was upset recently and it changed a lot of notions we had always counted on.

WSYR has a big farm audience. About 40% of all New York State farm families are in our area. We thought we know their radio habits pretty well. But a recent and indisputably sound survey\* has given us new answers to some old and important questions. For example:



What do you think are the peak listening hours in farm homes?



How many hours per day, in those homes, do you think the farmer, his wife and children each listen to the radio?



Which of the eight stations regularly heard by Central New York farm homes has the most listeners?



And—most important to advertisers—what type of programs do you think they like to hear most? (One hint: it isn't farm programs.)

As a sound guide to advertisers who want to plan productive campaigns in the rich Central New York farm market, these facts are all presented in a new book called "Down to Earth." The only thorough study yet made, it may revolutionize your ideas about Eastern farm listening. Write, on your letterhead, to B. M. Middleton, 924 Chrysler Building, New York 17, for your copy today. The number available is limited.



\*Conducted by Farm Opinion & Research among Central New York farm families

Represented by Headley-Reed

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

# A Five-Part Air Formula

which was taken on each C. O. D. order, i.e., less refusals, etc.—every refusal costs a book company plenty. They were developing a test formula. Every commercial, as Hoge sees it, is a five-part operation, composed of copy, offer, time, program, and announcer. In checking the impact of a campaign they never change more than one of these basic factors at a time. Thus they can weigh each element separately, for if four things are kept constant any change that develops can be traced to the one element changed. In the case of copy it may be just the rephrasing of a statement into a question that will make the difference in sales. And since response in direct sales per station (orders are generally sent to a local box number or the station) is immediately discernible, each tiny change can be analyzed in terms of results.

Hoge knows the exact pull of over 500 stations with respect to book sales. And for the Wise Company at least this knowledge has meant a lower cost per sale than any other medium it has used to date. It has meant to Wise also a mailing list that hasn't been milked; the book sections of big metropolitan newspapers on the other hand reach the same readers week after week. (These readers are not the total circulation of the Sunday newspapers but that fraction of them who are book-minded.) Hoge is now using a 64-station ABC network (William Lang, 11:45-12 n. TTh) for William Wise.

Doubleday Books, the Dollar Book Club, the Book League (all Doubleday and Company, Inc., operations) have all found that live-copy spot announcements on participation shows in key markets sell on a comparative cost with printed media. However, the Doubleday-sponsored Literary Guild didn't pull enough sales on WHN's *Books on Trial* to justify their continued sponsorship, although that hasn't soured them on radio and they're expected to go network sometime in February with a program planned by Huber Hoge. The Hoge organization feels it has reached the point where its book know-how can be translated into a network operation, on the same basis that its spot operation has paid off.

The other network book operation, Book-of-the-Month Club's sponsorship of *The Author Meets the Critic*, is being continued although like most of the BOM's

operations actual result figures are not available to the trade or the public (BOM has always been that kind of an operation).

Two other programs contribute to book sales, *Inner Sanctum* (CBS) and *Crime Club* (MBS), both having a non-commercial tie-up but both naturally increasing

the sale of the whodunits that carry identical trade names—*Inner Sanctum Mysteries* (Simon and Schuster) and *Crime Club* (Doubleday).

One thing is certain—spots sell books. One thing is about to be tested—can the spot technique be translated to a network show and continue to sell?

*The WTAG*  
*Modern Kitchen*

*Gretchen Thomas, five mornings a week, presents the very latest in food news to Central New England's 125,000 housewives.*

**WTAG**

PAUL H. RAYMER CO.  
National Sales Representatives



WORCESTER



580 KC  
5000 WATTS

AFFILIATED WITH THE WORCESTER TELEGRAM-GAZETTE

# FORJOE & CO.

## Represents

- KARV Mesa, Ariz.
- KWKW Los Angeles
- KKIN Visalia, Calif.
- WWDC Washington, D. C.
- WSBC Chicago
- WFAU Augusta, Me.
- WJOR Bangor, Me.
- WCOU Lewiston, Me.
- \*WORL Boston
- \*\*WJBK Detroit
- \*\*WIBM Jackson, Mich.
- WMIN Minneapolis - St. Paul
- KXLW St. Louis
- KDRO Sedalia, Mo.
- WBNX New York
- WRRZ Clinton, N. C.
- WRRF Washington, N. C.
- WKAP Allentown, Pa.
- WISR Butler, Pa.
- WCHA Chambersburg, Pa.
- WLAN Lancaster, Pa.
- WNAR Norristown, Pa.
- WDAS Philadelphia
- WWSW Pittsburgh
- WHWL Wilkes-Barre, Pa.
- WAND Anderson, S. C.
- WHHM Memphis
- KVET Austin, Tex.
- KONO San Antonio
- WLOW Norfolk, Va.
- WBRW Welch, W. Va.
- CKNW Westminster, B. C.

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

### FORJOE OFFICES

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

## Publicity in Action

### NEW ORLEANS, LOUISIANA

If it weren't for the *Illustrated Radio Press* radio publicity would go begging in New Orleans. The five stations combined actually landed 31 inches during the week checked in all three dailies, although they did buy considerable ad-space, actually 191 inches for four stations (the fifth did not buy any space).

In the *Illustrated Press* the five stations received a total of 384<sup>3</sup>/<sub>4</sub> inches of free space and bought 40 inches of advertising. In the tabulations the *Press* slide ruling has been kept apart from the checking of the general press.

The picture will no doubt change shortly with the *Times-Picayune* entering the broadcasting picture as a radio station owner. The tabulation was made before this factor entered the scene, the newspapers being for the week of September 16 21, 1946—a typical "opening of the radio season" week.



## YOU CAN'T NET MUCH IN SOFT SHELL (Ky.)!

Soft Shell (Ky.) is a real town, alright, but it certainly offers very few sales opportunities for sea food (or anything else). The best sales territory in these parts is the area around Louisville. That's why WAVE is so proud and happy about its coverage. Actually, WAVE's listening area gives you 51.9% as much retail sales as Kentucky's total. That's why we suggest you harden your heart to Soft Shell, and fish where the fishing's good!

LOUISVILLE'S  
**WAVE**  
 NBC AFFILIATE... 5000 WATTS... 970 KC  
 FREE & PETERS, INC.  
 National Representatives

In the dailies there is no correlation between paid space and publicity. However, the publicity linage is so tiny that no correlation could be attempted. This is the publicity which the stations received the week measured:

#### PUBLICITY INCHES

	Local	Station- Net	Net Alone	Total
WDSU-ABC	7	3	0	10 1/4
WNOE-MBS	4	5	0	9
WSMB-NBC	2	6	0	8
WWL-CBS	1	3	0	4
WJBW-Ind.	0	-	-	0

In this Southern town the stations did try to offset the lack of newspaper acceptance of radio news, by advertising. The paid space standing stacks up like this:

#### ADVERTISING INCHES

	Local	Station- Net	Net Alone	Total
WWL-NBC	12	57	0	69
WDSU-ABC	5	34	0	39
WNOE-MBS	19	11	0	29
WSMB-NBC	4	22	0	26
WJBW-Ind.	0	-	-	0

As noted previously, all the above figures are without the space which stations and networks shared in the *Illustrated Press*. In this amusement sheet WWL, WDSU, and WNOE each have a column (two columns wide) of their own, aside from regular publicity in the paper. WSMB did not have a column in the issue checked but did have a two-column interview with its program director which spacewise added up to the same thing. The network "clip-sheets" get considerable play in this publication with two of Mutual's running features used in the issue. For some reason or other none of the networks' fashion releases are used.

Station and network standing in the *Illustrated Press* look like this:

#### PUBLICITY INCHES

	Local	Station- Net	Net Alone	Total
WDSU-ABC	54 1/2	92*	5	151 3/4
WWL-CBS	14	62 1/2	37	113 1/2
WNOE-MBS	51	9	2 1/2	62 1/2
WSMB-NBC	14	0	34	48
WJBW-Ind.	7	-	-	7
WWL (FM)	2 3/4	-	-	2 3/4

\* ABC's John Norton's 1946 to 1947 rates some 60 1/2 inches of this.  
 WWL's FM affiliate.

It might be supposed that with this amount of publicity the stations would be spending a substantial amount of money in advertising with the paper. The paid linage figures do not indicate this.

ADVERTISING INCHES

	Local	Station- Net	Net Alone	Total
WDSU-ABC	18	4	0	22
WNOE-MBS	12	0	0	12
WWL-CBS	0	6	0	6
WSMB-MBC	0	0	0	0
WJBW-Ind.	0	0	0	0
WWLII (FM)	0	0	0	0

This is the New Orleans picture as the present season started. As indicated it'll be different before another season rolls around, with new AM and FM stations in operation and the newspapers becoming interested in station ownership.

ST. LOUIS. MO.

St. Louis is a town in which two out of the three newspapers own stations, the third being unaffiliated. The Pulitzer *Post-Dispatch* owns KSD (NBC) and the *Star-Times* owns KXOK (ABC). The stations without a publication daddy are KFUE, KMOX (CBS), KWK (MBS), WEW, and WIL; the paper without a radio-baby is the *Globe-Democrat*.

The *Post-Dispatch* is the most radio-minded and although the week checked was not one during which it went to town on its "plug-uglies" campaign,\* it still gave plenty of space to its own KSD with the station receiving 75 per cent of the attention in the *Radio Favorites* listings. What it did for KSD made the latter's publicity record for the week checked some 20 inches better than the second station, KXOK. Of course the fact that KSD has NBC stars to talk about makes it easier to top ABC which can't compete at present in the stellar division with the senior web.

PUBLICITY INCHES

	Local	Station- Net	Net Alone	Total
KSD-NBC	1½	83½	4	89
KXOK-ABC	42	16	3½	61½
KMOX-CBS	8	24¾	12½	45¼
KWK-MBS	3½	15½	2	21
WIL	0	0	0	0
WEW	0	0	0	0
KFUE	0	0	0	0

Advertising generally finds the networks running pretty much in the order of their gathering free space.

The paid space standing shows up this way, the independent stations in the area again not competing:

ADVERTISING INCHES

	Local	Station- Net	Net Alone	Total
KSD-NBC	13	79½	11	103½
KMOX-CBS	10½	44¾	0	55
KXOK-ABC	6	45½	0	48½
KWK-MBS	0	15½	0	15½
WIL	0	0	0	0
WEW	0	0	0	0
KFUE	0	0	0	0

In areas like St. Louis, the promotional job done by the broadcasters over and above their publicity fanfare is also vital. At some future time by a *Promotion in Action* series SPONSOR will attempt to assay the gold that the promotional phase of station and network operation produces.

*\*The "Post-Dispatch" during the last two years has been attacking over-commercialization of radio musical and lustrous air-ad copy. At frequent intervals it returns to the attack. It "popularized" the name plug-uglies for "bad" commercials.*

MUSIC SELLS

(Continued from Page 21)

with few exceptions an announcer has nothing to say but the commercials and that's no way to build a following. On a record-mc session he's given the play he needs to build a following—or to collect on a following. The latter is what Husing, Havrilla (WPAT), Baruch are doing now. They have "famous" voices and they feel that they might as well collect on them while they're still that way. The only way to do it and be in the big money, really big money, is to turn disk jockey. Another way, although not so profitable a one, is by becoming identified as a character on a show, like Harlow Wilcox, Harry Von Zell, Ben Grauer, Ken Carpenter. Repetition—the basis of all good advertising—is also the basis of all good program-building. Repetition is the foundation of the disk jockey routine. His listeners hear him at the same hour every day. They know he'll play Crosby at five, Goodman at 5:15, etc. They listen to him day after day, month after month, until they like him even if he didn't appeal to them so much to start with. Listeners like everyone else are creatures of habit, and disk sessions make it simple to develop a listening habit.

Why do some disk jockeys (a majority of them, in fact) fail? The answer of the successful ones is that the failures don't program, they talk too much, and they're careless. The sessions must be timed so that they run like a network program schedule—to the second. Even with Martin Block on the West Coast his WNEW (N. Y.) transcribed *Make Believe Ballroom* has all the loving care that is bestowed upon a network show. Less than one-half of one per cent of the listeners (according to WNEW fan mail) realize that Block isn't at the microphone in the flesh at the station. Recently a reporter asked the station "When does Block go to the Coast?" . . . Block had been gone for over two months.

Actually his WNEW sessions, an hour and a half in the morning and the same span in the afternoon, are tops because he's still watching over them, via teletype and disk selection.

Disk jockey sessions are high-ranking commercial sessions for all the foregoing reasons and one more—because the star's the salesman. If he's not he doesn't sell himself or the products to his audience—so any rating index can tell the man who pays the bills whether or not the disk jockey can sell for him. If he rates he sells.

YOUR  
ADVERTISING DOLLAR  
is  
HIGH-POWERED MONEY  
in  
RICHMOND, VIRGINIA  
WHEN YOU USE  
WRNL

As used in economies, "High-Powered Money" refers to an expenditure that produces further and greatly multiplied income.

WRNL 5000 WATTS  
RICHMOND, VA  
NIGHT & DAY  
910 KC  
EDWARD PETRY & CO., INC.  
NATIONAL REPRESENTATIVES

# Contests and Offers

Sponsor	Product	Program	Time	Offer	Terms
AMERICAN MEAT INSTITUTE	Institutional	Fred Waring Show	TTh 11-11:30 am	Booklet, "Basic Beef Cuts (and How to Cook Them)"	Send 10c to program, Chicago
G. BARR	Balm Barr Lotion and Shampoo	The Shadow	Sunday 5-5:30 pm	Purse-size jar Balm Barr Lotion	Send 10c to sponsor, Chicago
CAREY SALT	Carey Salt	The Shadow	Sunday 5-5:30 pm	(1) \$100 gold wrist watch each for man & woman; (2) Farm record book	(1) Write letter-entry up to 100 words on new uses of Carey Salt to sponsor at stations; (2) free from dealers, or for 10c from sponsor
CARNATION CO.	Carnation Milk	Contented Hour	Monday 10-10:30 pm	Baby book	Write sponsor or station
COLGATE-PALMOLIVE-PEET	Palmolive Shave Cream	Can You Top This?	Saturday 9:30-10 pm	\$25 cash	Jokes sent to program and used win \$10. Sender receives \$5 each time joke is not topped
CONSOLIDATED ROYAL CHEMICAL CORP.	Acidine (proprietary)	Morning Frolic	MTWTF 6:55-7 am	Heart lapel pin	Send 25c and 1 Acidine carton to WHAS
CONTI PRODUCTS	Castile Soap & Shampoo	Treasure Hour of Song	Thursday 9:30-10 pm	3 days in New York for two as sponsor's guests	Name titles of the 2 selections played, popular and classical; tell in 50 words or less why
CONTINENTAL BAKING	Wonder Bread; Hostess Cake	Grand Slam	MTWTF 11:30-11:45 am	Miscellaneous merchandise prizes. Chance at \$100 savings bond bonus	Send 5 questions about music to program, New York
G. N. COUGHLIN	Chimney Sweep	Your Sports Question Box	Sunday 1:15-1:30 pm	\$5 or \$50	Send to Leo Durocher, ABC, New York, a question on any sport or game. Each question used wins \$5; sender of best question of week wins \$50
CUDAHY PACKING	Old Dutch Cleanser	Nick Carter	Sun 6:30-7 pm	Quickut stainless slicing knife	Send 35c & pictures from 2 cans of Cleanser
EQUITABLE LIFE ASSURANCE SOCIETY	Insurance	This Is Your FBI	Friday 8:30-9 pm	Chart to help estimate income before youngest child finishes high school	Send postcard to sponsor c o local station, or phone local representative
GENERAL ELECTRIC	Household appliances	GE House Party	MWF 4-4:25 pm	Booklet, "Planning Your Home for Better Living Electrically"	Send 25c to dealer, or to Art Linkletter, Box 4, Hollywood
GENERAL FOODS	Baker's Chocolate; Calumet	When a Girl Marries	MTWTF 5-5:15 pm	Booklet, "Walter Baker's Chocolate Recipes"	Send coupon from Baker's Chocolate package & 15c to address on coupon
GENERAL MILLS	Softasilk Cake Flour	Hymns of All Churches	MTWTF 10:25-10:45 am	14-piece cake set	Send \$1 and 1 Softasilk boxtop to Softasilk Chicago
JOHN HANCOCK MUTUAL LIFE INSURANCE CO.	Insurance	Boston Symphony	Tu 8:30-9:30 pm	Series of scholarships for Tanglewood	Details to be announced
HERSHEL CALIFORNIA FRUIT PRODUCTS	Contadina Tomato Paste	Easy Does It	MWF 11:30-11:45 am	"Surprise award" of household devices (electric irons, etc.): \$5 cash	Send suggestions for lightening household tasks to program, MBS, New York, with 1 label
HORWITZ & DUBERMAN	Junior Miss Fashions	Judy 'n Jill 'n Johnny	Saturday 12-12:30 pm	Successful applicants play Judy & Jill one broadcast each, receive regular fee	Write program, New York, for application blanks judges audition successful applicants
RICHARD HUDNUT	Cosmetics	Jean Sablon	Saturday 7:15-7:30 pm	Booklet, "DuBarry Home Course"	Write sponsor c o stations
HUNT FOODS	Tomato sauce	What's Doin', Ladies?	MTWTF 2-2:25 pm	Gas range to "outstanding mother of week." Gift to winning letter writer	Write letter-entry about outstanding mother to mc
LEWIS-HOWE CO.	Tums	A Date With Judy	Tues 8:30-9 pm	Date book	Write sponsor
LOVELACE GROCERY & MARKET	Grocery & meat products	Ye Giftie Basket	TWTF 9:30-9:45 am	\$5 basket of groceries	Names selected from city directory
MAIL POUCH TOBACCO	Kentucky Club smoking tobacco	Fishing & Hunting Club of the Air	Monday 10-10:30 pm	Several fine pieces of hard-to-get hunting and fishing equipment	Send unusual story, tip, or question to program c o sponsor, Wheeling, W. Va. Gift for each item used
MARS, INC.	Candy	Dr. I. Q.	Monday 10:30-11 pm	Sums up to \$250 cash plus bonuses	Send program 6 yes-or-no questions; 9 clues to famous personality. Judge selects winners
MILES LABORATORIES	Alka-Seltzer; One-A-Day Vitamins	Quiz Kids	Sun 4-4:30 pm	Zenith portable radio; Zenith console radio-phonograph	Send questions to program. If used, listener gets portable; if Quiz Kids are stumped, listener gets radio-phonograph
NATIONAL ASSOCIATION OF MANUFACTURERS	Institutional	It's Your Business	Saturday 7-7:15 pm	Copy of labor-management principles adopted by NAM	Write sponsor, New York
PARKER PEN	Pens, pencils	Information Please	Wednesday 10:30-11 pm	(1) Parker "51" set; (2) "51" Magic Wand desk set; (3) \$500 bond	Send 3-part question for use on show to program, c o CBS, New York
PET MILK SALES	Pet Milk	Mary Lee Taylor	Sat. 10:30-11 am	Booklets, "Meals Men Like;" "Your Baby"	Write sponsor or program, local station
PRUDENTIAL INSURANCE CO. OF AMERICA	Insurance	Jack Berch Show	MTWTF 11:30-11:45 am	Recipe for chocolate upside-down cake	Write program, New York
QUAKER OATS	Aunt Jemima Mixes	Ladies Be Seated	MTWTF 3-3:15 pm	Electrical household appliances	Send question to program. Judge selects winner daily
RALSTON PURINA	Farm feed & cereal products	Tom Mix	Sat 1-2 pm	4 teaspoons by International	Send 1 Instant or Regular Ralston box top & 50c to sponsor
RONSON ART METAL WORKS	Ronson Lighters	Twenty Questions	Saturday 8-8:30 pm	Lighter to sender of subject used. Two table lighters if studio contestants are stumped. Grand prize table lighter with silver plated cigarette chest	Send to program subject about which 20 questions may be asked. Wins premium if used
SOUTHERN FARMER	Publication	Arthur Smith & The Crackerjacks	TTS 8:15-8:30 am	Station wagon, tractor, washing machine, kitchen mixer, churn, etc.	Send \$1 for subscription to paper, plus list of words made from phrase "The Family Paper"
		Renfro Roundup	MTWTF 7:45-8 am	Cash, electrical appliances, automobiles, nylons, etc. Also subscription premiums: weatherhouses, bibles, etc.	For contests, send data currently required, plus reduced subscription fee of 50c to WHAS. For subscription premiums, send \$1 to WHAS
TEEN-TIMERS, INC.	Dresses & cosmetics	Teentimers Show	Saturday 11-11:30 am	First prize twelve Teentimer dresses (one for each month of year); nine prizes, one dress each	Look at week's Teentimer styles in local shop. Send entry-letter up to 75 words on style favored and why to sponsor
TEXAS CO.	Petroleum products	Metropolitan Opera	Saturday 2-5 pm	Album of Victor Red Seal operatic records to listeners whose questions are used on program	Send questions to Opera Forum Quiz. c o sponsor, New York
J. B. WILLIAMS	Shaving cream; Electric Shave	William L. Shirer	Sun 5:45-6 pm	Month's free supply of Electric Shave	Write sponsor, local station
WILLIAMSON CANDY	Oh Henry	Detective Mysteries	Sunday 4:30-5 pm	\$100 reward from "True Detective Mysteries" Magazine	Notify FBI and Magazine of information leading to arrest of criminal named on broadcast

**MR. SPONSOR ASKS:**

*(Continued from page 25)*



How certain are you in reaching your decisions about time buying and programing as you spend your thousands, or millions, of dollars in this one medium? When you have answered *that* question, you will have gone a

long way towards deciding how much you should spend for radio research.

Clarence Francis, chairman of General Foods Corporation, said not long ago: "In this country we spend between 250 million and 300 million dollars yearly on research. Out of every dollar received by manufacturing and agriculture, only one cent is spent for research! Only one cent invested in tomorrow! Is it enough?"

Mr. Francis then went on to demonstrate that the one cent proportion is not enough—to spend for research—to protect the future of your business. But please note, Mr. Francis referred to the total bill for *all* research. If your company is like the average American company, out of every dollar you spend for *all* research, you are spending only about two cents for *marketing research*—in facing the problems and opportunities of selling, advertising, and merchandising. Again, is that enough?

In radio, which inherently possesses some of the characteristics of show business, and in addition is subject to a variety of factors beyond the sponsor's control, it is obvious that decisions are especially difficult to make and involve a high margin of error. On the other hand, it should be borne in mind that radio advertising is a power to move goods at a profit. Radio's power to do just this has made the medium a vital and fundamental force in marketing. To the extent that this force falters or fails, the effect is felt by the whole of your business—its sales volume and its profits.

Therefore, your best interests are served by sound, thoroughly representative and comprehensive radio research. It has been demonstrated that even if it cost much more than has been paid for it to date, the higher amount would be justified by the contribution such research has made to the success of radio and to profits.

A. C. NIELSEN, *President*  
A. C. Nielsen Company

**"IBCing you" . . . in INDIANAPOLIS**

**See what BMB did to US!**

Fifty-three counties daytime . . . thirty-nine counties nighttime. That's more than we would have claimed—so imagine our surprise! But it was no surprise when BMB confirmed our claims—based on mail counts—for INTENSIVE listening coverage in that compact group of counties comprising *the Indianapolis market*. Ask your John Blair Man. . . HE knows.

JOHN BLAIR & COMPANY • NATIONAL REPRESENTATIVES

**WIBC**      1070 KC  
5000 WATTS  
BASIC MUTUAL

**THE INDIANAPOLIS NEWS STATION**



*Selling*  
**Sure, You're Seeing Double on WMT!**

where you get twin coverage of Eastern Iowa's rich agricultural AND industrial listening audience.

WMT covers a market of 3 1/2 million people and Iowa has the highest per capita income in the U. S. A.

Your sales message gets this double coverage at no extra cost.

Furthermore, WMT is CBS' only outlet in Eastern Iowa.



Ask your Katz representative for the full story of low cost coverage in this rich "double market."

Member of  
Mid-States Group

# SPONSOR



## SPEAKS

### That Anniversary Pitch

Station anniversaries, like individual birthdays, seem like a grand waste of time and money until the promotion and the costs are evaluated. This is the era of Twenty-Fifth anniversaries. Last year the two stations that fight for the honor of having been on the air first, KDKA, Pittsburgh, and WWJ, Detroit, started the ball a-rolling as the industry commemorated its first quarter century. This year there will be another parade with WOR leading it on February

22, the day in 1922 when its first advertisement appeared in the *Newark (N. J.) News*. Each station builds a budget for the celebration and goes to town, publicity and promotion-wise, to sell the station and the fact that broadcasting is over a quarter of a century old. These campaigns build listening even if at the same time they build the corporate ego of the outlet. Every line that appears in print with a touch of nostalgia draws more ears to the station. Anything on which a publicity or promotional peg can be tacked keeps the broadcaster and his programs in the public eye. Anniversary celebrations are grand opportunities for this. Check what WOR is doing as an example of how to deliver more audiences for sponsors.

### Keep Off The Grass

ADVERTISING'S lunatic fringe\* is at it again. Having been politely but definitely eased out of the standard broadcast picture, they're trying to ease in again—this time in the frequency modulation segment of the business. Theoretically it's the business of the broadcasting industry itself to post an "out-of-bounds" sign as notice to all and sundry that the nostrums and the p.i. (per inquiry) advertiser are not

\*Advertisers of products air-unacceptable generally and manufacturers who want to by-pass legitimate radio regulations and time investment.

wanted in FM, but it isn't so easy as that. Frequency modulation stations are costing considerably more to erect and operate than was originally estimated; sets are slower in coming on the market than was originally planned (see *FM Is What the FCC Ordered* in the December SPONSOR); and new station operators will be hard pushed for that extra dollar. Advertisers can say of course that it is still broadcasting's problem, but killing the goose that lays the golden eggs is the problem both of the medium and of the products which profit from it.

Frequency modulation receivers are being sold, and will be sold for some time, to lovers of fine music, liberals, and upper-bracket listeners. That's because it will be some time before a radio set capable of receiving FM with all its advantages can be marketed under \$200. Actually at present there isn't a really good two-speaker set with full FM range at anywhere near that figure. FM set owners will be the articulate few who can bring increased government regulation down upon the industry, and the quickest way to do it is to flood the medium with laxative and other advertising not acceptable on regular stations. It is the responsibility of the advertiser, the agency, and the station operator that this doesn't happen. The acceptance of the triune responsibility must be voluntary. This is an appeal to all who live by advertising to see that it doesn't happen—to FM.

## 10 WEST 52nd

Just a note on the splendid handling of *The Shadow* in the January issue of SPONSOR. You took a tough, complicated situation and made a coherent understandable article.

GRANT Y. FLYNN  
Ruthrauff & Ryan, Inc.

"The Shadow" is a vital part of the commercial history of broadcasting. It's our job to report on radio's selling programs and "The Shadow" is definitely one of these.

You mention that after the commentator criticized the commercial, Marlin Blades hired the man the station fired - result "new commercial." It might be interesting to note that the same voices and jingle writers on this "hot spot" (Lanny & Ginger Grey) were also rehired for the new series.

ANNE PARKER  
Secretary  
Lanny & Ginger Grey

It's now "on the record."

Your editorial under "Applause" in the January issue of SPONSOR, regarding our efforts to help the campaign for the Negro YWCA-YMCA here in Charlotte, certainly makes us happy. Such recognition as you have given this effort was entirely unexpected.

J. R. Covington  
Station WBT

It's important that sponsors know of the public service efforts of a station. Public service is what builds audiences for advertisers to sell.

I hope that your publication will hammer away on the subject of the commercial announcements. So many of them are plain bad; they're irritating; they're silly; they're preposterous. There should be more and better surveys analyzing the effectiveness of commercial plugs.

PAUL DENIS  
Radio Editor  
New York Post

Dr. Matthew Chappell's article on commercials (January) is just one of an exclusive series of analyses on the selling effectiveness of air advertising that will appear regularly in SPONSOR. We realize that researchers have surveyed everything but that part of broadcasting which pays the bill. We are therefore working with research organizations to report upon what's being done to control and expand air selling. That, in fact, is one of SPONSOR's major jobs.

Certainly the most aggressive of us could not wish for anything better than the story on *Sari 'n Elmer* which appeared in the current (January) issue of SPONSOR. It made the "man who pays the bills" very happy too. That's important to us. Thanks for giving the industry this fresh viewpoint on radio sales and promotion.

HILDA C. WOEHRMEYER  
Station WOWO

Seeking out unusual local sales jobs is just as much our job as reporting on a key network sales achievement. The future of broadcasting depends more upon what's being done locally than what's being done on the chains.



hundreds of sick children think *Santa is a Blonde*



Santa Claus is a blonde, with up-swept hair and a microphone . . . but no whiskers.

You've been taught differently?

So have we . . . but we know four children's hospitals whose young patients you'll find hard to convince otherwise. To them, Santa Claus is Ruth Lyons, that wonderful woman on the radio who visited them again this year.

We wish you could have seen the beautiful, shining tree—heard the squeals as truckloads of toys were distributed—watched these tots, pain and suffering forgotten, singing and laughing . . . it would have been apparent why they were confused. We think maybe you'd understand, too, why the doctors and nurses—and countless listeners at home—blinked back joyful tears.

The generosity of Ruth's loyal "Morning Matinee" listeners made these Christmas parties possible. Each year they eagerly respond

to the program's annual drive for children's Christmas funds. Contributors of one dollar or more were sent a booklet, "Seein' Is Believin'", and thirty thousand copies weren't enough to meet the demand. *More than \$33,000* was received, and every cent above the cost of the books went to lighten the suffering and pain of patients of children's hospitals in Cincinnati, Indianapolis, Louisville and New York.

"Morning Matinee" is but one of the many WLW-originated programs designed to provide top entertainment for the thousands of listeners who depend upon our clear channel facilities. To serve an area in which 9.5% of all the people in the United States live, makes satisfactory programming a serious and difficult responsibility . . . one which we have dedicated our resources and efforts to fulfill.

**WLW**

*The Nation's Station*

**CROSLY BROADCASTING CORPORATION**

# SEW UP YOUR SALES

WITH



Though Indian canoes may never have had sails, here's one little Indian with all the answers to your sales problems.

WJW, with its knowledge of programming and sales building . . . its hold on the vital Cleveland market . . . injects new life into worn and weary sales plans.

WJW sale-makers strengthen the fabric of your sales messages . . . reinforce the weak spots . . . mend the breaks . . . make your sales plan a tight and seaworthy vessel for bringing your fortune safely into home port.

*WJW plies the needle that sews up your sales.*

BASIC  
**ABC Network**  
CLEVELAND, O.

# WJW

850 KC  
**5000 Watts**  
DAY AND NIGHT

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY