





# VACATION TIME IN WJR LAND

W J R—Michigan's greatest advertising medium—covers a great summer resort land. Hundreds of thousands come here to rest and swim and fish, and they listen to W J R. This "vacation audience" is a plus that's worth remembering when you make your summer schedules.

Call or write  
your nearest  
PETRY office

# WJR

**CBS**  
**50,000 WATTS**

**FREE SPEECH MIKE**



**THE GOODWILL STATION, INC.—Fisher Bldg., Detroit**

G. A. RICHARDS  
Chairman of the Board

FRANK E. MULLEN  
President

HARRY WISMER  
Asst. to the Pres.





# TS...SPONSOR REPORTS...

## ...SPONSOR REPORT

6 June 1949

**Ammoniated dentifrices hit mouth washes** Ammoniated toothpowders are wrinkling brows of every mouth-wash manufacturer, with result that brand new approach to advertising is being forced upon industry. New products, which are making great inroads on standard dentifrices, carry information to effect that no mouthwash should be used following their use.

-SR-

**Drug and Soap selective ads up** Drugs and soaps are increasing their use of selective broadcast advertising. April index for former was 127% of average month last year, and drugs 161%.

-SR-

**Eells adds 800 hours of e.t.'s for stations** Bruce Eells, who is making major contribution to programing on local-station basis, added 800 hours of transcribed programs to libraries of stations subscribing to Broadcast Program Syndicate by purchasing that number of complete programs from Radio Producers of Hollywood this month. He's producing new material as well.

-SR-

**Dad's commercial dressed up** Beat of Dad's Old Fashioned Root Beer has new rhythmic setting. New jingle announcements have calypso singer, singing group, organ, jungle drum, and guitar to emphasize conga rhythm of famous commercial.

-SR-

**ABC loss due to TV** Although ABC's gross sales were up 6% for first quarter of 1949, its estimated loss for period was \$64,000, against net income for same period in 1948 of \$502,000. Operating losses in TV made difference.

-SR-

**\$800 sells \$6,000 in books** Book publishers seldom reveal facts of broadcast advertising sales, but Doubleday's house-organ, "Double-Life," reports \$800 spent on John B. Kennedy produced \$6,000 in sales of "The Business Encyclopedia."

-SR-

**Zenith pushes FM** Zenith Radio will spend over \$300,000 to sell its new low-price FM receiver. Zenith is only big radio manufacturer going all-out for FM. Commander MacDonald continues to be industry's stormy petrel.

-SR-

**Five new TV markets in June** TV installations will pass 1,750,000 during June, with five more markets receiving their first TV programs during bride month. Over 19,000 sets are installed in these markets before their TV days.

MacGregor disks  
start with  
folk music

C. P. MacGregor, who recently entered consumer record business, is going heavy on folk music. His first album is designed for square dancing. Second features actor Preston Foster and guitar with traditional folk tunes. They're getting big disk-jockey play.

-SR-

6,000,000 TV  
sets in 1951

RMA president Max F. Balcom, in his annual report to members, stated there would be 6,000 TV sets in operation by 1951. This compares to estimated 40,550,000 radio homes by that time, and radio sets in use of over 65,000,000.

-SR-

10 states  
produce 65%  
of U.S. products

Ten ranking states produced 65% of U.S. manufacturing value in 1947, according to Census Department survey. New York was first, with Wisconsin tenth. California is fastest growing state, practically doubling its production in 10 years.

-SR-

NAB guarantees  
BMB second  
survey

All uncertainty regarding publication of second Broadcast Measurement Report ended 1 June. Ken Baker, BMB president, on that date received assurance from National Association of Broadcasters that it would guarantee issuance of report. As of 1 June, 404 stations, 2 national and 2 regional networks had signed waivers which obligate them to pay dues until end of second survey contract, June 1950.

-SR-

Fitch goes  
selective?

Purchase of Fitch hair-tonic company by Grove Laboratories is expected to bring Fitch organization to intensive use of selective radio advertising, medium employed for years by Grove for 4-Way Cold Tablets and other products. Fitch used network radio for years.

---

## capsuled highlights

### IN THIS ISSUE

**The national rating picture** is confused with too many figures, too many services, too many formulas. Advertisers don't begin to use 10% of what's available. **page 21**

**Corn cobs and radio** produce a successful new midwest product. The American saga of SEZ is told in a typical SPONSOR fashion. **page 24**

**Commercials and soap operas** have an affinity. There are practically no daytime serials on the sustaining air. The daytime dramatic strip is 100% commercial. **page 26**

**The NAB and the future** is reported in a special study made by SPONSOR. Why a federated rather than a one-association operation is essential is diagrammatically presented for advertisers and agencies to study. **page 28**

**TV results** are once again presented in capsule case history form. They add to SPONSOR's '99 TV Results" collection. **page 48**

**Puerto Rico**, U.S.'s Caribbean outpost is taken apart in a study of why the island is important to "free enterprise." **page 32**

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**Newspaper strikes** and what they mean to broadcast advertising. A report on the recent D.C. fracas **20 June**

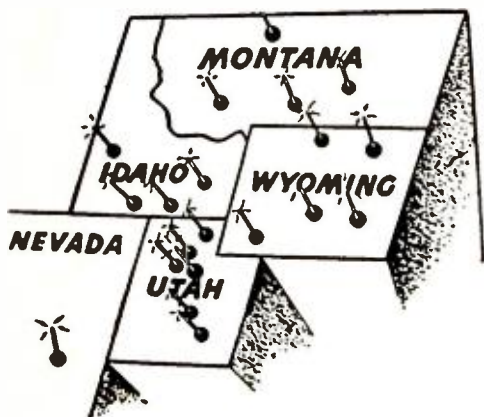
**Qualitative research** and what it means to Electric Auto-Lite's "Suspense" **20 June**

**How to reach all segments** of the buying audience . . . a case history **20 June**

**Beauty and TV.** How to collect upon it. **20 June**

One of a series. Facts on radio listening in the Intermountain West

# No Salt Lake Station Serves the Intermountain Market



Advertisers familiar with the geography of the Intermountain market have long known that no single station, regardless of power and frequency, could possibly cover the 1,641,900 persons living in the primary merchandise coverage area of the 20 Intermountain stations.

It is 800 airline miles from Intermountain's southern-most station, at Las Vegas, Nevada, to Intermountain's northern-most station at Great Falls, Montana.

It is 600 airline miles from Intermountain's western-most station, at Nampa-Boise, Idaho, to Intermountain's eastern-most station at Laramie, Wyoming.

The area served by the 20 Intermountain Network stations is roughly 480,000 square miles. This represents 1/6 of the entire land area of the continental United States.

Added to the vast distances between Intermountain population centers is the fact that the four Intermountain states are traversed and criss-crossed with the magnificent ranges of the Rocky Mountains. The heights of their majestic peaks give some idea to those unfamiliar with the geography of the Intermountain area of the impenetrable obstacles to any single Salt Lake station covering this vast market.

**20 HOME TOWN  
MARKETS COMPRISE  
THE  
INTERMOUNTAIN  
NETWORK**

**UTAH**

KALL, Salt Lake City  
KLO, Ogden  
KOVO, Provo  
KOAL, Price  
KVNU, Logan  
KSVC, Richfield

**IDAHO**

KFXD, Boise-Nampa  
KFXD-FM, Boise-Nampa  
KVMV, Twin Falls  
KEYY, Pocatello  
KID, Idaho Falls

**WYOMING**

KVRS, Rock Springs  
KOWB, Laramie  
KDFN, Casper  
KWYO, Sheridan  
KPOW, Powell

**MONTANA**

KBMY, Billings  
KRJF, Miles City  
KMON, Great Falls  
KYES, Butte\*

**NEVADA**

KRAM, Los Vegas

**KALL**

of Salt Lake City  
Key Station  
of the  
Intermountain  
Network  
and its  
MBS Affiliates

\* Under Construction.

STATE

RANGE

HIGHEST PEAK

Utah	Uintah	King Peak 13,498 ft.
Idaho	Lost River	Borah 12,655 ft.
Montana	Teton	Granite 12,850 ft.
Wyoming	Wind River Range of the Rocky Mountains	Gannett 13,785 ft.

## THE INTERMOUNTAIN NETWORK Inc.



*Concentrated Coverage where the people live*

*Avery-Knodel, Inc.* National Representatives

New York — Chicago — Los Angeles — San Francisco — Atlanta



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COVER PHOTO: PAGE "Truth and Consequences" (on an only network program. Individual stations in the network like WFLA, WVEN, run their own version of the national program. Local golden egg in this picture is \$1,000 in lieu of the \$1,000 given on the radio.)

QUOTES FOR NEEDLING

Finally pried loose our copy of your 9 May issue from our Sales Department (it doesn't happen very often).

May I quote from your *Don't Underestimate Summer Listening* and other studies in preparing mailing pieces to needle some of the timid souls hereabouts out of mind?

ARTHUR L. FORREST  
Promotion Manager  
K TSA  
San Antonio, Tex.

● Reprint permission, without editing, has been granted K TSA.

WRONG SPONSOR

We have just read your interesting article on the *Summer Replacement Problem* in your 9 May issue, in which we note that you indicate the *Summerfield Band Concerts* have been used as a substitute program for the *Fibber McGee and Molly* show during the summer period.

We have never sponsored the *Summerfield Band Concerts* as a summer replacement show, although we have sponsored summer musical replacements, such as the *Fred Waring Show*, in the past.

It is Kraft, rather than Johnson's Wax, I believe, who have used the *Summerfield Band Concerts* as a summer replacement.

C. E. DARWENT  
Ass't Advertising Manager  
S. C. Johnson & Son, Inc.  
Racine, Wis.

"OPRY" AUDIENCE

I feel somewhat of a "grandpappy" of your recent folk-music series. We are very much pleased that you saw fit to use a WSM *Grand Ole Opry* audience shot to lead off part two of the series in the 9 May issue. We are almost as proud of our *Opry* audience as we are of the show itself. They are very fine people and loyal, too. We do wish, though, that there had been some way you could have credited us with the photo. We believe it depicts beautifully the realness of the show and the true appreciation felt for it by people of all ages. However, let's just consider it water under the bridge.

(Please turn to page 6)



Here's Why...  
**FIRST** IN BMB

**FIRST** IN HOOPER

**FIRST** IN THE SOUTH'S FIRST MARKET



To sell Houston and the great Gulf Coast area

Buy KPRC  
**FIRST**  
in Everything  
that Counts

**KPRC**  
**HOUSTON**  
950 KILOCYCLES - 5000 WATTS

NBC and TQN on the Gulf Coast  
Jack Harris, General Manager

Represented Nationally by Edward Petry & Co.



## *A Sponsor Complains:*

My only complaint about "Shelf-Level" Selling at WSAI is that our salesmen have more than they can do covering all the potential new accounts where the plan has smoothed their path. (2 of our salesmen added 37 new accounts out of 69 calls in support of Shelf Level Selling.)

**Norman Brammall**  
Gen'l Mgr. — H. F. Busch Co.  
Makers of Busch's Famous Sausage



## *An Official Concur:*

... progressive, constructive and educational program for the food retailers of Cincinnati.  
... it will pay handsome dividends to the public in bringing about more efficient and more economical merchandising practices of retailers. It will benefit the retailers by making better merchants out of them and, through the efficient merchandising practices, it will make more profitable operations; and, last but certainly not least, is the recognition of your radio station and its programs by the trade as the right medium for reaching consumers and retailers alike.

**George R. Dressler, Sec'y**  
Nat'l Assn. of Retail Meat Dealers



## *But it's Broader than that:*

Your "SHELF LEVEL" plan has inspired our members to greater sales through better merchandising methods. We congratulate WSAI and assure you of our continued cooperation.

**Mr. E. H. Strubbe, Gen. Mgr.**  
700 White Villa Stores



Because the "SHELF LEVEL" plan is so unique, we invite stations in other markets to adopt it. Information on request.

CINCINNATI



A MARSHALL FIELD  
STATION REPRESENTED  
BY AVERY-KNODEL



OPEN  
LETTER  
TO  
MEMBER  
STATIONS,  
BROADCASTERS  
PROGRAM  
SYNDICATE

**40 West 52nd**

(Continued from page 4)

I think the series on summer listening is swell, and I also applaud your sane attitude on TV, which we all know is definitely here but has a while to go yet before it reaches a truly great segment of the American buying public.

TOM STEWART  
Publicity Director  
WFSM  
Nashville, Tenn.

**LOCAL "QUIZ KIDS"**

The June issue of *Radio Mirror* will tell (for the first time) how Miles Laboratories is developing children capable of taking part in its national *Quiz Kids* show by having them appear first in locally-sponsored shows in the various cities which have NBC stations that broadcast the national show.

Through a 13-week process of elimination, with the cooperation of school authorities, one child wins out over 44 others. This winner is then sent to Chicago, with all expenses paid, and is given a \$100 U. S. savings bond for appearing on the national show with Joe Kelly, in competition with five other children similarly selected from other local programs.

The First National Bank of Elkhart (home of the national sponsor) undertook sponsorship of the show over WTRC last October, and it has run successfully ever since.

So far, the national *Quiz Kids* show has used two panels consisting of local winners, and the sponsor believes the sending of children from various parts of the country will give the national show new freshness and will arouse keen interest in cities where local shows are developing this new talent.

OLIVER B. CAPELLE  
Sales Promotion Manager  
Miles Laboratories, Inc.  
Elkhart, Ind.

**GOOD JOB**

You are doing a good job with your magazine—in fact, it seems to be improving monthly.

C. J. FRENCH  
Mgr., Adv. Dept.  
General Motors (Chevrolet)  
Detroit

(Please turn to page 19)





# BROADCASTERS PROGRAM SYNDICATE

UNDER DIRECTION OF

BRUCE EELLS & ASSOCIATES

2217 MARAVILLA DRIVE, HOLLYWOOD 28, CALIFORNIA

TELEPHONE HOLLYWOOD 5869

June 6, 1949

TO ALL BPS STATION MEMBERS:

A thousand thanks for the volume of heart-warming messages congratulating us on the big "windfall!"

Rather than thank you individually, we want to say - in this open letter - that we are just as thrilled and happy as you are. Thanking you in an open letter also gives us an additional opportunity to let hundreds of non-member stations - which will inevitably join our ranks - know about the "windfall" we are sharing, and which awaits them, too.

One of you used the term "shockingly pleasant surprise" when referring to our notification that, about June 30th, every member will receive his choice of any or all of 73 additional transcribed program series (in every category) -- totalling over 3300 sides -- over 800 hours -- original talent costs of which exceeded \$1,000,000 -- for pressing costs only! The term is more than apt!

Our acquisition of this tremendous group of proven shows for exclusive use of Broadcasters Program Syndicate members constitutes the largest single transaction in the 20-year history of the transcribed program industry. A great tribute to the great purchasing power of station operators working together!

Full details on the shows and complete information has just been sent to every non-member station eligible for membership (from a standpoint of coverage over-lap). It's all pretty fabulous, and we'll expect your assistance in eliminating that "too good to be true" feeling it could inspire in non-member station men who might not realize the full significance of the information sent them - unnecessarily delaying their own profit potential.

Again thanks very much for your most welcome congratulations.

Sincerely,



Bruce Eells

# Outlook.

## **Door-bell ringing increasing as firms expand direct selling**

Door-to-door selling is jumping by leaps and bounds, with several firms that specialize in this type of selling considering using broadcast advertising to open doors for their crews. Fuller Brush, which had a network program some years ago, will use radio sparingly, and the Groller Society (*Book of Knowledge*) will buy time to supplement the use of the book as give-away on programs. Although most direct-selling organizations (Real Silk, Stanley Home Products, Air-Way Electric Appliance) favor black-and-white, the need for extra push is making some turn to radio and TV.

## **Railroad travel-trend down; roads turn to advertising**

Railroad travel, while up to new heights for Decoration Day weekend, continues to be way off, and the roads are not buying new equipment. Equipment makers are expected to try to force the issue by working with one or two roads to prove that 1949 rolling stock will recapture business which has shifted to planes (comfort and speed travelers) and buses (economy-minded business). Lines with new equipment will use broadcasting to spread the good word. There was twice as much transportation advertising on the air in the first quarter of 1949 as during the same period of 1943, and the trend line will continue up.

## **Baseball U.S.'s top ambassador of good-will in South America**

Latin-American interest in baseball is turning out to be U.S.'s greatest good-will ambassador. "Los fanaticos" (fans) are hot for "los bumbs" (Brooklyn Dodgers), and if dollar exchange can be arranged, there'll be South American tours for many of this season's diamond stars. Games are heard throughout the continent via shortwave, and have audiences that make some local broadcasters gnash their teeth.

## **Motor sales continue to expand. Over 500,000 cars bought in April**

Motor sales in April were the highest since June 1929, with Automobile Manufacturers Association reporting 513,118 units sold, only 28,667 of which were for export. While May will be off due to Ford strike, production is expected to hold to the over half-million mark.

## **Ford strike settlement indicates fewer long industry strikes in 1949**

There will be very few long-drawn-out strikes in industry this year. Settlement of the Ford strike is indicative of the trend of thinking among the rank-and-file. Ford strikers in the main felt that the "speed-up" excuse for the walkout wasn't a good one, and when the company wouldn't talk of a new contract until the strike was settled, strikers were of the opinion that they were hurting themselves and their pocketbooks. Objective reporting of the strike over the UAW FM station in Detroit and other broadcasters kept the walkout free from violence and established a new Motor City strike pattern.

## **International GE advertising stressing "American Way" angle**

The International General Electric Company is setting the advertising pace for other big businesses working the export field. Their printed-media advertising devotes 80% of its space to selling "the American Way." The rest is straight GE institutional advertising. Plans are being set to use some of their broadcast time for the same pitch. The campaign starts during the third week in June.

## **Manufacturing, cost of living, and national wage income all drop, but—**

Though production continues to drop, according to the Federal Reserve Board's index of industrial production, and the cost of living continues to slide down, what most economists fail to point out is that the production slide, the cost-of-living slide, and the slightly lower wage index balance one another to a degree that should prevent any national catastrophe. No one factor in U.S. economy has become out of line too much at present, and after labor generally has signed new contracts, business will once again travel on an even keel.

## **Utilities are a bright light on business horizon**

One continued bright spot in the business index is power consumption, which goes up and up even when manufacturing demands drop. That's because more and more homes become electrified monthly, and home consumption, being on an even keel and increasing in per-home consumption annually, keeps generators humming. Utilities are inspiring manufacturers to stress how much entertainment is obtained from TV for three cents for several hours. That's helping TV and the utilities. There'll be more advertising of this type in the near future.

## **More fight wanted in institutional advertising**

Larry Appley, American Management Association president, is whooping it up for more oomph, spit and vinegar in institutional advertising. It's time to cut out the gentlemanly discussions about economics in copy and get down to cases. You can't fight words like "slave-labor law" with sweetness and light. Watch trend towards fighting words in air institutional copy if continuity clearance departments will okay them.



# A Good Radio Station Must Be Many Things To Many People ... Including You

## A HELP IN MAKING A LIVING

No industry has more *day-to-day* problems than Agriculture. One day's weather (unless anticipated) can cut off a season's profits. Hogs marketed one day may bring dollars more than the same hogs marketed a week later. So a thousand little problems beset the farmer—most of them requiring study, planning and *information* every day.

Beginning at five in the morning, WLS is an accurate, dependable source of this needed information all day long. All markets affecting the Middlewest, complete weather data for four states, farm news ranging from local to regional and national, world news as it affects the farmer—all these are basic to WLS programming and *have been for 25 years.*

608,000 farm homes have radios—and listen—in this big four-state area where WLS provides this vital day-by-day farm information—*a help in making a living.*

## SOMEWHERE TO GO FOR FUN

The "Vaudeville Idea" by no means died with Vaudeville. From the very beginnings of radio in the twenties, people came to radio stations to see the performers in person. Even prosaic newsmen were interesting to watch. WLS has always had a regular studio audience every day of the week.

But the biggest audience came Saturday nights to see our WLS National Barn Dance. Building a bigger audience room in our new studio set-up in the Prairie Farmer Building in 1929, we thought we had this problem solved. In no time, this space overflowed every Saturday night—we had to issue tickets to limit the crowd.

Even this failed—by March, 1932, tickets were requested for six months ahead. So we moved to the Eighth Street Theater and *sold* tickets for 1300 seats. Still not enough. We added a second complete show—yet today, the theater is always packed twice a Saturday night, with folks turned away.

At the same time, WLS talent plays theater and fair dates all over the Middlewest, to record crowds (204,000 people saw our stars in the first four months of 1949)—so in this way, too, WLS provides its listeners with *a place to go for fun.*

## PERSONALITIES TO ENJOY KNOWING

Radio listeners, many of them, like to *know* personalities. It adds to their personal prestige, their enjoyment of living. WLS answers this need with Chicago's largest staff of personalities—and to make it easier for the listener to know them, our personalities visit State and County Fairs, community meetings of many kinds, make remote

broadcasts from events all over the territory. In addition, once each year we offer our Family Album, filled with pictures and stories of WLS people (it began in 1930) and from 40,000 to 60,000 people buy them every January.

## A MARKET FOR YOUR MERCHANDISE

To you, a good radio station is a market—a region you can sell effectively through a single medium. A good radio station is a propelling force behind your merchandise. So you'll be interested in the hundreds of case history success stories your John Blair man can show you—and in these facts from Sales Management's newest "Survey of Buying Power" issue:

Cook County, WLS' home county, is again first county in America in total retail sales, first in total drugstore sales, second in retail food sales. Cook is first county in America in effective buying income.

Of the nation's top 200 counties in gross cash farm income, 38—yes 38 of them are located within the borders of our most intense penetration—the region where BMB shows us with over 50% listenership.

To find out just what this radio station has been to hundreds of advertisers over twenty-five years of selling and service, call a John Blair man—or call us at MOnroe 6-9700, Chicago. Do it today.

*A Clear Channel Station*



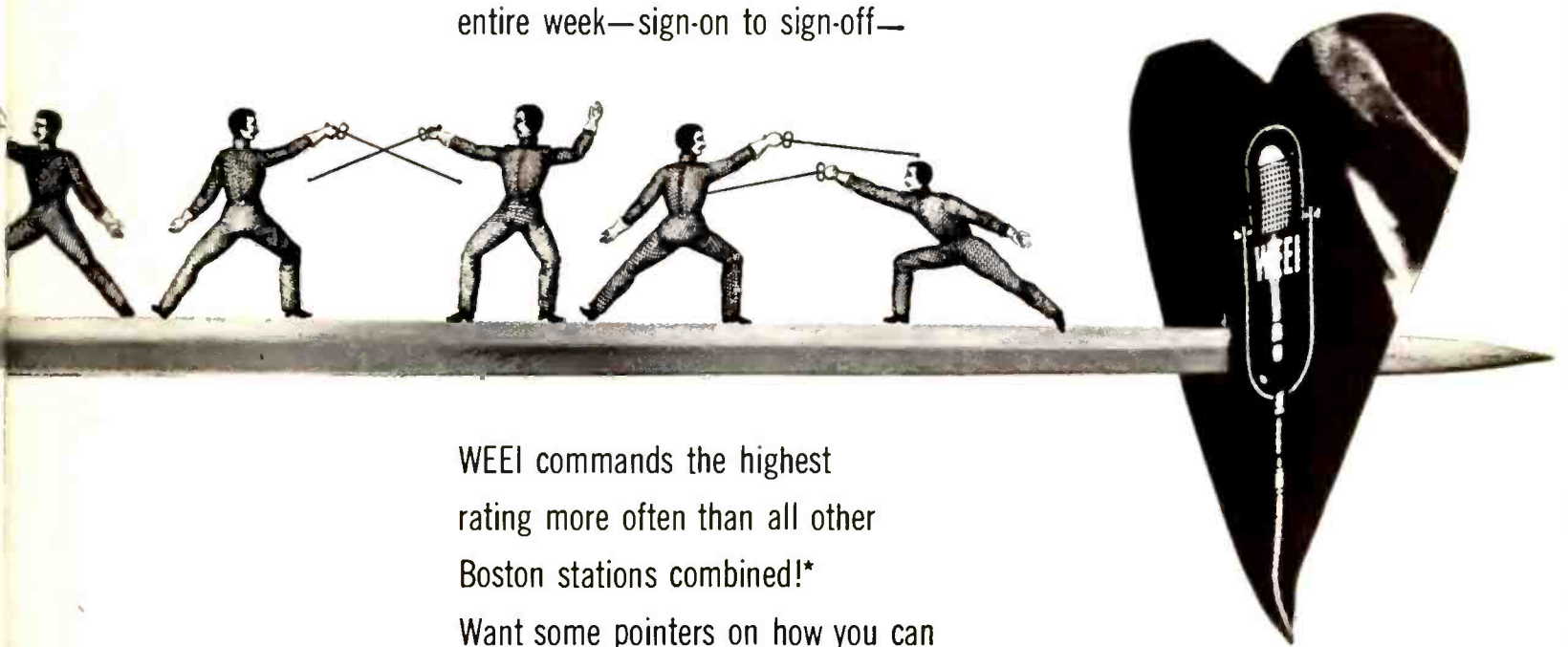
890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.





# Touché!

To get the heart of New England, get on WEEI. Because "Columbia's friendly voice in Boston" delivers the biggest audience during 23 of the 28 quarter-hours of local programs broadcast every weekday opposite competing local shows. Taking the entire week—sign-on to sign-off—



WEEI commands the highest rating more often than all other Boston stations combined!\*

Want some pointers on how you can use one of these top-rated local originations to foil your Boston competition? Get in touch with us or your nearest Radio Sales office.

\*Pulse of Boston, Mar.-Apr., 1949

*for profitable  
selling—*  
INVESTIGATE



Represented by



**ROBERT MEEKER**  
ASSOCIATES  
New York • Chicago  
San Francisco • Los Angeles

Clair R. McCollough  
Managing Director

**STEINMAN STATIONS**



**Mr. Sponsor**

**Dr. George A. Bunting**

Chairman of the Board  
Noxzema Chemical Co., Baltimore, Md.

Searching, knowing, doing—that sums up in a nutshell the mental attitude of a man who abandoned two careers to found a new business at an age when most men are thinking ahead to retirement. Dr. George A. Bunting was nearly 50 when he incorporated the Noxzema Chemical Co. in Maryland in 1917 and opened a small plant in Baltimore. He experimented with selective radio in the early thirties and was among the first advertisers to recognize the pulling power of quiz programs (he sponsored *Professor Quiz* in 1938). Sales increased steadily over the years, reaching an all-time peak last year of over \$4,000,000, with a net profit of \$463,491.

Learning what he could about people's needs, then doing something about it was, and is, as natural as breathing to George Bunting. This very quality, however, once nearly put Noxzema out of business. Noxzema's formula had been born in the back-room laboratory of young Dr. Bunting's Baltimore drugstore in 1914. He got the inspiration to add a medication to vanishing cream, which was just coming onto the market. This gave him a greaseless, snow-white sunburn lotion that quickly began to outstrip its "messy" competitors. But there was a definite ceiling to the product's sales as a sunburn lotion, as well as a remedy for various skin irritations (the lotion got its name from a customer: "it knocked my eczema").

Women customers reported Noxzema wonderful for chapped hands, for complexions, etc.; men extolled it as a shaving cream. Dr. Bunting decided to advertise Noxzema for these beauty uses. Sales shot up. At this point the government stepped in and claimed back cosmetic excise taxes on Noxzema. Noxzema as merely a remedy for skin irritations had not been subject to the excise tax. Advertising was cut until Noxzema paid a \$2,000,000 impost.

Dr. Bunting works closely with his advertising counsel, Raymond F. Sullivan (Sullivan, Stauffer, Colwell & Bayles). They joined forces in 1923, and Sullivan later became a director of the company. With sales and distribution justifying network radio coverage by 1911, Dr. Bunting turned over the main selling job to Lionel Barrymore in *Mayor of the Town*. Sales skyrocketed. Last year, with Gabriel Heatter as an added starter, radio got nearly \$300,000 of a \$1,250,000 advertising budget.





## **IS YOUR THINKING IN A SUMMER SLUMP?**

It must be! . . . if you believe business falls off in summer in the Duluth-Superior Market. Actually, June-July-August business is better.

That's because hundreds of thousands of free-spending tourists vacation in this area. They provide important bonus business for the advertiser alert enough to reach them while they're doing this extra spending. We've figures a-plenty to prove this—but just take it from us, it's a fact.

There's still time for you to take advantage of the summer bonus business in the Duluth-Superior Market. Ask us how.

**WEBC** ★ **DULUTH-SUPERIOR** ★ **KDAL**  
NBC MINNESOTA WISCONSIN CBS

Remember the  
story about...



the jackpot



that grew  
and grew and grew?

Fabulous, isn't it, the way the list of prizes grows in the big jackpots? Equally fabulous is the growth of WWDC in Washington. From a small beginning, WWDC has grown into a huge power for producing economical results in this rich market. Get the whole story from your Forjoe man.

**WWDC**

AM-FM—The D. C. Independent

Represented Nationally by  
**FORJOE & COMPANY**

New developments on SPONSOR stories

**p.s.**

See: "How terrific is transiradio?"

Issue: September 1948, p. 44

Subject: Number of advertisers using transit broadcasting is growing rapidly

In the 11 months since regular use of transit broadcasting was inaugurated on 10 July, 1948, in Covington, Ky., the list of sponsors who have turned to the mobile advertising medium has lengthened considerably. According to a compilation released 13 May by Frank E. Pellegrin, vice-president in charge of sales for Transit Radio, Inc., 355 advertisers—national, regional, and local—were FM-selling their products over the speakers in the public transportation systems of ten cities. The latest figure represents an increase of 145 over the 210 sponsors using transiradio in February.

According to Pellegrin, the rapid advance in the number of new advertisers, as well as the number who renew, is "amazing and most encouraging." He reports that quite a few have achieved "spectacular results," while others, including large national advertisers such as Swift & Co., Fitch Shampoo, Household Finance Corp., and Esquire Publications, are trying it out experimentally.

Pellegrin feels that the low cost for a counted audience (80% of the country's population, 15 years and older, are transit riders), plus the shift to a buyer's market, is responsible for transiradio's growth. He states that "it is especially significant that this latest compilation (of sponsors using the medium) shows a very large number of advertisers who were previously cool to AM radio, particularly in the large department-store and retail-specialty fields."

The ten cities in which transiradio is now in commercial operation (there were three when the medium debuted) include: St. Louis; Washington, D.C.; Cincinnati; Houston, Tex.; Tacoma, Wash.; Des Moines, Ia.; Huntington, W. Va.; Topeka, Kan.; Wilkes-Barre, Pa., and Bradbury Heights, Md. New transit broadcasting outlets will shortly be operating commercially in Worcester, Mass.; Evansville, Ind.; Allentown-Bethlehem, Pa.; Kansas City, Mo., and Baltimore, Md. Negotiations for franchises are also underway in a number of other key cities.

**p.s.**

See: "How stations merchandise":

Issue: 28 February 1949; 28 March 1949

Subject: WCOP, Boston, and WSAI, Cincinnati, aggressively merchandise autos, meat

Despite a general lack of merchandising initiative on the part of most U.S. radio stations—less than one-fifth do any real productive promotion of their programs and sponsors—those that do usually go all-out in that direction.

Boston's WCOP is a prime example of the lengths to which a merchandising-minded station will go. There is none of the staid quality customarily associated with Bostonians in the manner in which WCOP derives benefit both for itself and its clients through such regular merchandising activities as personal dealer calls and dealer mailings, display space for air-sold products in studio windows, and heavy publicity campaigns and courtesy announcement schedules.

WCOP feels a real sense of responsibility to Hub City merchants and dealers. Typical was its participation in the 1949 General Motors *Transportation Unlimited* show in Boston. The station gave the exhibition full coverage as a public-service feature, and as new models were displayed, staged a series of broadcasts (via wire

(Please turn to page 43)





**A** **PORT ANGELES** gives us another example of how ABC goes inside, outside and all around the towns. In this Washington paper, pulp and timber center, 67% of the radio families listen regularly to ABC.



**B** **SANTA BARBARA** is full of Spanish memories and the kind of free-wheeling buyers you can't afford to overlook. And you don't, amigos, when you sell on ABC: 89% of its radio families are ABC fans, according to BMB.



**C** **SANTA CRUZ** is a fine place to spend a seaside weekend or prove that ABC reaches them all, the big markets and the small. For BMB says that in Santa Cruz 77% of the radio families tune regularly to ABC.

On the coast you can't get away from

# ABC

**FOR COVERAGE...** ABC's booming Pacific network delivers 228,000 watts of power—49,250 more than the second-place network. This power spells coverage—ABC primary service area (BMB 50% or better) covers 96.7% of *all* Pacific Coast radio homes. And ABC's Coast Hooper for 1948 was up 9% or better both day and night.

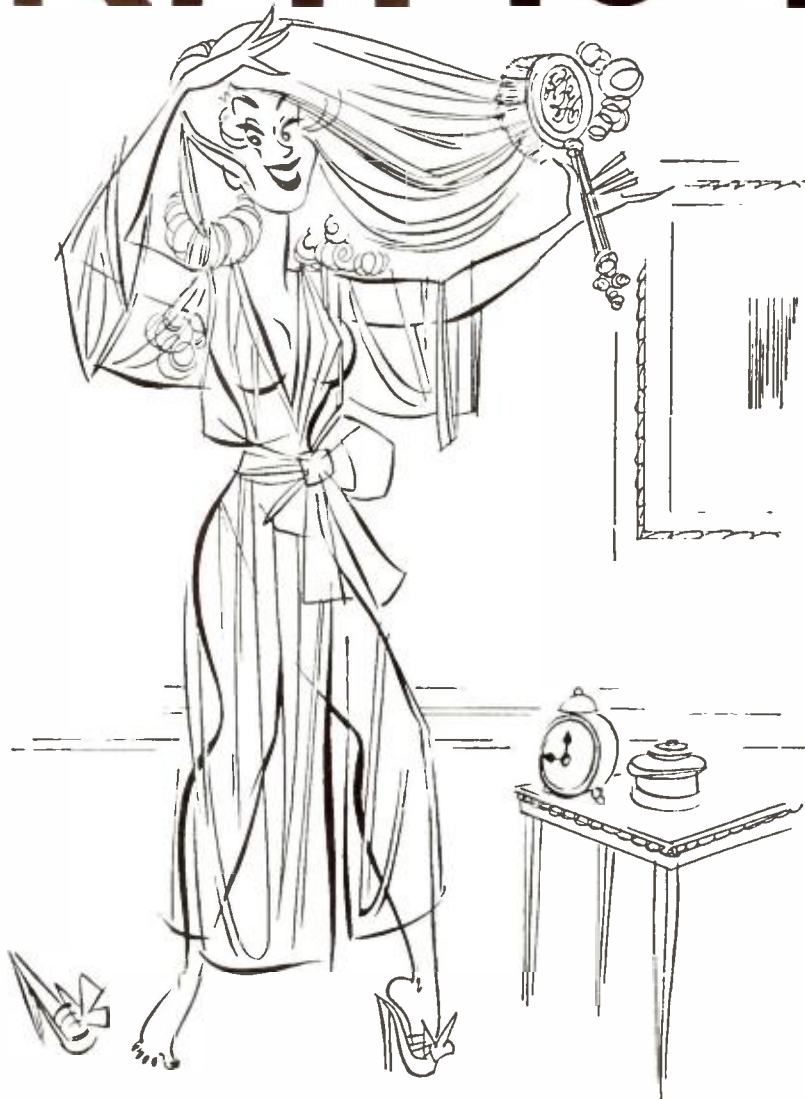
**FOR COST...** a half hour on ABC's full 21-station Pacific network costs only \$1,228.50. Yet you can buy as few as 5 stations for testing or concentration. And ABC is famous for the kind of audience-building promotion that helps slice the cost-per-listener.

Whether you're on a coast network  
or intend to be—talk to ABC

## ABC PACIFIC NETWORK

NEW YORK: 7 West 66th St. • TRAFALGAR 3-7000—DETROIT: 1700 Stroh Bldg. • CHERRY 8321—CHICAGO: 20 N. Wacker Dr.  
DELAWARE 1900—LOS ANGELES: 6363 Sunset Blvd. • HUDSON 2-3141—SAN FRANCISCO: 155 Montgomery St. • EXBROOK 2-6544

# KFH IS TOPS



## Night Time Contour



The KFH nighttime service area is about 11 times the area and the population served is about two and one-half times the population of its nearest competitor. KFH nighttime power is 5 times the power of its nearest competitor. The big buy for nighttime programs or spots is KFH in Wichita.

\*The information pertaining to the area in square miles and the population included within the various contours is taken from data filed under oath with the Federal Communications Commission by the respective stations. For each station, the nighttime contour represents the area served FREE OF INTERFERENCE from other stations.

NIGHTTIME	POWER (watts)	*AREA Sq. Miles	*POP Add 000	*mv/m Contour	†SPOT Rate
KFH	5,000	8,420	385.0	2.3	\$24.00
STATION B	1,000	750	159.8	6.55	12.20
STATION C	1,000	448	129.1	8.	12.75
STATION D	250	150	124.8	12.9	7.50

†Rates are based on 3 Class A station breaks weekly for 52 weeks.

## 5000 Watts - ALL the time

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

# KFH

KFH  
- FM  
CBS

## WICHITA, KANSAS

**SPONSOR****New and renewed****New on Networks**

SPONSOR	AGENCY	NET	STATIONS	PROGRAM, time, start, duration
American Bakeries Co	Tucker & Wayne	ABC	35	Lone Ranger; MWF 7:30-8:00 pm; June 13; 65 wks
Gospel Broadcasting Assn	I. R. Alber	ABC	272	Old Fashioned Revival Hour; Sun 8-9 am; June 19; 52 wks
Greystone Press	H. B. Humphrey	MBS	63	Mr. Fixit; Sun 5:30-5:45 pm; June 5; 13 wks
Gruen Watch Co	Grey	NBC	163	Sun 7-7:30 pm; Aug 14; 52 wks
Lee Pharmacal Co	Dancer-Fitzgerald-Sample	CBS	169	Arthur Godfrey; MTWTF 10:15-10:30 am; May 30; 52 wks
Voice of Prophecy Inc	Western	ABC	100	Voice of Prophecy; Sun 9:30-10 am; June 19; 52 wks

(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
General Mills Inc	Dancer-Fitzgerald-Sample	ABC	185	Betty Crocker Magazine of The Air; MTWTF 10:25-10:45 am; May 30; 52 wks
General Mills Inc	Tatham-Laird	ABC	239	Breakfast Club; MTWTF 9-9:15 am; May 30; 52 wks
Liggett & Myers Tobacco Co Inc	Newell-Emmett	CBS	175	Arthur Godfrey; MTWTF 11-11:30 am; May 30; 52 wks
Procter & Gamble	Compton	NBC	143	Truth And Consequence; Sat 8:30-9 pm; July 2; 52 wks
Prudential Insurance Co.	Benton & Bowles	CBS	148	Prudential Family Hour; Sun 6-6:30 pm; June 5; 52 wks
Williamson Candy Co.	Aubrey-Moore & Wallace	MBS	492	True Detective Mysteries; Sun 4:30-5 pm; Sept 4; 51 wks

**National Broadcast Sales Executives (Personnel Changes)**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert Balfour	WBBC, Flint Mich., mgr	Forjoe, Chi., sls mgr
Robert L. Burns	Rural Radio Co, Chi., mgr	WRFD, Worthington O., natl sls mgr
Myron Coy	—	WBYS, Canton O., asst mgr, sls mgr
Paul V. Hanson	Everywoman's Magazine, N. Y., adv dir	Storecast Corp of America, N. Y., sls, adv dir
George Hartford	WTOP, Wash., acting sls dir	Same, sls dir
Bernard Howard	Forjoe, N. Y., sls acct exec	Same, sls mgr
Wendell Parmelee	WWJ, WWJ-FM, WWJ-TV, Detroit, asst sls mgr	Same, sls mgr
John Rossiter	WIKK, Erie Pa., sls mgr	WICU(TV), Erie Pa., sls mgr
Willard Walbridge	WWJ, WWJ-FM, WWJ-TV, Detroit, sls mgr	Same, gen sls mgr

**Sponsor Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. W. Anderson	Montgomery Ward & Co., Chi., mail-order mgr	Same, vp
Lawrence D. Ballew	—	Brewing Corp of America, Cleve., gen sls mgr
P. G. Byrnes	—	Brewing Corp of America, Cleve., adv mgr
R. Richard Carlier	Jacob Ruppert Brewery, N. Y., adv mgr	Bigelow-Sanford Carpet Co Inc, N. Y., adv mgr
Francis L. Congdon	Maxon, Detroit	Altes Brewing Co, Detroit, adv, indsg dir
Ben R. Donaldson	Ford Motor Co., Detroit, adv mgr	Same, adv, sls prom dir

• In next issue: **New National Selective Business, New and Renewed on TV Advertising Agency Personnel Changes, Station Representative Changes**



## Sponsor Personnel Changes (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Morris Ginsberg	Montgomery Ward & Co., Chi., soft lines mdsc mgr	Same, vp
Bowman Gray	R. J. Reynolds Tobacco Co., Winston-Salem, N. C., asst sls mgr, dir	Same, vp
Robert D. Hirschboeck	John Graf Co, Milw., sls mgr	Blatz Brewing Co, Milw., sls prom mgr
James A. Kirkman, Jr.	Ellington, N. Y., mdsg dir	Welch Grape Juice Co, Westfield, N. Y., vp, sls, adv dir
C. A. Mavey	Montgomery Ward & Co, Chi., retail mgr	Same, vp
O. Parker McComas	Philip Morris & Co, N. Y., exec vp	Same, pres
James W. Rayen		Vacuum Foods Corp, N. Y., adv mgr
D. G. Russell	Superior Coach Corp, Lima, O., adv mgr	Same, adv, sls prom mgr
J. C. Wagner	Montgomery Ward & Co, Chi., household lines, appliance mgr	Same, vp
J. A. Wehher	Montgomery Ward & Co, Chi., hard lines mdsc mgr	Same, vp
John Woodruff		Colonial Airlines Inc, N. Y., sls mgr

## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Accent Shoe Co, St. Louis	Women's shoes	Olian, St. L.
Air Purification Service Inc, Newark N. J.	Glycol vaporizers	J. M. Hickerson, N. Y.
Albers Super Markets, Cincinnati	Super Markets	Hugo Wagenseil, Dayton
Ambrosia Brewing Co, Chi.	Nectar Premium beer	Malcolm-Howard, Chi.
American Tobacco Co, N. Y.	Roi-tan cigars	Lawrence C. Gumhinner, N. Y.
American Wine Co, Beverly Hills Calif.	Cook's Imperial Champagne	Foote, Cone & Belding, L. A.
Aunt Mid Co, Chi.	Pre-packaged vegetables	Schwimmer & Scott, Chi.
Barbaro's Beauty Creme Shampoo, N. Y.	Shampoo	Borough, N. Y.
Beer-Bop Inc, N. Y.	Beer shampoo	L. H. Hartman, N. Y.
Brownell & Field Co, Providence R. I.	Autocrat Coffee	Horton-Noyes, Providence R. I.
C. & G. Tool Co, East Orange, N. J.	Magne-Rotor, TV antenna turning unit	Levy, Newark N. J.
James B. Clow & Sons, Chi.	Pipes, radiators, plumbing, heating equipment	Buchanan, Chi.
Daland's Vitamin Co, Wilmington Del.	Vitamins	Yardis, Phila.
Dill Co, Norristown Pa.	Duz-Kil insecticide	Street & Finney, N. Y.
Dominion Textile Co Ltd, Montreal	Textiles	Irwin Vladimir, N. Y.
Du-AI Mfg Co, Sioux Falls S. D.	Duplex action loader, stacker	Erwin, Wasey, Mnpls.
Ecor Inc, Chi.	Rotary electrical appliances	C. C. Fogarty, Chi.
Front-Butler Corp, Cincinnati	Tire distributor	Associated Advertising, Cincinnati
Robert W. Gray Co, Cambridge Mass.	Real estate	Mike Goldgar, Boston
Heffetz Pickling Co, St. Louis	Pickles	Harold Kirsch, St. L.
Hoffman Radio Corp, L. A.	Radios	Smith, Bull & McCreery, H'wood.
Illinois Watch Case Co (Elgin-American div), Elgin Ill.	American Beauty line	John W. Shaw, Chi.
Ioho Food Products Inc, N. Y.	Panak, prepared mix for potato puffs, pancakes	Lester L. Wolff, N. Y.
Kerwin, Shane & Young, L. A.	Sentinel radio, TV distributor	David S. Hillman, L. A.
La Primadora Cigar Corp, N. Y.	Cigars	Pedlar & Ryan, N. Y.
Thomas J. Lipton, Hoboken N. J.	Frostee Frozen Dessert Mix	Ruthrauff & Ryan, N. Y., test campaign
Maerae Smith Co, Phila.	Book publisher	Wertheim, Phila.
Pacific Can Co, S. F.	Beer in cans	Biow, S. F.
Palmer Chemical Co, Georgetown Tex.	All-purpose plastic base polish	Kamin, Houston Tex.
Peirce School of Business Administration, Phila.	School	Gray & Rogers, Phila.
Prudential Insurance Co of America, L. A.	Insurance	Botsford, Constantine & Gardner, L. A.
Rand Vacuum Centers, N. Y.	Vacuums	Leland K. Howe, N. Y.
David Rodes Inc, N. Y.	Inflato Toys	H. W. Fairfax, N. Y.
Santa Clara County Medical Society, Santa Clara Calif.	Institutional	Benet Hanau, San Jose Calif.
Schiek Inc, Stamford Conn.	Electric shavers	BBDO, N. Y.
S. A. Schonbrunn & Co Inc, N. Y.	Medaglia D'Ora Coffee	Gordon & Mottern, N. Y.
Shanghai Syndicate Inc, S. F.	Teas	Botsford, Constantine & Gardner, S. F.
Sherwood Gardens, Portland Ore.	Nursery	Ra-Ad, S. F.
Robert Smith Mfg Co, L. A.	Nylon Dip, powder solution for use in rinsing nylon hose	Walter L. Ruhens, Chi.
Stewart-Warner, Chi.	Radio, TV	O'Grady-Anderson, Chi.
Sun-Ray Hair Preparations Co, N. Y.	Hair preparations	Casper Pinsker, N. Y.
Texas Co, N. Y.	Petroleum products	Erwin, Wasey, N. Y., for industrial adv, Texaco Star Reporter pgm in Texas, Texas Billings News pgm in Montana
Western Pacific Railroad, S. F.	Railroad	Kudner, N. Y., for Metropolitan Opera
Westward Ho Nurseries, Oroville Calif.	Nursery	Harrington, Whitney & Hurst, S. F.
Wilbur-Suehard Chocolate Co, Lititz Pa.	Candy	Ra-Ad, S. F.
Worcester Salt Co, N. Y.	Salt	Foltz-Wessinger, Lancaster Pa. Mitchell-Faust, Chi.

(Continued from page 6)

**CARICATURES**

Some time ago your company distributed a series of cartoons, suitable for framing, entitled, *Account Executive, Sponsor, Time Buyer, etc.* My good friend Bill Ware—manager of radio station KSWI—thought you might be willing to send or sell a set of these cartoons to an interested advertising agency.

With this in mind, I am writing to inquire as to the present availability of these referenced cartoons, and to ask you to either send me a set, or quote me the price of purchase.

D. H. FILBERT  
President  
Stuart Potter  
Council Bluffs, Iowa

● SPONSOR's set of Jaro Hess caricatures is available with a new or renewal subscription.

**"LAMENT" SERIES**

Would you please send us the titles of your radio *Lament* articles which have been run to date, together with the dates and issues of SPONSOR in which they were published.

MARY BOWERS  
WLOL  
Minneapolis, Minn.

● There have been numerous requests for the *Lament* series which ran in 11 consecutive issues from June, 1948, thru 28 February, 1949. We'd like to know whether our readers would like these combined and reprinted in a single booklet.

**WORRIED RE BAB**

I am just as happy as you are that BAB has been officially constituted, and that the proponents of sales promotion have finally won their point. But I am a little worried, and I think you should be also, over the possibility that, having won the fight for recognition, we may be tempted to rest on our laurels, and may fail to consolidate our gains.

Isn't that what happened to BMB? Didn't it lose its original momentum because its proponents didn't fight hard enough for it? Wasn't it misunderstood and misapplied because those who knew its value failed to explain it properly?

Let's not do that to BAB. Let's define sales promotion. Let's describe  
(Please turn to page 36)

# YOU MIGHT LAND A 12' 8" BLACK MARLIN\*—



## BUT... YOU WON'T NET MUCH IN WESTERN MICHIGAN WITHOUT WKZO-WJEF!

If you want to catch any substantial radio audience in Western Michigan, you've got to use stations within the area. . . . The reason: Our half of the State is blocked off from surrounding areas by a peculiar, impenetrable "wall of fading" that distorts the signals of even the most powerful "outside" stations. Consequently, Western Michigan people depend almost entirely on their own nearby stations.

Within the Western Michigan area, advertisers have one sure-fire combination: WKZO, Kalamazoo and WJEF, Grand Rapids. BMB audience figures prove it for our rural areas—and in Kalamazoo and Grand Rapids themselves, WKZO-WJEF deliver 41.5% more listeners for 20% less cost than the next-best two-station combination!

Write to us, or ask Avery-Knodel, Inc., for Hoopers, BMB figures, and all the other evidence of WKZO-WJEF's superiority in the rich Western Michigan market.

\* In 1926 Laurie Mitchell got one this long, weighing 976 pounds in Bay of Islands, New Zealand.

**WKZO**  
*first* IN KALAMAZOO  
and GREATER WESTERN MICHIGAN  
(CBS)

**WJEF**  
*first* IN GRAND RAPIDS  
AND KENT COUNTY  
(CBS)

BOTH OWNED AND OPERATED BY  
FETZER BROADCASTING COMPANY

Avery-Knodel, Inc., Exclusive National Representatives

“Put your message where the money is,”  
... said Mr. Jamison



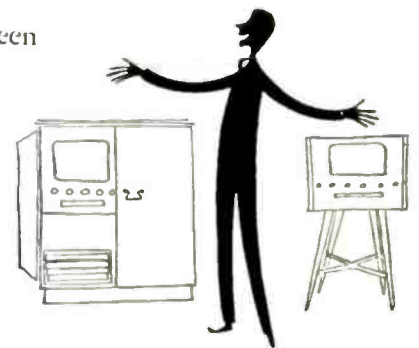
Our man Jamison was talking to his friend Advertiser Y, who, like all good businessmen, is of a mercenary turn of mind.

Advertiser Y sells a high-priced item...expensive costume jewelry, to be precise, which appeals only to certain tastes and never to uncertain pocketbooks.

“Large cities, where they do a lot of dressing up and spend freely for handsome baubles, are your primary markets, my friend,” said Mr. Jamison. “And Spot Radio and Television are your primary media. Put your message where the money is!”

Mr. Jamison’s advice applies to a lot more than costume jewelry. Though all markets are not as highly selective as Advertiser Y’s, most of them are selective enough to make the careful use of Spot Broadcasting an intelligent advertising choice, indeed.

For years Weed and Company has been helping intelligent and successful advertisers—via Spot Broadcasting—to put their message where the money is.



**Weed**  
and company

*radio and television  
station representatives*

new york • boston • chicago • detroit  
san francisco • atlanta • hollywood





# The national rating problem

**Research services tend to release reports which  
confuse rather than explain who is listening**

**network** The problem of national ratings is not that they are misunderstood by those who pay for them, but that they are misused by the great mass of agencies, talent, and sponsors to whom they are (to use the verbiage of the research organizations that produce them) bootlegged.

It is also true that many advertising people, in organizations subscribing to the two national ratings and who will subscribe to three (Hooper will have a TV projectable national rating sometime this month), do not know the limitations of the figures they throw around so knowingly.

As long as Hooperatings remained

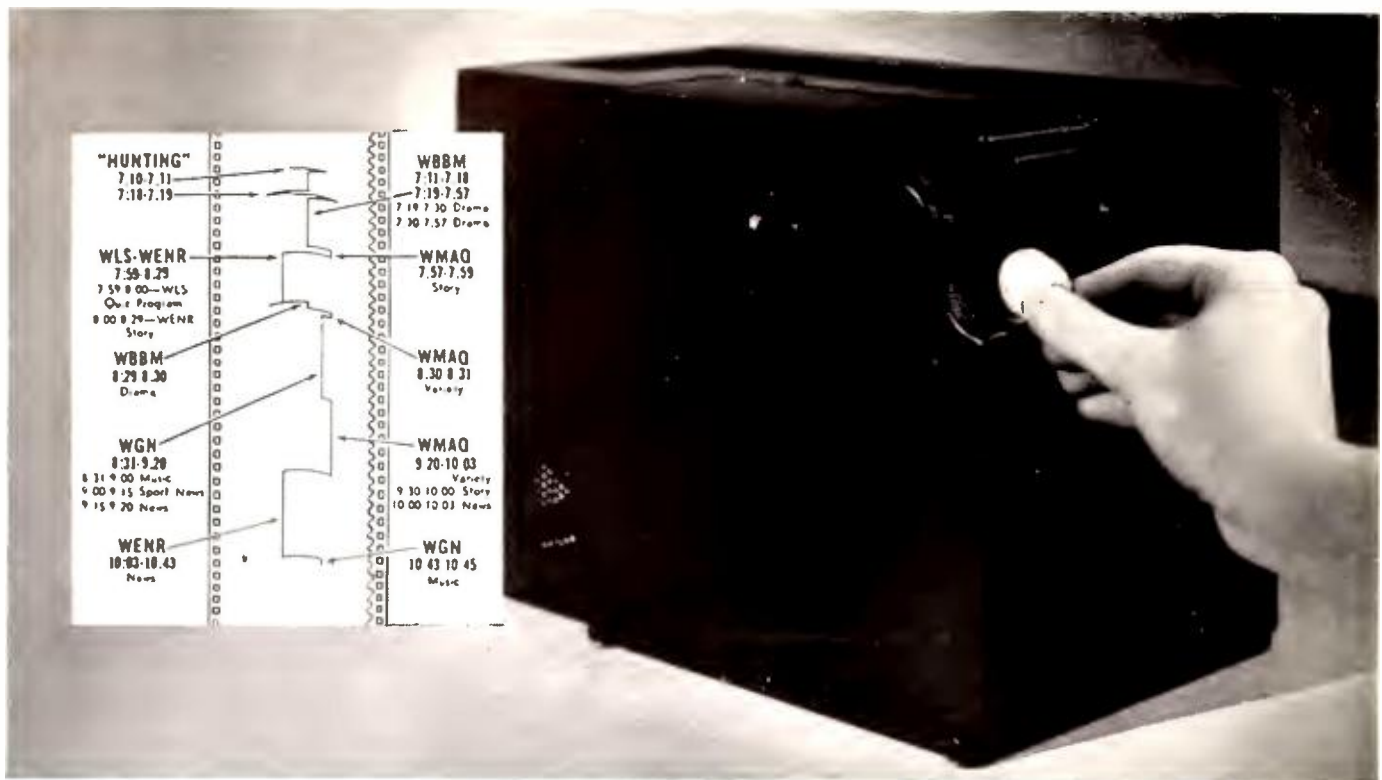
program popularity indices and were not projectable, and Nielsen (NRI) was supposed to be representative of about 65% of the U.S. on a projectable basis, there was little confusion. Advertisers, when they asked, were told that there could be no correlation between Hooper and Nielsen reports because they were not studies of the same things. When Hooper decided to develop a U.S. Hooperating\* and Nielsen to expand his sample so that it was representative of the entire nation (except Mountain states), then the trouble began.

In 1948 the third U.S. Hooperatings were announced covering January-February, 1949. They were released

in April. Nielsen announced, during the same year, that his reports would be national starting with the week of 6-12 March. It was to be expected that advertisers would compare the two sets of figures, despite the fact that one was an average for two months and the other a report for a single week—a week during which Hooper does not interview.

Advertisers did not question that there would be a difference in the reports but they were disturbed to find programs like *Big Town* ranked 13 by Hooper and 50 by Nielsen. Because

\*A marriage of coincidental telephone reports from cities and diary reports from the rest of the nation.



NIELSEN AUDIMETERS REPORT ON TAPE OR FILM MINUTE-BY-MINUTE LISTENING. "MAILABLE" TYPE PAYS MAILER 2 QUARTERS

**Five weaknesses of U.S. Hooperatings**

1. They combine information of different nature—diary and telephone coincidental ratings
2. They are an average for a two-month period
3. They are outdated when released
4. They use telephone homes as a base
5. The diary sample is neither random nor stratified

**Five weaknesses of Nielsen "National" ratings**

1. The "advance" ratings are frequently different from the regular report
2. Leaving out the Rocky Mountain states, and adding their 3% to Pacific sample gives report a West Coast bias
3. Unusable tapes each month make each month's sample slightly different
4. Size of audience per set-in-use is not known
5. "Mailable" tapes may stimulate more than normal listening in a "Nielsen" home

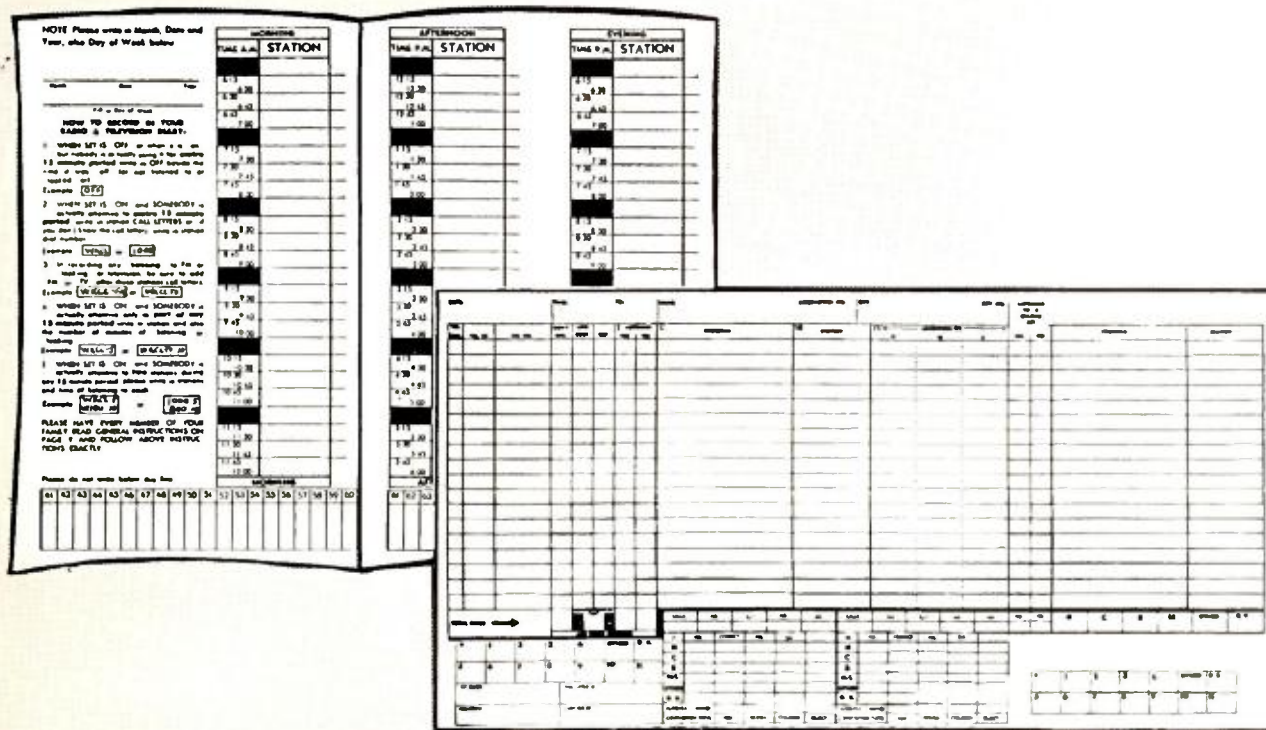
most policy men at advertisers have neither the time nor the desire to be students of research, they do not go beyond the first figure presented to them, *Big Town*, although ranked 13, was U.S. Hooperated at 15.79 with an audience of 6,500,000 homes. *Big Town* in Nielsen's 6-12 March report was rated 14.1 with an audience of 5,305,000. Since it is normal to expect less listening in March than in January-February (top audience months) the difference between the two ratings is not as out of line as the difference in rank order (13 vs. 50) seems to indicate.

Nielsen reports a number of different ratings for each program, reserving for the *Nielsen Rating* title the figure which represents listening to a program for a period of six minutes or longer. He also reports *Average Audience*, which researchers feel is comparable with the statistical basis used in *Program Hooperatings*. The latter represents, in 36-city telephone homes, the listening per "average minute." Still a third figure included in Nielsen's NRI "pocket piece" is the *Total Audience* which represents the audience that listened to any or all of a program.

Since it is Nielsen's "pocket piece" and Hooper's "pocket piece" that is carried around by most salesmen, agency executives, and radio men in



**This is what U.S. Hooperatings are made of**



COMBINATION OF DIARY (LEFT) AND TELEPHONE (RIGHT) REPORTS ARE USED TO COVER THE NATION TWICE A YEAR

general, this report will not endeavor to go into information included in Nielsen's 1,000-page monthly report. This voluminous report includes such information as "commercial exposure," "audience flow," "cumulative audience" (listener turnover), "homes-per-dollar," and so much data that it requires a sizable staff to extract and digest the information at big sponsors. Sponsors of one or two programs do not hope to cope with the full report and use it for reference purposes.

At one time it was Hooper's plan to include in his regular semi-monthly network program popularity "pocket piece" U.S. Hooperatings for each program as well as popularity ratings. He has since dropped this plan, since the fast changing radio scene does not permit yesterday's projections to mean very much today. U.S. Hooperatings are indicative of how national listening to programs compares with the 36-city Program Popularity Hooperatings. Walter Winchell, was who fourth in the combined January-February popularity rating, was tenth for the same period in Hooper's U.S. Ratings. *Amos 'n' Andy*, eleventh in the popularity index, was sixth in U.S. Hoopers with an audience of 7,073,000 homes. Nielsen gives the team 8,039,000 homes in his 6-12 March report. If his  
(Please turn to page 67)

**NRI vs. U.S. Hooperating "Top Twenty"**

Name of program	U.S. Hooperating*	Rank Order		Nielsen Rating†
		Hooper	Nielsen	
Lux Radio Theater	23.33	2	1	29.9
Jack Benny	24.26	1	2	25.9
Godfrey's Talent Scouts	19.64	5	3	24.5
Walter Winchell	17.78	10	4	24.1
Mr. Keen	n.r.	n.r.	5	23.6
Fibber McGee and Molly	23.31	3	6	22.9
My Friend Irma	17.82	9	7	22.5
Suspense	16.78	12	8	22.2
Amos 'n' Andy	18.80	6	9	21.5
Bob Hope	21.27	4	11	21.1
Mr. District Attorney	17.84	8	10	21.1
Crime Photographer	15.03	17	12	20.6
FBI in Peace and War	n.r.	n.r.	13	20.0
Stop the Music (8:45-9 p.m.)	16.97	11	14	19.6
Stop the Music (8:30-8:45 p.m.)	n.r.	n.r.	15	19.5
Sam Spade	n.r.	n.r.	16	19.4
This Is Your FBI	n.r.	n.r.	17	18.5
Duffy's Tavern	18.43	7	21	17.9
Mystery Theater	15.02	18	18	18.4
Fat Man	n.r.	n.r.	19	18.3
Inner Sanctum	n.r.	n.r.	20	18.3
Big Town	15.96	13	50	14.1
Phil Harris-Alice Faye	15.79	14	28	16.4
People Are Funny	15.74	15	26	16.7
Great Gildersleeve	15.14	16	35	15.6
Burns and Allen	15.00	19	36	15.6
Your Hit Parade	14.88	20	58	12.8

\* U.S. Hooperatings are average for months of January-February 1949.  
 † Nielsen Ratings are for week of 6-12 March, the first National Nielsen ratings. They represent total audience of over-five minutes.  
 n.r.—not released.





IT WAS PILES OF CORN COBS LIKE THESE THAT PRODDED ART SEBRING INTO DOING SOMETHING ABOUT TURNING A WASTE

# SEZ: saga of American ingenuity

**The wonder story of Art Sebring and a mountain of corn cobs**



Into the two-by-four kitchen of his small cafe in Minnesota's Redwood Falls marched Art Sebring recently, armed with a sack of corn cobs from a nearby seed corn plant, his grandmother's family recipes, and a bright idea. Sebring, a 51-year-old, barrel-chested, bifocaled Minnesotan with the pioneer spirit of a Horatio Alger hero, was making his latest effort to create something useful from what was generally regarded as being useless.

Back in the days of the early Florida land boom, when he was an aggressive young man of 27, Sebring had been a partner in a construction firm that transformed an Orlando swamp into a race track. Later, in the early 1930's, Sebring had built an oil refinery in the middle of a rural community in Idaho. At the close of World War II in 1945, Sebring tackled the housing shortage in Redwood Falls by building low-cost GI homes (\$3,500-\$12,000) from lumber cut from an old coal dock, some railroad water towers, and several outmoded grain elevators that he had dismantled and hauled to Redwood Falls. He had started, too, an auto-parts salvage firm, generally felt to save the motorists of his community a total of \$250,000 annually. As full of sage counsel for youth as Benjamin Franklin, Sebring recently looked around at the economy of the community and

snorted: "You young fellows give up too easy. Nothing is impossible . . . it's just that some things take a little more figuring!"

As he started a cooking fire under a pan full of corn cobs, fresh from the waste pile of the DeKalb Seed Corn drying plant, Art Sebring was off again. In his mind was a picture of his grandmother, a pioneer spirit who had moved her family from the maple-sugar bush country of Michigan to a farm in South Dakota. She had grown up in an area where maple syrup was plentiful, cheap, and a kitchen staple. In South Dakota, things were different. Maple syrup for the family's waffles and buckwheat cakes was literally an imported luxury. Grandma Sebring got busy with some corn cobs, sugar, and flavoring in her kitchen one day. The result was a corn-cob syrup that smelled vaguely like molasses, but which tasted and had a color like maple syrup. From time to time, Art Sebring had thought about putting his grandmother's recipe (which became somewhat famous in a local way) into commercial production. In early 1949, he was ready to try.

He tried out samples of his test batch on neighbors, who poured it liberally over the flapjacks that form the basis of so many winter breakfasts for hard-working Minnesota families. Everybody liked it. Sebring sent off some samples of his con-

coction to the University of Minnesota for analysis. The tests were extremely encouraging, and gave the corn-cob syrup a clean bill of health. A private chemist, hired by Sebring, now beginning to feel the excitement of a new project, backed up the findings of the University.

Sebring decided then and there, on the basis of the tests and the good reaction he had gotten from his homemade "consumer panel," that he would take the plunge and put the corn-cob syrup his grandmother had invented on the market. Sebring needed a name for the new product, something that sounded short and snappy, something which any housewife could remember. He decided on the name SEZ, which seemed to fill these specifications, and then moved the infant syrup business out of the kitchen of his cafe and into temporary quarters in a neighboring building that stood vacant during the winter and spring months.

It was at that point that Sebring ran head-on into a problem that has plagued many a small manufacturer, anxious to bring out a new product on the consumer market. SEZ had no sales force, no distribution, no advertising, and no acceptance. Art Sebring could not go ahead expanding his operation until there was some assurance that the product would go over with the public. He had to introduce



PRODUCT OF THE DEKALB SEED CORN DRYING PLANT INTO THE PALATABLE SYRUP WHICH HE SELLS UNDER THE NAME OF SEZ

it sometime, somehow, or forget about the whole thing.

Sebring was no promotional wizard. But he did know a few fundamental things about advertising and distribution. He had lived for years in the small farming community of Redwood Falls, a town of some 4,000 people in western Minnesota whose chief industry is raising high-quality turkeys and chickens, and whose chief claim to fame lies in its being the birthplace of Sears, Roebuck. Sebring knew the prosperous farmers who dropped into his cafe, and he knew what they liked. He knew, as almost any person living in Redwood Falls knows, that radio was an integral part of the daily lives

of the farmers who drove into town on Saturday in their new cars to buy farm equipment and consumer goods they'd heard advertised on the air. Sebring drove over to nearby Marshall, 37 miles west of Redwood Falls and the center of the southwestern Minnesota trade area. Object: to talk about radio advertising.

Sebring talked his problems over with Homer Lane, program director, and Gilmore Frayseth, manager, of Marshall's Mutual outlet. KMHL. Could radio, Sebring wanted to know, do the job of selling both the distributors and grocers, as well as the consumers, on buying SEZ syrup? The two radio men felt that it could. Se-

bring then gave them a free hand. "O.K., I'll let you write the commercials, select the best times, and use your own judgment," said Sebring as he left.

KMHL's Messrs. Frayseth and Lane put their heads together. The problem was now one of finding a radio approach that would be heard by the housewife, the grocer, and the wholesaler. Within the range of KMHL's 250-watt signal lie some 200 small towns, ranging in population from 200 to 5,000. Half the KMHL listeners live on farms, the majority of which are at an all-time peak of prosperity. Farmers depend on radio weather fore-

*(Please turn to page 64)*

### ***This is the man who makes Sez***





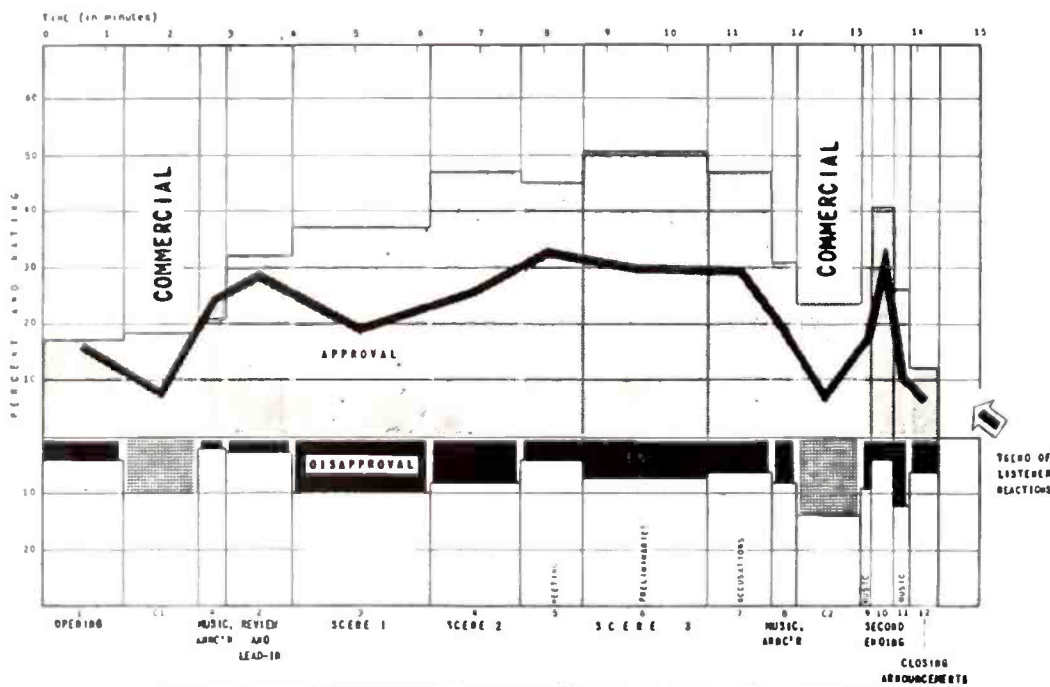
# The secret life of a soap opera

PART FIVE  
OF A SERIES

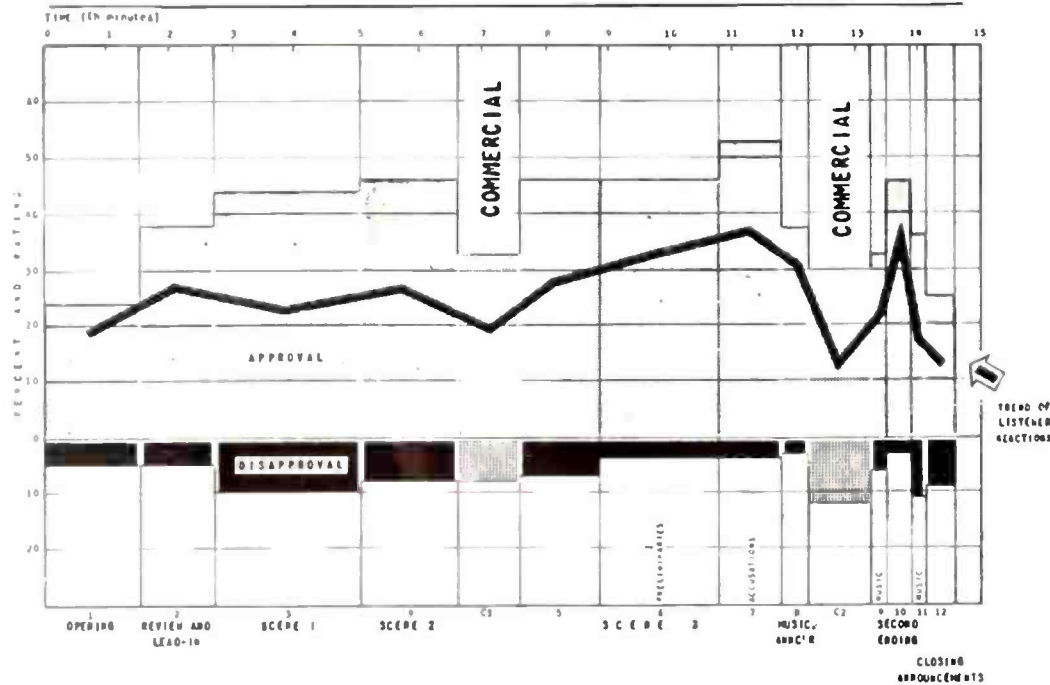
The remarkable commercial impact

of the daytime serial

## Audience reaction to a daytime serial's commercials



(above) Audience reaction to a daytime serial opening and closing commercial  
(below) How reaction changes when commercial is integrated in same serial



Many sponsors have learned the hard way that a popular serial and successful commercial theme aren't always the most important factors in attracting an audience and selling it.

Horace Schwerin of the Schwerin Research Corp., recently pointed out that a person 35 years old has already had 12,000,000 minutes of "impressions" made on him. A radio-commercial "impression" has to be something special in order to make much of a dent as the 12,000,001st minute of impression in a person's life. If it isn't, the listener tends, as Schwerin puts it, to go "psychologically deaf" if the commercial doesn't actually get a reaction of definite antagonism.

A new approach for neutralizing this resistance to the commercial message has been worked out by psychologists of Attitudes, Inc., New York public relations firm, and is being tested in the radio copy of a national advertiser. In fact, the Attitudes idea doesn't stop with cancelling out the resistance to commercials.

It aims, according to Attitudes, Inc., to make the commercial prolong and satisfy the very emotional needs the program has already stirred up. These emotional needs are defined by a well-known psychiatrist collaborating with Attitudes, Inc.

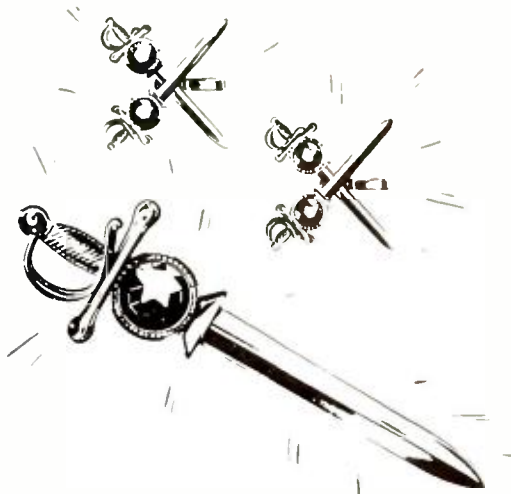
Every daytime-serial writer understands, as related earlier in this series, how listeners identify themselves with one or more characters in the story; how especially important to the serial listener is the emotional satisfaction she gets from living the story.

In most cases radio-copy writers prepare sets of commercials considerably in advance of the episode during





A penniless girl in "David Harum" receives a shipment of stone from the famous Blarney Castle. Her father, who has ordered the stone, has disappeared. David suggests that she make bracelets from the stone. Bab-O found it one of its greatest promotions



When Barry ("Barry Cameron") returned from World War II, he brought with him, to symbolize end of an unhappy past and hope of a happy future, a miniature of the sword that London presented to Eisenhower. Reproduction caused serial fans to buy Sweetheart Soap



Evelyn Winters ("Evelyn Winters") finds an orchid pin in a jeweler's window that reminds her of the man (Garry Bennett) she loves. Buying it, she has a memory of the orchid he gave her with her always. Thousands bought Sweetheart Soap to get a replica of the pin

which it is to be broadcast. The copy writer is totally ignorant of the script with which any commercial is to be aired. So the commercial comes crashing harshly into the listener's day dream. It may bear little or no relation to emotions the listener has been immersed in; it may, in fact, brutally contradict them.

A psychological approach to this situation worked out by Attitudes would direct the commercial along the same emotional lines as the entertainment it follows. The familiar practice of integrating the commercial into the action of a program does not necessarily ensure that the sales talk will blend with the emotional pattern of the action, the psychiatrist points out. The pleasurable fantasy of the entertainment should not be connected with the commonplaces of everyday life at all. But commercials can be written that stress the same emotions of the program. This will increase rather than destroy pleasant feelings about program and product.

A broadcast episode of the high-rating General Foods serial, *Portia Faces Life* (selected at random), will serve to illustrate the Attitudes approach. In this episode Portia goes with two of her friends, Bill and Kathie, who have just returned from their honeymoon, to look at their new house. Kathie's little sister Joan is expecting a baby and is living with Portia until the baby arrives. She is

left at home. Her husband is away.

Joan starts to cry miserably because she feels deserted, and because she is secretly in love with Bill, Kathie's husband, and envies her sister's happiness.

Portia's son Dickie tries to comfort Joan. He also defends Portia's husband Walter who has gone to Ankara without any explanation. Joan thinks Portia is making a fool of herself over a man who apparently does not want her, but realizes she herself may be even more foolish about the man who has just married her sister.

Meanwhile, Portia, who is looking over the new house with Kathie, says she will be tolerant and reserve judgment about Bill until she hears from him. They talk about Joan, and Kathie attributes the fact that Joan seems panicky at times to her delicate condition. She decides Joan should come to live with her and Bill immediately so Joan can have better care.

The announcer reminds the audience that Kathie and Portia don't know of Joan's feeling for Bill, and that they may insist on Joan's moving in with Kathie and perhaps causing a tragedy. After reviewing the situation as outlined, the announcer declares that the story is taken from the heart of every woman who ever loved completely.

Those who follow the story know that Joan's loving completely has re-

sulted in her having a baby with her husband away. Portia's loving completely has resulted in her husband leaving her for some unspecified, mysterious reason. The listener can identify herself either with the young expectant mother, or with Portia in feeling she is a noble, admirable person, but that her love has been repaid by ill treatment.

Female psychology literature shows this to be a favorite viewpoint of the cold woman who is unable to love fully, who feels any unselfish effort is a sacrifice, who feels that suffering in itself has merit.

The substance of the first commercial following the announcer's summary of the above plot situation ran like this: "You eat some foods because they taste so good . . . good for you . . . America's favorite bran flakes . . . enough bran to help prevent irregularity due to lack of bulk . . . 'ounce of prevention' . . ."

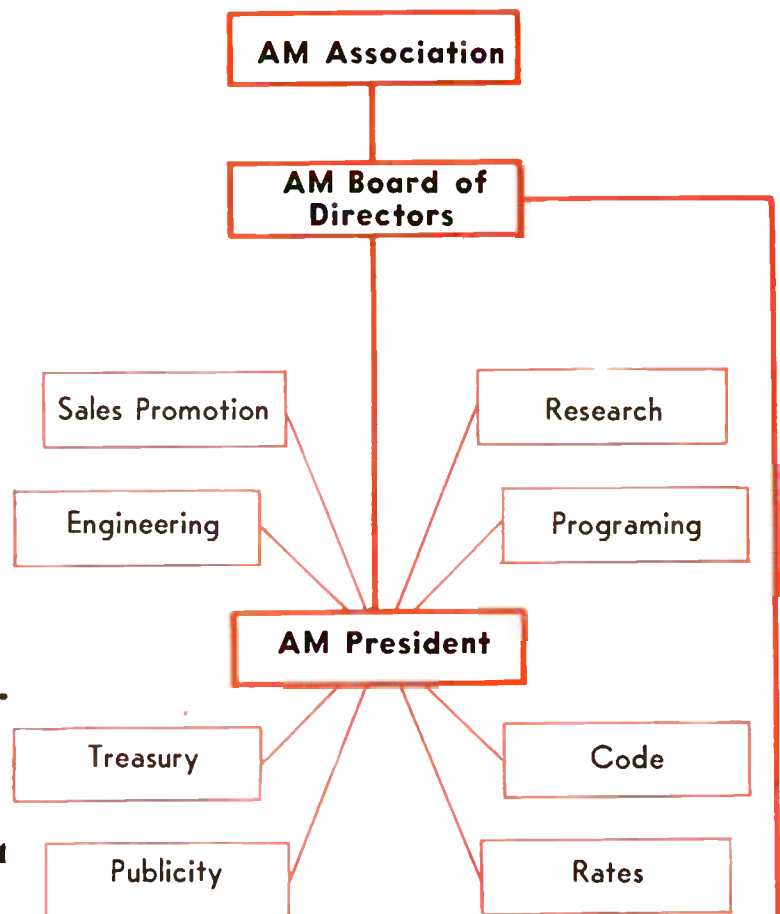
To the psychiatrist, the psychological implications of such a commercial are ridiculous in this circumstance. He feels that suggesting that happiness can be based upon eating bran flakes can only be irritating to listeners who a moment before were identifying themselves with noble suffering and hysterical panic.

As the commercial goes on exulting over the joyous, nutritious breakfast everyone is eating ("Life is swell when  
(Please turn to page 38)

# Blueprint for a federated NAB

**AM, FM, and TV are competitive.**

**The industry must recognize this fact**



**over-all** Broadcast advertising requires a central source from which it can obtain data on the medium. The National Association of Broadcasters should be that source. It cannot, however, operate efficiently in its present form. There are too many factions within its membership to permit it to do the job it should for its members and the advertisers who use the multi-faceted media.

In the past the internal battle has been between networks and stations (the networks finally withdrew), between clear-channel stations and regional and local channel licensees, and between network affiliates and independent outlets. They were all AM (standard) broadcasters. It was all in one family.

The picture began to change when Frequency Modulation entered the broadcast-advertising picture. FM broadcasters had different problems than AMers. FM, being new, required special promotion. Its case before the FCC required special pleading. Without competing with AM stations, it couldn't succeed. The pressures which were brought to bear on the FCC, pro-

and con, were startling. The FM station owners didn't feel that the NAB was helping them, could help them. Twice the leading proponents of the high fidelity, staticless broadcasting system withdrew from the Association. To all intents and purposes they are still outside.

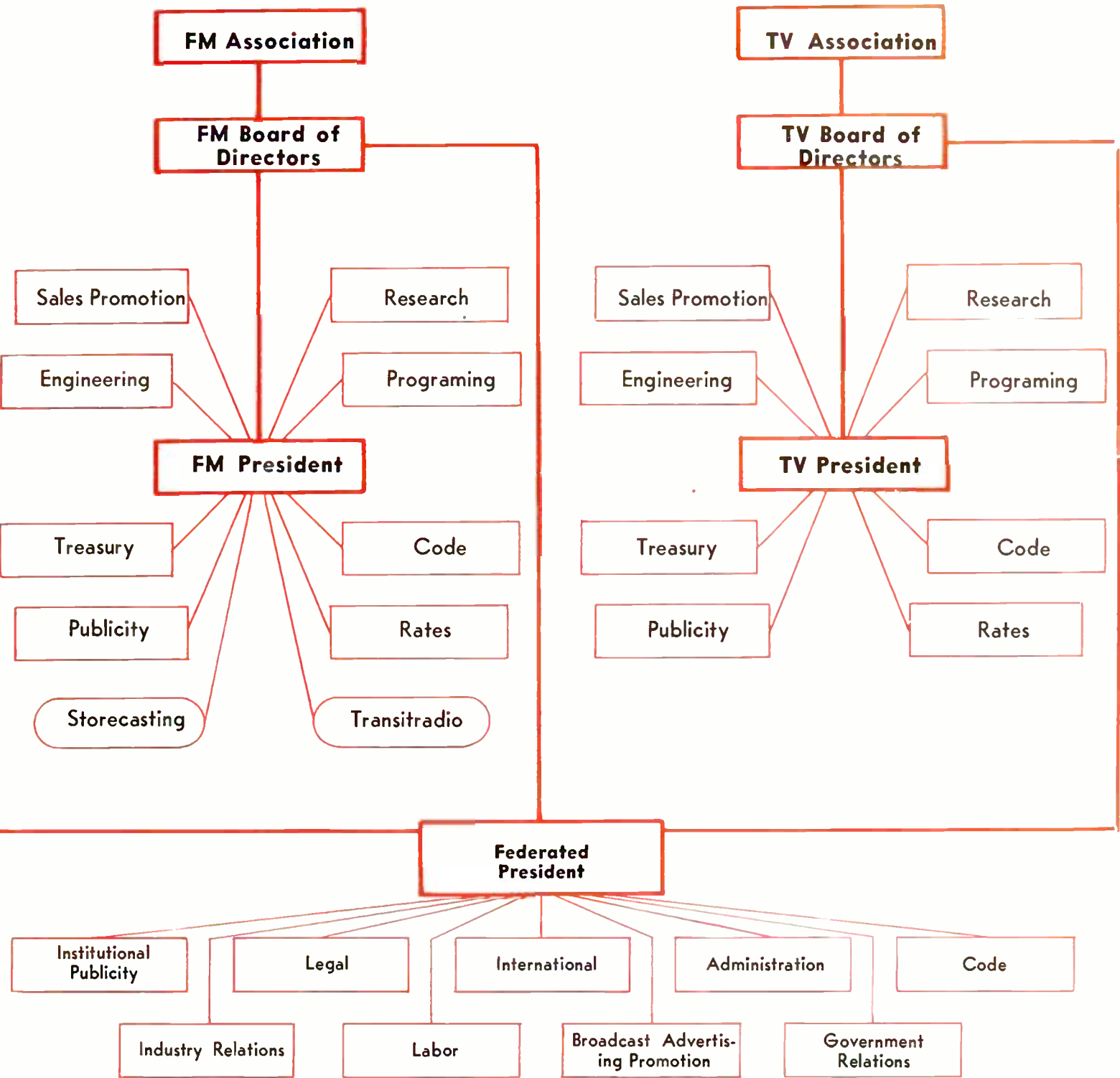
Then came television. Once again the membership of the NAB chose to give a new facet of broadcast advertising absent treatment. They felt that it wasn't fair to use money paid as dues by AM stations to help a competitive form of broadcasting. The result is an association (Television Broadcasters' Association) which month by month is becoming a more important factor in the visual air advertising field. Attempts to bring TBA into the NAB fold have thus far failed. While TBA hasn't a paid president, there are constant rumors that such an appointment impends.

Thus broadcast advertisers are faced with three broadcast associations—the NAB, FMA, and TBA. Broadcasting is being divided within itself. This makes no sense for the great media of the air. It makes it impossible to pre-

sent each facet of broadcasting in its correct light. It also raises difficulties for storecasting, transradio, FAX, and for any other form of broadcasting which the future may uncover. It's an invitation for advertisers to go elsewhere with their advertising dollars and thus get less for their money than they can on the air.

Every form of advertising competes for the promotion dollar. There is little doubt but that some advertisers have used aural broadcasting because there was no visual equivalent and will shift now from sound alone to sight and sound. There is also little doubt but that some advertising dollars will go into point-of-sale broadcasting (storecasting) and captive-audience broadcasting (transradio) that formerly used the selective broadcast advertising medium.

To a degree, all forms of advertising compete. Each medium is equipped to do its special job. Advertisers must find the correct media for them. In broadcast advertising, AM radio will compete with FM. AM and FM will compete with TV. There are, however, advertisers for whom one medium is



better than another. It is the job of a great national association to work for all. There its work ceases. When it comes to competitive selling no one association can help all its members. The NAB has outlived its usefulness as a giant grab bag. It has to become a Federated Association or become just one of a group of associations in the broadcasting field.

Broadcasting needs an over-all spokesman. It also needs aggressive groups that will fight for radio, for

television, for storecasting, transitradio, FAX and every form of electronic entertainment the future may uncover. Thus only a Federated NAB can serve all of broadcasting well. Within the Federation there should be three member associations—and maybe more as the future unfolds.

Radio isn't dead. It isn't even a dying medium. FM has a unique place in the broadcast spectrum. TV is growing fast. The latter is the great unknown in broadcast advertising.

Storecasting and transitradio are non-identical twins that need great wet-nursing. FAX is anyone's guess.

Three great association groups can function effectively for broadcast advertisers—AM, FM, and TV. Each has its job cut out for it. As most association men (not broadcasters) see it, each association should have at least eight departments—Sales Promotion, Engineering, Treasury, Publicity, Research, Programing, Code, and Rates.

*(Please turn to page 36)*





Conti wins Brand Name Foundation promotion award

# Conti the constant

**Two-thirds of this 113-year-old  
soap manufacturer's advertising  
budget goes to radio**

**network** When the Conti founding fathers first started importing pure olive oil from Italy in 1836 and making it into a castile soap for the American market, they could hardly have been expected to guess that the invention of a fellow Italian would, more than 100 years later, turn their product into a national household word. The founding fathers would scarcely have dreamt, in fact, that Marconi's transmission of sound without wires was one day to be the instrument which would increase their soap business 500% in only half-a-dozen years. Today's Conti officials hold nothing back in giving complete credit for that sales increase to radio.

Until 1912, when the Conti Products Corporation first went into broadcast advertising, sales of its soap and shampoo products had remained relatively static over the years. The firm was small, its name little known to the average consumer. It was an old, conservative company which had believed that a better soap could be made from natural oils ever since its first shipment of olive oil had arrived from Livorno (Leghorn), Italy, 113 years ago. But for 106 of those years Conti did little to acquaint the American public with its beliefs regarding its products.

The firm's conservatism was the reason for its late advent into radio. It had, some years before 1912, taken a timid step into the medium with an amateur program on only one station

WOR, New York - which produced nothing much for the company except a feeling that radio had "possibilities." And even when Conti finally took the plunge into network radio seven years ago, the splash had a certain restrained quality about it.

The company's primary thought when it went on the air over nine Mutual stations with the *Treasure Hour of Song* was to gain prestige and name identification. The weekly 30-minute program offered classical and semi-classical music from regulars on the

*Conti started with the classics - - -*



Dorothy Kirsten (center), Jan Peerce (right) were frequent guests of "Treasure Hour"

show such as Licia Albanese, Alfredo Antonini, Jan Peerce, and Robert Weede, and guests of the calibre of Rise Stevens, Rose Bampton, and Dorothy Kirsten. Despite the hightoned aura of the show, it developed an audience that spread to listeners over 162 MBS stations in 1946. When sales started to forge ahead soon after the program's inception, Conti, in the words of v.p. S. L. Nordlinger, "went modern."

The soap-and-shampoo house had neither the desire nor the budget, when it began broadcast advertising, to adopt the formula for selling soap products used so successfully by Procter & Gamble, Lever Brothers, and others. Even if Conti's \$500,000 ad budget—of which radio gets more than two-thirds—would permit it, the firm would not use a soap-opera program. Extremely proud of the quality of its castile soap and hair shampoo—due to its content of natural imported olive oil, as against the use of synthetic detergents in other leading soaps—and believing that a quality product deserves a quality radio program, Conti acts accordingly. The inference as regards their own products and shows might be debatable by P&G, Colgate-Palmolive-Peet, et al., yet the fact re-

mains that *Treasure Hour of Song* pushed Conti Castile Shampoo into the number one position as the largest selling article of its type, and against the terrific competition in the shampoo line.

*Treasure Hour* underwent a change of name last Fall, when it went back on Mutual as *Yours For a Song*. The title change also marked the beginning of a gradual format switch which culminated last month in a complete reversal of the policy followed since 1942. With sales up 22% in 1948 over the previous year, Conti decided to expand its market by reaching a younger, more mass radio audience than *Treasure Hour* was capable of delivering, due to its operatic nature. So its resumption on the air introduced a lighter note, with popular music artists sharing the spotlight with the serious music performers. Complete conversion came on 4 March, when *Yours For a Song* switched its point of origin from New York to Hollywood, and presented an all-pop-music lineup headed by Gordon MacRae and Betty Rhodes. Crooner Dick Haymes will shortly take over the main vocal assignment for the rest of the series, with other equally un-operatic  
(Please turn to page 63)

**Pure castile  
is the best shampoo!**



"Pure Conti Castile Shampoo is best for my hair... keeps it naturally lovelier. I always use Conti!"  
—says glamorous BETTY RHODES

R. C. A. Victor Recording Star currently singing on the Conti radio show "Yours For a Song"

**Now popular music carries on**



**For naturally beautiful hair** use CONTI CASTILE SHAMPOO, made only with 100% pure castile and pure olive oil! Leading authorities say "pure castile is the best shampoo" and laboratory tests prove that Conti Castile rinses quickly, helps hair set better, hold waves longer...removes loose dandruff. Wake up the natural beauty of your hair with pure, safe, economical CONTI CASTILE SHAMPOO.

**Conti  
Castile**



**THE QUALITY SHAMPOO**

Singers like Dick Haymes, Betty Rhodes, Gordon MacRae attract a younger audience to Conti's "Yours For a Song" program on Mutual



# Puerto Rico

## A promise and a problem

**over-all** Puerto Rico is no longer a slam island. It is likewise no longer a paradise for a few very wealthy families, sugar planters or the like.

Broadcast advertising reflects the changed conditions on the island. Whereas a few years ago most stations were owned by the few Puerto Ricans who were among the elite of the U.S.'s Caribbean "state," today they're owned by local businessmen who years ago weren't acceptable in homes of PR's lords of the manor.

Radio in Puerto Rico faces a threat in government ownership, which no other U.S. broadcaster has yet had to fight. Puerto Rico's "fifty families" have had no interest in the Island's jibaros (small farmers and rural workers who represent 70% of the Island's population). For the most part they are as hidebound as only descendants of Spanish grandees can be. The result is that any moves to better living conditions had to be initiated by liberal U.S. Governors, like the tempestuous Rex Tugwell, who earned himself the

local title "todo lo heule," (everything smells).

Puerto Rico went into the rum business, housing, subsistence homesteads, industrial development, and businesses like cement, glass, leather, and crockery. Either the government did it—or it wasn't done. There was no private "venture capital" available for anything that would better the conditions of the jibaros. It was therefore up to the government to put up or permit subnormal living conditions to continue. The wartime Governor (Tugwell) spent \$27,000,000 to establish new industry, and the current elected Governor (Luis Munoz Marin) will spend a total budget of \$94,000,000 to further improve living conditions. (Education and health will receive 46% of the budget, since 24% of those who live on the Island are still illiterate).

It is no great surprise, therefore, that the first threat to private ownership of broadcast facilities has raised its head on the Island. There is a powerful government station in operation which serves a great part of the Island. That doesn't disturb the private station owners because the independents have most of the broadcast audience. What scares the daylight out of them is the fact that the government has decided several times to compete with private ownership for the broadcast advertising dollar.

Since the government station is naturally subsidized and doesn't have to worry about making money, the private stations naturally feel that it would be unfair competition for the Puerto Rican government to accept advertising. The government on its part knows



◀ Lever Brothers, through National Export Advertising, sponsors revue on WKAQ



that in the past private stations haven't been too worried about their public responsibility and feel that many still neglect that phase of operation. However, the newer stations recognize the need for public service and cooperate with the government's farm, labor, and educational programs.

That segment of Puerto Rican government that doesn't believe in private ownership (it's sizable, this segment) would like to see a dual operation on the island with private and government-owned stations both serving listeners. If they get away with it in Puerto Rico, there is little doubt that it'll spread to the U.S. mainland and at least be the beginning of the end of free enterprise in broadcasting as it is known today.

Thus far the private station owners have been able to block the government's going into the broadcast advertising business. The Federal investigation turned up some unsavory messes, "inspired campaigns" and a lot of other conditions which stopped the station plans. On the gala opening day of WIPR, the big government 10,000-watt transmitter, there was a short circuit. The station wasn't gala that day, or for sometime thereafter.

The government operation, despite the current commercial prohibition, does carry advertising. It's for products from government factories, including rum. The excuse is that since the station is rendering a service to the Island community, it doesn't make sense not to advertise government-made products on its own station. The owners of non-government stations do not hope to prevent this. Being fatalistic by nature (most Latins are), many station owners feel they'll eventually lose the battle and will have to compete with the Island government for business. There are many businessmen who don't look at it the same way. They expect to fight to the bitter end the invasion of business by government. They know it's especially tough on Puerto Rico because PR is in everything. New businesses get 12-year tax exemption and many of them get other helping hands which do not show on the record. The Puerto Rico Industrial Development Corporation under Teodoro Moscoso, Jr., is putting \$5,000,000 into San Juan's new Caribe Hilton Hotel of 300 rooms. This is more than PRIDC is putting into other individual efforts to bring industry, money, and U.S. business to Puerto Rico. Nevertheless Munoz Marin, PR's

first elected governor, estimates it will cost a minimum of \$600,000,000. to bring enough industry to Puerto Rico to increase the Island's standard of living appreciably. This means 300,000 new jobs for the jibaros.

With government involved in practically all phases of Puerto Rican life, it's not surprising that station owners feel that eventually it will compete with them for advertising. That doesn't mean that they expect to give up the fight or lose gracefully. They're going to battle until the first non-government commercial hits the government air over WIPR or any other state-owned outlet.

If and when the pro-government forces win in Puerto Rico look for their opposite numbers in Washington to start advocating Federal-owned U.S. stations. It's only a short jump from Puerto Rico, politically and physically.

For U.S. advertised products, PR improves as a market practically daily. In 1918 Puerto Rico spent some \$220,000,000 for mainland products and exported \$360,000,000 in sugar and the increasing number of products manufactured there. Puerto Ricans, like most Latins, spend a great part of what they make. Current retail sales figures aren't available, but in 1944 local businessmen reported that retail sales topped \$145,000,000.

PR's sugar shipments to U.S. increase annually. In 1949 it's expected that production will exceed 1,250,000 tons. This can be appreciated when contrasted with 1949 production of sugar of the World's greatest sugar cane producer, Cuba. While expected to exceed 6,000,000 tons, Cuba will ship to the U.S. under 5,000,000 tons. Puerto Rico is now the world's greatest producer of rum. Many rums credited to other countries are actually distilled in the U.S. Caribbean outpost.

Puerto Rico also sends considerable leaf tobacco, needlework, candy, as well as fruit, to the U.S. Production of pineapples, oranges, and grapes is increasing annually. It costs little if anything more to ship from PR to the South and many other sections of the nation, than it does to ship from most states.

It is because of this that firms like Textron have opened great factories on the Island and other firms are moving there monthly. Two hundred and twenty have moved to date. Of course the 12-year tax exemption is a great lure and even if the *Time Magazine*

(Please turn to page 65)



Borden's for KLIM presents Bobby Capo at WAPA



Frigidaire has Pito Alvarez de la Vega covering baseball



Despite illiteracy, there's fan mail aplenty in Puerto Rico

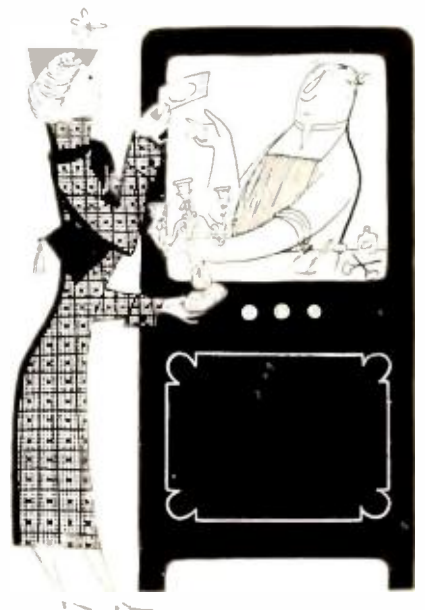
the butcher,



the baker,



the candlestick-maker



- and  
the  
Lincoln-  
Mercury  
Division  
of the  
Ford  
Motor  
Company

As any child with a television set can tell you—new and important sponsors are cropping up every day on the CBS Television Network.

**And for good reasons:**

CBS-TV advertisers have the largest average audience of all the networks.

CBS-TV advertisers have 5 of the 10 largest-audience programs in Television—four of them CBS package programs.

CBS-TV advertisers have scored the highest sponsor-identification in Television.

That's why value-conscious advertisers\* of soap and soup and motor oil, of appliances and cigarettes, tea and paper towels... indeed the whole gamut of modern business is now on

**CBS-TV**

\* To date the list of CBS-TV Network Advertisers and programs includes: *Ballantine, Tournament of Champions; Barbasol, Weekly News Review; Electric Auto-Lite, Suspense; Ford Dealers, Thru the Crystal Ball; Ford Motor Company, Ford Theater; General Foods, The Goldbergs; General Electric, Fred Waring Show; Gillette Safety Razor, Kentucky Derby, Preakness and Belmont; Gulf Oil, We, the People; Liggett & Myers, Tob., Godfrey & His Friends; Lincoln-Mercury, Toast of the Town; Thomas Lipton, Inc., Talent Scouts; Popsicles, Lucky Pup; Oldsmobile, CBS News; Philip Morris Co., Ltd., Preview; Philips Packing Co., Lucky Pup; Pioneer Scientific Corp., Masters of Magic; Scott Towel Co., Dione Lucas; U.S. Rubber, Lucky Pup; Westinghouse, Studio One; Whitehall Phar. Co., Mary Kay & Johnny; Wine Advisory Board, Dione Lucas.*



# SALES SUCCESS!

That's why WGAC is on most important lists.

Here are just a few of the many spot radio users who find the WGAC combination of coverage and sellability profitable.

- Ajax Cleaner
- BC
- Brock Candy
- Brown Mule Tobacco
- BQR
- Camel Cigarettes
- Carter's Pills
- Cashmere Bouquet Soap
- Colgates Dental Cream
- Doan's Pills
- Duz
- Griffin Shoe Polish
- Grove's
- Hercules Powder
- Ivory Soap
- Kools
- Mrs. Filbert's Margarine
- Nabisco
- Obelisk Flour
- Oxydol
- Poligrip
- St. Joseph's Aspirin
- Tenderleaf Tea
- Vel
- Vicks

Let us tell you why WGAC is one of the nation's lowest cost salesmen. A million people served largely by one station—

## WGAC

5,000 watts—ABC—580 KC

AUGUSTA, GEORGIA

... AVERY-KNODEL ...

## 40 West 52nd

(Continued from page 19)

its functions, let's draw diagrams, if necessary, so that there can be no misunderstanding, no misapplication.

Why not run a "sales promotion corner" in SPONSOR where ideas can be exchanged and success stories printed? That's the kind of service we have learned to expect from your publication.

ROBERT S. KELLER  
President  
Robert S. Keller  
New York

### FOLK MUSIC

In connection with your series on folk-music programs, I think you might be interested in the following.

Our best example of an advertiser who used folk music for local merchandising is Gamble Stores and WNAX's Ben & Jessie Mae. Gamble-Skogmo have been WNAX advertisers for the last six years. For the past three years, Ben & Jessie Mae have been appearing throughout South Dakota, Minnesota, Nebraska, and Kansas at special Gamble sales, store openings, or to launch new Gamble products. Since their first appearance in Watertown, South Dakota, three years ago, they have returned eight times to that one store. I understand that their appearances have brought about tremendous sales increases.

You are to be congratulated for bringing SPONSOR to an eminent position in the radio advertising trade publication field in such a short time. This has been done through intensive research and factual reporting of the important subjects that pertain to radio advertising.

ROBERT B. DUNOVAN  
Promotion Manager  
WNAX, Yankton, S. D.

Two recent examples of merchandising tie-ups between our folk artists and advertisers have to do with Oelwein Chemical Company, OCCO Feeds' *Breakfast Call*.

One of these examples is a picture of Rex Allen who, for about three years, was the star of the *Breakfast Call*. His picture was offered by the sponsor, with fine mail results.

After Allen went to Hollywood to

join Republic Pictures early in March, 1949, Oelwein prepared a brochure to be sent to their dealers, featuring the new *Breakfast Call* star, Bob Atcher.

May I compliment SPONSOR for the fine series on folk-music success on radio?

GEORGE C. BIGGAR  
Director  
WLS National Barn Dance  
WLS, Chicago

### REPRINT PERMISSION

We would like to reprint a condensation of the article. They buy in the fall, but decide in the summer, which appeared in the 9 May issue of your magazine. May we have your permission to do so?

M. A. SHALLAT  
Editorial Director  
Publishers Digest  
Chicago

● Permission has been granted.

### FEDERATED NAB

(Continued from page 29)

It is suggested that the FM association also have two additional departments Transitradio and Storecasting, with provision in the future for FAX.

Each would have its own dues structure, each would function to a large degree autonomously. Each would contribute a set percentage of its annual income to maintain a Federated NAB. Each would elect a seven-man board of directors that would in turn select a divisional president and combine with the other associations to select a Federated President. The Federation would not be a figurehead. It would function as a spokesman for all broadcast advertising. It would have at least nine departments, all dedicated to the common good of the over-all media. It would have an Institutional Publicity Department, Legal, International, Administrative, Code, Industry Relations, Labor, Broadcast Advertising Promotion, and Government Relations Department. It would be pro-broadcasting, not any facet of it. In a way it's very much the type of job that Justin Miller, president of the NAB, is doing at present with his "Freedom of Speech" issue. It would remove intra-association friction. It would take the internal politics out of the NAB. It would permit a man like Judge Miller to function with top im-

No. 5 in a series  
explaining why SPONSOR  
is the best buy

what  
are  
they  
seeing  
at

# Foote, Cone & Belding or at Doherty, Clifford & Shenfield?

Trade paper reading is a highly competitive business these days, and the publication that hits home with sponsors,

account executives, and timebuyers must be right to the point.

Ask any timebuyer you know about SPONSOR. You'll discover that SPONSOR gets top billing because it's 100% devoted to the

buyer's problems in radio and TV; because it's dollars-and-cents-wise:

because it's attractive to look at and easy to digest.

In short, because it's practical from cover to cover.

Three out of every four copies (8,000 guaranteed) go to buyers.

An average of 10½ paid subscriptions go to readers at each of the 20 top radio-billing agencies.

"SPONSOR is the brightest newcomer to the field of advertising publications in many a long day."

FAIRFAX M. CONE  
Foote, Cone & Belding

"SPONSOR seldom fails to provide some newer, fresher, approach to an industry story or problem."

HELEN WILBUR  
Doherty, Clifford & Shenfield

## Foote, Cone & Belding

Subscriptions to SPONSOR 18

Home 9 Office 9

Executives 7 Timebuyers 4

Acct Execs 8 Radio Dept 4

TV Dir 1

Some Foote, Cone & Belding clients who subscribe: Fred W. Amend, Armour, Beatrice Foods, Carter Products, Figidare, Hall Brothers, Marshall Field, Montgomery Ward, Pepsodent, S and W Fine Foods, Safeway Stores, Toni Company.

## Doherty, Clifford & Shenfield

Subscriptions to SPONSOR 7

Office 3 Home 4

Executives 1 Timebuyers 2

Acct Exec 1 Others 2

Media Dir 1

Some Doherty, Clifford & Shenfield clients who subscribe: Borden Company (Pioneer Division), Bristol-Myers, Vacuum Foods.

**You're sure to hit home  
with sponsors and agencies  
when you advertise  
in SPONSOR**

# SPONSOR

For buyers of Radio and TV advertising

40 West 52 Street, New York 19



## He Helped Increase Senatorial Mail by 800%

The assistant postmaster of the Senate judged it to be one of the biggest mail pulls in the history of the Senate post office. The House postmaster quoted no figures, but indicated that only one or two occasions in the past 12 years produced more mail. A sampling of 23 Senators and 4 Representatives showed receipt of an estimated 124,000 pieces of correspondence.

The subject: Taft-Hartley labor bill. The cause of the avalanche: Fulton Lewis, Jr. On just 2 broadcasts he requested his listeners to vote yes or no to 19 questions covering various phases of the labor bill controversy. Each Congressman was furnished with a printed key to the questions asked. The overwhelming response proves anew that the Lewis audience is large and articulate.

Currently sponsored on more than 300 stations, the Fulton Lewis, Jr. program affords local advertisers network prestige at local time cost, with pro-rated talent cost. Since there are over 500 MBS stations, there may be an opening in your city. If you want a ready-made audience for a client or yourself, investigate now. Check your local Mutual outlet— or the Co-operative Program Department. **Mutual Broadcasting System**, 1110 Broadway, NYC 18 (or Tribune Tower, Chicago, 11).

part. He was brought in to NAB at a time when the broadcast industry was under attack from liberals for over-commercialization. He headed up a broadcast industry which had had the "blue book" thrown at it. It is a man of Justin Miller's type that can and should head up the Federated association—while the individual associations can be headed by either business-association men, station-trained executives, or advertising men.

A federated group of associations would answer the objections of some NAB members who claim that their money is being spent to further the interests of competitive forms of broadcasting. AM money would be spent to develop AM. FM dues would go for FM activities. TV assessments would go to further the development of the visual medium.

Separate associations permit other media to divide the broadcast media—to confuse the issue. On the other hand one association will always become rife with internal politics.

Most owners of TV stations also have AM outlets. Most owners of FM stations have AM affiliations also. There is both the mutuality of interests and the competition for the advertising dollar in all camps to make the way to a Federated operation clear.

\* \* \*

## DAYTIME SERIALS

(Continued from page 27)

you keep well"), the lonely woman, bearing her sorrows, feels disgruntled at the intrusion of this phony (to her) cheeriness, and thus becomes more and more unsold, rather than sold, on the product advertised. "Life is swell when you keep well"—but not for Portia—or the listener.

One way of harmonizing this clash of feeling, according to the psychologist, is by making the commercial repeat the emotional pattern of the plot situation that precedes it. A woman in the frame of mind just delineated is looking for sympathy and admiring pity. To capitalize on these emotions, the commercial might be developed on some such themes as these:

1. Mother works very hard to provide tasty meals for her family. Bran flakes, however, lighten her task because they can be served instantly. This approach ties in with her sense of self-sacrifice.



2. Mother is so busy working for others she forgets her own health—she needs some such mild medicinal aid as the laxative element of bran flakes.

3. Mother loves her family so much she gives them only the best food—bran flakes are the best breakfast food.

Some such framework within which to integrate the sales message would allow the commercial itself to pluck the same chords of self-sympathy and admiring self-pity. The emotional continuity between plot action and commercial gives them a fundamental relationship. This relationship tends to give the commercial a personal emotional appeal that helps prevent listener antagonism, and under the best conditions actually promotes liking for both program and sales talk.

It is obviously of special importance that the major emotions being exploited at the breaks in a program where the commercial is to come be correctly identified. The plot situation at the break for the middle commercial in the *Portia* episode under analysis finds Portia's husband Walter still away, but she will be tolerant if and when the guilty fellow returns.

Though Portia seems resigned, and Kathie is happy in her new home. Joan is faced with tragedy, which means tragedy for all. Kathie is looking forward to caring for her younger sister Joan and eventually for her baby. Joan is dreading what will happen if she lives with Kathie and Bill.

Psychologically, this situation gratifies the type of person who is inherently resentful and hostile, who takes secret joy in others' misfortunes. This is the kind of response that may operate largely, or even altogether, on the unconscious level.

At this stage, with the atmosphere charged with gloomy anticipation, the announcer counter-charges with a burst of happy news: "So you've been thinking it's too bad the foods you eat for flavor aren't always good for you . . . think again . . . wonderful flavor and good for you . . ."

"This optimistic emphasis seems quite unrelated with the listener's current feelings," says the psychiatrist. "She has just heard that goodness brings sorrow and suffering; now she hears that goodness brings a wonderful flavor!"

The announcer goes on cheerfully: ". . . you're missing something if

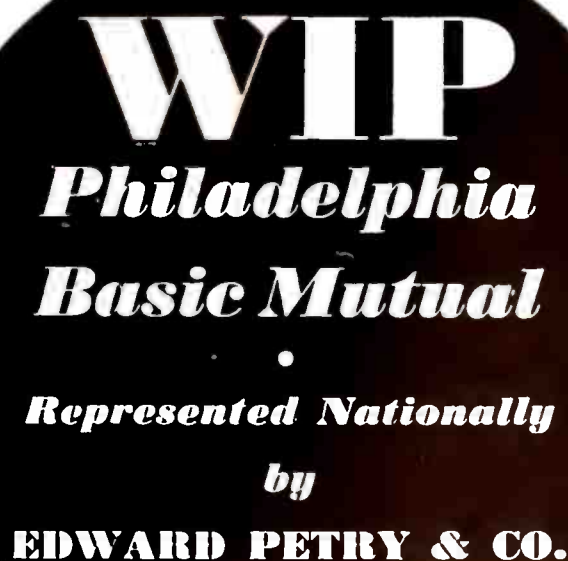


**WIIP**  
*Produces!*



*Example*  
**# 14**

For more than 27 years Gimbel Brothers, Philadelphia has sponsored the "Uncle Wip" program. For the past three years "Uncle Wip" commercials have been devoted exclusively to Buster Brown shoes . . . and Gimbel Brothers, Philadelphia, has become AMERICA'S NUMBER ONE outlet for Buster Brown shoes!



**WIIP**  
*Philadelphia*  
*Basic Mutual*  
•  
*Represented Nationally*  
by  
**EDWARD PETRY & CO.**

you aren't eating America's favorite bran flakes cereal."

The Attitudes analyst concedes the suggestion that the listener is missing something is psychologically good. But it correlates with the wrong idea. Portia and Joan are indeed missing something their husbands. The listener identifying herself with Portia and Joan will not be consoled by the implication that bran flakes can make up for the loss of a man.

The repetition that life is swell when

you keep well mocks the undeserved struggles of Portia and to a certain extent the housewife's own experience. Many who hear this are having difficulties due to their own emotional conflicts, rather than ill health.

To correlate the commercial with the feelings of dire anticipation, the commercial should predict troubles (gastronomic and otherwise) which the listener can avoid by using bran flakes. Or to reassure the listener that she's not actually enjoying the con-

templation of impending tragedy, the commercial can praise the housewife's loving kindness—as illustrated, of course, by serving bran flakes.

The announcer can give the sales talk without disrupting the listener's pleasant identification with the program, according to the Attitudes theory, because the emotional connection between commercial and program is on the unconscious level.

But a character in the soap opera, says the Attitudes psychiatrist, can not speak for the product without tending to destroy the illusion of being Portia, for example. But in programs featuring such personalities as Arthur Godfrey, or women mc's of the typical women's participating program, who deliver the commercial, the case is different. They are "playing themselves." To recommend a product they have used is in line with the feeling for the "character."

Integrating something like a piece of jewelry into the serial storyline in preparation for offering a replica of the item as a premium later on to listeners is another way of making emotional highlights of the story back a sampling of the product advertised. In

# WHHM

*is happy to announce  
the appointment of*

## INDEPENDENT METROPOLITAN SALES\*

AS  
NATIONAL SALES  
REPRESENTATIVES

### \* INDIE SALES

- **JACK KOSTE, President**  
55 West 42nd Street  
New York 18, N.Y.  
LOngacre 3-6741
- **JACK MULHOLLAND, Manager**  
75 East Wacker Drive  
Chicago, Illinois  
ANdover 3-7169

# WHHM

INDEPENDENT — BUT NOT ALOOF  
MEMPHIS, TENNESSEE

Patt McDonald, Manager



NO GUSH,  
NO MUSH,  
NO BLOOD,  
NO THUNDER,  
NO COMMENTATORS,  
NO ANALYSTS

But Lots of  
**GOOD  
MUSIC!**  
and lots of  
**GOOD  
HOOPERS**

•  
Ask Jack Kaste in New York,  
or Jack Mulholland in Chicago

•  
**KITE**  
**SAN ANTONIO**

1000 Watts at  
930 on Any Dial

represented nationally by  
**INDEPENDENT METROPOLITAN SALES**

# Announcing . . . .

## **Independent Metropolitan Sales**

*Established to better serve the*

● **ADVERTISING AGENCY** . . . Our facilities will be geared to present the true picture of the Metropolitan Independent — its vital importance in the community — its outstanding achievements in competing with "piped" programming—its sound value as an investment of your client's advertising dollar. Our limited list will assure you of maximum service on *each* station.

● **METROPOLITAN INDEPENDENT** . . . We are pledged to represent *only* Independents in major markets, and *only* a restricted list of Independents. Our member stations retain the right to qualify a new station (it must be good!) and limit the number of stations (one small list). We have one picture to present — the successful Metropolitan Independent.

*"INDIE SALES" invites your Independent inquiries.*

## **Independent Metropolitan Sales**

**The Nation's Popular Stations**

Jack Koste, *Pres.*  
55 West 42nd Street  
New York 18, New York  
LOngacre 3-6741

Jack Mulholland, *Mgr.*  
75 East Wacker Drive  
Chicago, Ill.  
ANdover 3-7169



# WFBL

SYRACUSE, N. Y.

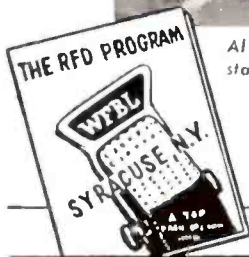
# 1ST

in the  
**Central New York  
RURAL MARKET**

- WFBL is the only radio station to maintain an agricultural studio at the Central New York Regional Market where instantaneous market prices, both local and national, are gathered and broadcast direct to rural audience.
- WFBL co-operates completely with the Department of Agriculture of Cornell University . . . every important agricultural bulletin is given top preference during the program.
- The WFBL RFD Show, 5 to 7 a. m., Monday through Saturday, is produced by the best qualified radio farm director in Central New York . . . a real farmer who knows and understands his audience. His sparkling wit, musical selections and all-around entertainment produce a loyal group of listeners . . . listeners with the great purchasing power of a rich farm market . . . listeners that buy the products advertised on WFBL RFD.



Al Warner, WFBL Farm Director, is a real farmer who understands and interprets the problems of the rural market.



Ask Free & Peters for the WFBL RFD Booklet and Availabilities.

# WFBL

BASIC  
CBS

IN SYRACUSE . . . THE NO. 1 STATION  
WITH THE TOP SHARE OF AUDIENCE  
MORNING, AFTERNOON OR EVENING

most cases the item is introduced as part of the plot about a week, seldom more than two weeks, ahead of the actual offer to listeners. The item, almost always something for the heroine, is usually a gift that is responsible for solving some romantic tangle.

The latest offer on *Backstage Wife* was developed around heroine Mary Noble, who presented her most treasured possession, a beautiful locket, to a young high-school boy to be used as a gift-token of peace after a quarrel with his best girl. An offer of a "charm bracelet" on another serial for 25 cents and one box-top—produced returns from 300,000 listeners within ten days.

According to the agency's calculations, plus previous experience, this meant \$75,000 for the self-liquidating offer: 150,000 box-tops from old customers; 150,000 sales to new customers. This is an indication of the importance of emotional associations in getting action from customers. In 1935, when this advertiser first went into daytime radio, he claimed seventh place in the industry for his product. He now claims first place with a sales increase of 1,100%.

But a "popular" serial at one time spot may not deliver even approximately the same number of ears at a slightly different hour on the same network. A serial in a mid-afternoon slot on NBC had a Hooper of 3.2, preceded by a serial rating 3.5. When the serial was moved back a half-hour the rating immediately jumped to 6.6. The preceding program rated 6.4.

The time slot of the serial that moved back a half-hour was taken by the serial it had displaced. In the later period the serial's rating instantly dropped from 6.4 to 2.4. The number of potential customers any commercial can reach, then, is influenced not only by psychological factors, program availability (coverage and signal quality), etc., but also by the time spot in which is involved also the problem of competing programs.

Studies by A. C. Nielsen show certain factors that bear upon the characteristics of people who are exposed to soap-opera commercials. For example, sharply differing storylines and characterizations of certain serials with approximately equal availability show as much as five points' difference in groups classified by income, education, and place of residence. The more children in a family, the better a serial  
(Please turn to page 47)

recorders) inside the new cars while they were being road-tested.

WSAI, Cincinnati, is another station with advanced merchandising ideas. In February, it launched a Training School for Food Retailers, the success of which was proved on 20-21 April when 1,200 meat and food retailers attended a demonstration of the school's operations. Idea of the school was to instruct meat dealers in ways to lower overhead through more efficient cutting of meat, and the April demonstration had originally been planned only for school members. The great number of advance inquiries, however, made it necessary to include all retail operations of Greater Cincinnati and its surrounding communities.

George R. Dressler, national secretary of the Retail Meat Dealers' Association, on a special trip to Cincinnati to attend one of the school's sessions, told Robert M. Sampson, general manager of WSAI, "It is a most enterprising and forward-looking program your station has established, and as far as I know, the only plan of its kind in the country. WSAI is definitely broadening the understanding and cooperation between advertisers and radio. Your merchandising program has my enthusiastic support."

Plans for similar training demonstrations for produce retailers are now being formulated by Harold L. Hand, director of merchandising at WSAI.

**p.s.**

**See:** "The Peter Paul Formula"

**Issue:** 3 January 1949

**Subject:** How listener contests boost the sales curve for Peter Paul candy products

The three-weekly newscasts sponsored by Peter Paul, Inc., on some 150 stations throughout the country are productive of steady sales. However, the candy firm feels that one of radio's sampling devices, the listener contest, is needed periodically to add a large group of new users and to step up the buying rate among regular buyers of Mounds, Almond Joy, etc.

Peter Paul has run these selective radio contests for years, in fact, almost from the start of its newscasting formula in 1937. Originally, these contests were a distribution-boosting device, used about every six months in new markets to "force" sampling of the product after radio selling had done the groundwork. Today, Peter Paul has virtually obtained 100% national distribution, and the contests, nearly always a complete-a-two-line-jingle type, are used annually to insure the steadiness of the upward movement of Peter Paul's sales curve.

The latest Peter Paul contest cycle started about the first week of the current month (May) and will have a six-week run. Every Peter Paul newscast carries a plug for the contest, which offers \$51,000 in prizes (15 \$1,000 prizes; 15,000 boxes of 24-count Mounds or Almond Joy), during the time that the sampling device is being used. Peter Paul's research has shown that listeners prefer the two-line jingle contests to the 25-word letter type, and the company has used the former exclusively.

The candy firm feels, too, that listener contests of this type do not need supplementary promotion. Peter Paul's products are handled through jobbers, and what promotion is done consists of informing all the jobbers to anticipate an extra-heavy demand, and to talk it up among the dealers.

Results are usually quick in coming. One good example of this can be found in last year's contest to promote Almond Joy, then a relatively new product, via Peter Paul newscasts on New York's WOR. The contest was plugged on a total of six newscasts a week for a period of six weeks. At the close of the contest, Peter Paul's agency, Platt-Forbes, counted up the total. There were 100,000 replies, and each one of them contained a candy wrapper.

## That Time-buyer Sure Stopped our Carl!



A couple years back Carl was calling on a time-buyer in New York who had an office on the umpteenth floor of a certain building.

Carl was giving the time-buyer The Good Word about the coverage WDSM had in the Duluth-Superior area, and how there were 280,000 folks in the Arrowhead Country, etc. This went on for some time, with Carl working up steam and breathing heavy-like through his nose.

Finally the time-buyer takes Carl by the arm and says: "Look, I can see more people out this window than you have in the entire state of Minnesota."

Well, sir, that unsold Carl on talking only about population figures. There are many cities with more people than Duluth-Superior; and there are many stations with bigger wattage.

But let's suppose that you have a product that isn't moving so well in our neck of the woods . . . then WDSM and WEVE fit your promotion picture . . . because WDSM blankets the Duluth-Superior market and WEVE (Eveleth) covers the Iron Range.

GOOD NEWS! These 2 ABC outlets can be bought in combination for the price of ONE Duluth station! We know that WDSM and WEVE are a good buy . . . but maybe you won't take our word for it . . . so why not see a Free & Peters man? He can talk convincingly and back it up with figures to boot!



## Mr. Sponsor asks...

"Is there any TV program form that can fill the place of radio's disk jockey?"

A. E. Reynolds

Vice-president in charge of sales  
The Barbasol Company, Indianapolis

### The Picked Panel answers Mr. Reynolds



There's no place for the disk jockey in television. Hard words, yes—but there are also some soft words to follow. While TV can be ruled out as a new field of conquest

for radio's record boys, it will in the long run, however, remove from the AM field big and costly network programs which are the jock's strongest competitors. Once they're off, the record spinner will find it much easier to get and keep even bigger audiences than he now has.

There'll always be a place for music on AM, but straight music on the video screen is usually deadly. Taking angle shots, training the camera on a trombone or on the rhythmic tapping of a drummer's toe, just has no visual appeal. As a matter of fact, shots like these put TV back at least five years.

If he's smart, the average disk jockey will steer clear of television. He's really only a figment of the imagination, an illusion, maybe even a *Make Believe Ballroom*. When the camera hits him, the illusion is gone. Music is meant to be listened to, not

looked at. Sight doesn't add to music—it detracts.

On television a music show needs more than music. It needs action. How can a disk jockey supply visual action on TV? What will he do—keep running around the studio while the record is spinning? That'll get tiresome.

The disk jockey, with his top ratings in radio, can't expect to slide over into TV doing the same thing and get those same ratings. It just isn't possible.

MARTIN BLOCK  
"Make Believe Ballroom"  
WNEW, New York



It is my belief that there are several program formats by means of which the disk jockey will transfer from radio to the visual medium. Just as the disk jockey, as of today, is in-

dispensable to radio, so will he be to TV.

The disk jockey is a peculiar development in the sense that he was needed before he appeared. That need was naturally fulfilled, and the result of that fulfillment gradually evolved into the present-day jock who better than anyone else represents his station to the listening public. Is it not then reasonable to suppose that the same thing will occur in television? And isn't it happening right now?

Most of the present TV executive thinking in regard to disk jocks seems

to surround completely the mechanical device which made the jock, and vice versa, namely: the record. Executive thought seems to exclude the jock's *real* stock-in-trade . . . his ability to ad lib, which is of paramount importance to TV. How fortunate for the record jockey that he has been thoroughly trained to sell and entertain entirely ad lib. Is it possible that TV can pass by such a tremendously effective business-getter? I think not.

I don't believe that the TV jock will rely entirely on records for his shows. Rather, he will use them sparingly and discriminately, introducing many different and diverse visual gimmicks in his shows. We have already seen some very successful jock shows on TV in New York and particularly in Chicago, if what I hear from that center is true.

Whatever visual show the jock uses, it will be that which not only fits his own personality but also one that he can best use to sell to his viewing audience his sponsor's products. It may be a picture gimmick, lighting, acts, or anything else that comes to his mind.

The disk jockey is a versatile and imaginative individual, and you can leave it to him to find that which will make him king-pin in TV as he is now in radio. In other words, my belief is in the disk jockey as an individual, an entertainer, a salesman, and as the perfect representative of television to audience, sponsor, and the all-important auditor in the front office. His program format is bound to be subservient to his personality.

STAN SHAW  
Stan Shaw Productions  
New York





There is a definite place in television for the equivalent of radio's disk jockey. As those persons who have watched my television program know, we have utilized the technique of

recorded music to simulate a "disk jockey" type of broadcast.

Because television is essentially a sight medium, the mere playing of records and a few minutes of chatter between them will never go. The disk jockey will assume a new role in television. He will, of necessity, be versed in one or more of the following attributes: singing, acting, or dancing. The reason for this is that while a television performer can simulate the playing of a record much as the radio disk jockey, he must also be able either in words, through songs, or by dancing to interpret to the audience the meaning of the number being played.

In addition to this, guest stars will be an important part of the television disk jockey's routine. These guest stars will have to do more than shake hands, say a few words and then listen to their own records; in television they will have to perform.

It can be done successfully—but imagination and ingenuity will have to be used.

JACK KILTY  
"Here's Jack Kilty"  
WNBZ, New York



Obviously, one can't just watch a picture of a fellow at a turntable and then watch a record while it spins for its customary 2½-3 minutes. In that way television would have

no more to offer than radio (perhaps even less, because it would become awfully dull right from record number one).

Let me explain what we have done in transposing *Requestfully Yours* from radio to television. We have not attempted to put on a "record show." Records, while being retained for



## WCFL

### Fine Music Programming

- |                  |   |
|------------------|---|
| 8:00- 9:00 p.m.  | Chicago Symphony Orchestra<br>for Chicago Title & Trust Co. (Wednesday) |
| 9:00- 9:30 p.m.  | Treasury of Music<br>for Chicago Federal Savings & Loan                 |
| 9:30-10:00 p.m.  | The Deems Taylor Show<br>for Dalcin Tablets                             |
| 10:15-11:00 p.m. | Music Lovers Hour<br>for Goldenrod Ice Cream                            |
| 11:00-11:30 p.m. | Community Concert<br>for Community Builders                             |

**WCFL**—50,000 watts and 1000 on the dial—offers the finest of music nightly. Sponsors in the tremendously important Chicago market find WCFL an ideal avenue of approach to the vast audience of music lovers.

For information on joining this distinguished music family—and on WCFL rates, which mean lower costs per thousand listeners—get in touch with WCFL or your nearest Bolling Company representative.

# WCFL

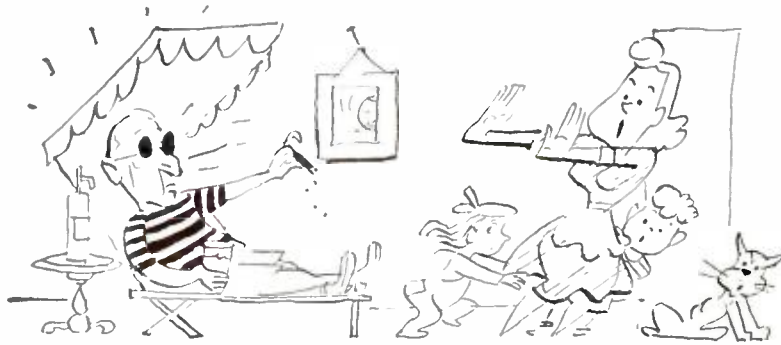
50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

An ABC Affiliate



## SUPERIORITY COMPLEX

My husband, advertising manager of the Ding-Bat Company, used to be a nice fellow with just enough of an inferiority complex to make him easy to live with. Since he picked KXOK, sales have gone up so fast my husband thinks he's the smartest advertising manager in town. Now he has a superiority complex and he's positively obnoxious.

Unhappy Wife

Dear Unhappy Wife:

Maybe KXOK should have the superiority complex instead of your husband. During March, 1949, KXOK was within share of audience striking distance of first place in St. Louis. Briefly, this means KXOK delivers more Hooper audience per dollar than any other St. Louis network station. No wonder Ding-Bat products are going to town. When your husband checks KXOK's low-cost-per-Hooper point, KXOK's wide coverage, and KXOK's low-in-St. Louis rates, he'll be even cockier!

**KXOK, St. Louis**

630 on the dial

Basic ABC

5,000 Watts

A "John Blair" station

**SPOT  
RADIO**

sells the millions that buy

**ASK**

REPRESENTING

**YOUR**

LEADING

**JOHN**

RADIO

**BLAIR**

STATIONS

**MAN**

**JOHN  
BLAIR**

**& COMPANY**

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

ask

**JOHN BLAIR & Co.**

about the

**HAVENS & MARTIN**

**STATIONS**

**IN**

**RICHMOND**

**WMBG-AM**

**WOOD-FM**

**WTVR-TV**

First Stations of Virginia

reasons of identity, are secondary. Our program format consists of four parts. Firstly, a name guest—the most important single ingredient. Of course, the relationship to a record program is further pointed up by restricting guests to the recording field. In addition to a short, informal chit-chat, along the lines of our radio procedure, we then have a few in-person songs from our guest—definitely the high point of the program.

The second ingredient is a boy-girl singing team. Again the transition from radio was intact. We used the same team who built quite a following with their *Broadwayites* show on WAAT.

Taking our cue from radio give-away shows, we used a visual picture-guessing contest ("Missing Faces Contest"), and made a tie-up with a local appliance distributor who put up the customary array of washing machines, wire recorders, ironers, etc.

And last but not least—the "records." I put the word in quotes because we have actually made a play on the word by using, not records, but the Soundies of pre-war fame.

We go through the motions of playing records. The title slides are superimposed against a background of a spinning record. When we reach that part of the program which calls for the playing of a record, we pick up a typical record, and refer to it as a "television-type record—which enables you to see as well as hear your favorite artists playing and singing your favorite tunes." The moment the turntable starts revolving, the projection room starts the Soundie, and as the camera shows the record-spinning close-up, the listener hears the sound track. Then there's a slow dissolve from the record into the film. As the Soundie reaches the last few bars of the song, the procedure is reversed, and we dissolve back to the spinning record. As the number ends, the television audience sees my hand lift the tone arm from the record, and I proceed with my "disk jockey" patter. The effect has been very well received. In fact, I'm the constant recipient of letters wanting to know where these "television-type records" can be gotten!

Is this the answer to the "disk jockey in television" problem? I guess only time alone will tell.

PAUL BRENNER

"Requestfully Yours"

WAAT, Newark, N.J. \* \* \*

**DAYTIME SERIALS**

*(Continued from page 42)*

tends to rate, according to Nielsen.

Just as there are rigid limitations on the possibilities for experimenting with time and other factors in presenting a daytime serial, there aren't many spots within the show where it's practical to insert the commercial. Nevertheless, experiments by McCann-Erickson and others have shown that the position of the commercial within the program can affect the listener's feeling of approval or disapproval.

A Program Analyzer test by the CBS Research Department on placement of a commercial in a serial showed a favorable score of 19, when the commercial was moved to the middle, over a score of seven for the same commercial used in the opening.

Liking for the dramatic portion of the program was virtually the same, irrespective of the use of the commercial at opening or middle position. Difference in ratings for the commercial in the two positions tested was further emphasized because the trend of listener reactions during the commercial was much more violently downward when the commercial started the pro-

gram. It should be pointed out that both the type of commercial and nature of the story are factors influencing the listener's reaction to different placement of commercials within a program.

The idea of correlating commercials with the serial story proper so as to attain an overall unity of effect is sound, according to Horace Schwerin of the Schwerin Research Corp., who has tested numerous episodes and their commercials. The problem obviously is not simple. The amount of narra-

tion used to summarize the story before starting the new episode, emphasis of one story element at the expense of another—numerous such factors may radically affect the listener's liking for the story. This affects liking for the commercial, and that affects remembering the commercial.

Since liking both story and commercial is fundamentally a matter of emotions, say Attitudes, Inc., psychologists, why not tie commercials to the same emotions that keep listeners coming back for more? . . .

**IF YOU SELL  
GROCERIES  
IN CHICAGO**

*You need*

**WAIT's**

**GROCERY-STORECAST**



**The Only Radio  
Consumer + Point of Sale  
Promotion  
of its kind in America**

**\$ 81,238<sup>00</sup>**

**WORTH OF  
PROMOTION**

**FREE**

**to WSYR and NBC  
Advertisers in 1948**

That's what the bill would total at regular rates for WSYR's program promotion last year in

- Daily Newspaper Advertising
- Spot Announcements
- Station-Break Tag Lines
- Window Displays
- Mailings to Dealers
- Preparation of Publicity
- Outdoor Displays

**WSYR ACUSE**  
570 kc—5000 watts  
NBC Affiliate in Central New York  
*Headly-Reed, National Representatives*

HERE'S WHAT IT OFFERS YOU! A daily half-hour food show over WAIT that reaches into the homes of America's second largest market that drives buyers into 460 National Tea Stores. (2) All-day Storecast in 100 National Tea Supermarkets to force sales at point of purchase. PLUS—complete merchandising, display-checking, and sales-reporting service on 100 stores delivered to you every two weeks. A **PROVEN SUCCESS!** Get details NOW!

*Storecast is available to all supermarkets*

**In the center of the dial  
in  
CHICAGO**

WIND 560	WMAQ 670	WGN 720	WBBM 780	WAIT 820	WLS WENR 890	WCFL 1000	WJJD 1160	WSBC 1240	WGES 1390
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**5000 WATTS** **WAIT** **360 No. Mich. Ave. Chicago 1, ILL.**

REPRESENTED BY: RADIO REPRESENTATIVES, INC.



## MEN'S HATS

SPONSOR: John David, Inc.

AGENCY: Grey

**CAPSULE CASE HISTORY:** Disney Hat Company has been using a TV network newsreel to advertise its line of men's hats, and has been strengthening name identification through a distinctive trademark at the program's beginning and end. Retailers in each city to which the show is beamed have been encouraged to tie in with local announcements following the program. During three months last winter, with a general decline in hat sales, John David, New York dealer, upped its Disney sales 49% via such tie-ins.

WNBT, New York

PROGRAM: Announcements

## AUTO ACCESSORIES

SPONSOR: B. F. Goodrich Co.

AGENCY: Placed direct

**CAPSULE CASE HISTORY:** After three telecasts of the Salt Lake City Goodrich store's "Sports Window," store manager reported TV's ability to sell all kinds of automotive and household goods at "an unprecedented rate." Following item demonstrations on first three shows, stock of auto trouble lights was 100% cleaned out by 11 a.m. of morning after the initial telecast, alarm clock radios were 100% sold out by mid-afternoon after second show, and dashboard Kleenex holders were 80% gone within 24 hours of the third program.

KDYL, Salt Lake City

PROGRAM: "Sports Window"



**TV**  
**results**

## DEPARTMENT STORE

SPONSOR: W. T. Grant

AGENCY: Placed direct

**CAPSULE CASE HISTORY:** Grant sponsors a weekly 20-minute TV program, and recently, to test video's selling power on high-unit-cost merchandising, displayed a refrigerator during a one-minute commercial. Used once during only one program, commercial consisted of focusing the camera on the refrigerator while the announcer pointed out its various features. Within two days, four refrigerators representing \$1,156 in sales—were sold to customers who referred to the TV-displayed model and asked to see that one first.

WICU, Erie, Pa.

PROGRAM: "Dude Ranch Party"

## CHILDREN'S SHOES

SPONSOR: Tots N Teens Shoes

AGENCY: Placed direct

**CAPSULE CASE HISTORY:** On this shoe-store sponsor's first telecast of a weekly five-minute series, "Tots N Teens Television Birthday Party," an offer of a gift was made to each child who came into the store during the following week and mentioned seeing the program. In addition, the opportunity to appear on the show in succeeding weeks was offered to the children. One hundred and three kids responded, with a return for the sponsor of at least 10% in direct sales of children's shoes to accompanying parents.

WICU, Erie, Pa.

PROGRAM: "Birthday Party"

## CANDY BARS

SPONSOR: Mason Candy Co.

AGENCY: Moore & Hamm

**CAPSULE CASE HISTORY:** To introduce a new coconut candy bar in the New York market, Mason sponsored a quarter-hour segment of "Howdy Doody" for a 13-week period. Offer was made on the program of a lariat for every two wrappers of the candy received. During the 13 weeks 120,000 wrappers were sent in, and the number of New York dealers carrying the bar rose from a handful to 95% of all metropolitan candy retailers. Outlets asked Mason to handle the candy, because of the numerous requests for it from kids.

WNBT, New York

PROGRAM: "Howdy Doody"

## TELEVISION SETS

SPONSOR: Television Co. of Md. AGENCY: Dandon & Rosenbush

**CAPSULE CASE HISTORY:** Milton Rabovsky, of the Television Company of Maryland, reports his firm's successful use of TV as follows: "We firmly believe that the growth of our company has been materially assisted by the advertising we carry on WMAR-TV. Results have been amazing . . . as high as eight customers in one day as the results of a single announcement carried on this station is just one of our pleasant experiences. Television advertising has definitely sold television sets for us since we began using the medium."

WMAR-TV, Baltimore, Md.

PROGRAM: Announcements

## HELP WANTED

SPONSOR: Corn Exchange Bank

AGENCY: Placed direct

**CAPSULE CASE HISTORY:** Corn Exchange Bank of Philadelphia sponsors a TV show called "Open House" which hosts different guests weekly. Recently, a representative of the Bechtel International Corporation talked on the show about the difficulty his firm was having in finding skilled craftsmen to help in the construction of a pipe line in Saudi Arabia, due to the intense heat of the locale and the necessity to sign up for a year-and-a-half. Within two days after the show, 213 artisans had applied for the job.

WPTZ, Philadelphia

PROGRAM: "Open House"



WKY-TV Studio on Wheels . . .  
a completely equipped  
mobile unit.

# OKLAHOMA'S *first* TV STATION

# WKY-TV

*now on the air . . .*

There's new magic in the heart of the Southwest!

It's television over WKY-TV . . . opening a bright new market for TV advertisers, right in the middle of the great Southwest where business is best. And it's hitting the market with unprecedented impact!

And no wonder! Because WKY-TV has its taproots in the popularity gained from WKY's 25 years of AM broadcasting. It enters the market with the super sales power that only the call letters "WKY" can give a station down here.

This means that when you "buy" WKY-TV, you get more than a picture on the kinescope. You get WKY's prestige and acceptance behind every television message.

A quick call to your local Katz representative will repay you with information about the few availabilities still open.



MAIN STUDIO . . . in the 300-seat  
Little Theatre, Oklahoma City  
Municipal Auditorium.



TRANSMITTER . . . equipped to handle  
all WKY-TV AM and FM broadcasts

THE WORLD'S TALLEST TELEVISION ANTENNA . . .  
Built on top of the WKY-AM radio tower . . .  
966 feet above the ground.

OWNED AND OPERATED BY  
**THE OKLAHOMA PUBLISHING CO.**

WKY, Oklahoma City • The Daily  
Oklahoman • Oklahoma City  
Times • The Farmer Stockman

REPRESENTED BY  
**THE KATZ AGENCY, INC.**

**WKY** TV AM FM

CHANNEL 4 • OKLAHOMA CITY





Sponsored programs on  
NBC Television are viewed in nearly  
twice as many major markets  
as those on any other network.\*

*\*Averages from April Rorabaugh Report*











*NBC Television... America's No. 1 Network*

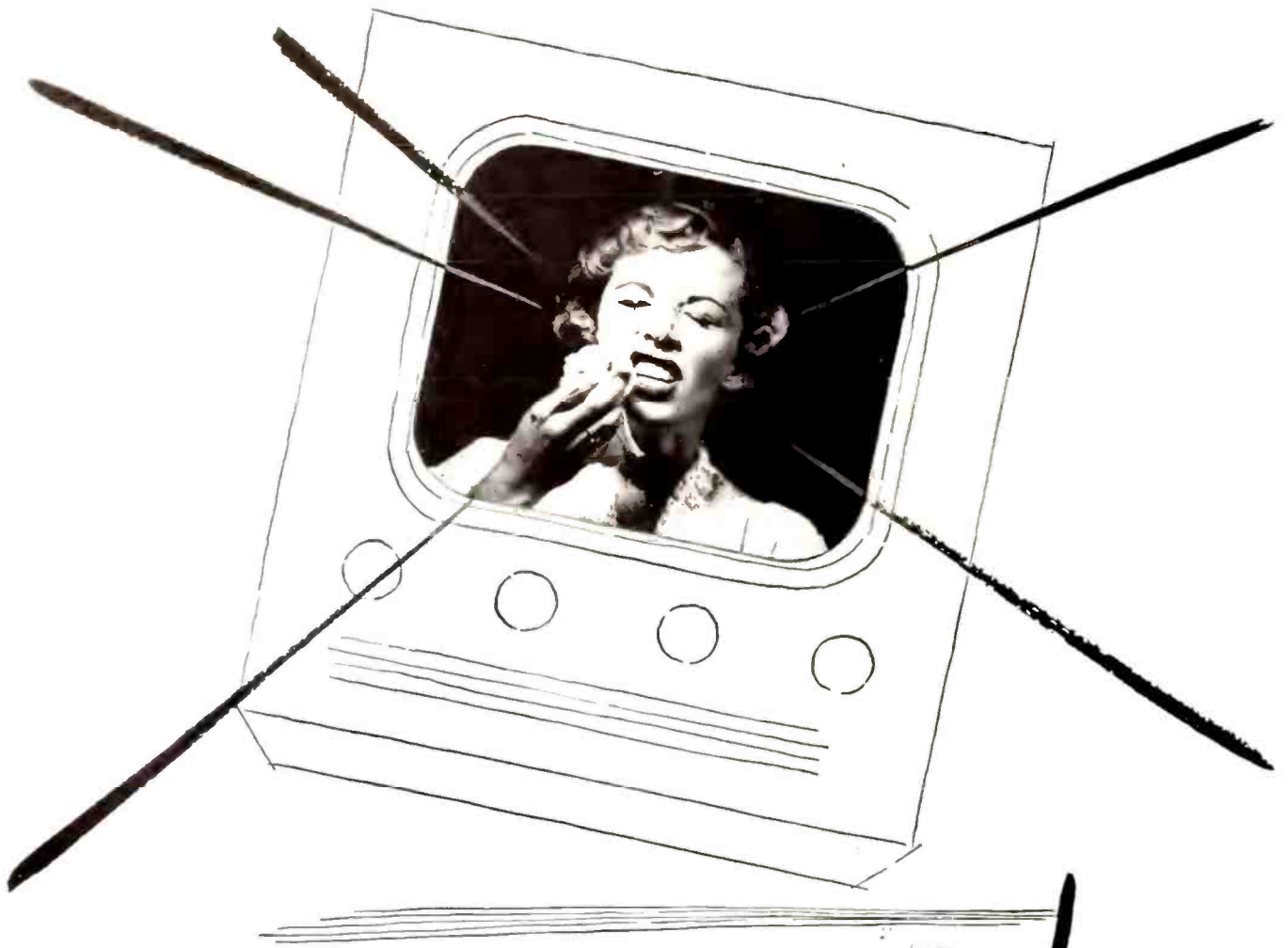
TELEVISION'S LARGEST  
AVERAGE AUDIENCE—  
DAY AND NIGHT\*

TELEVISION'S LARGEST  
NUMBER OF  
NETWORK ADVERTISERS

TELEVISION'S LARGEST  
NUMBER OF  
SPONSORED HOURS

\*TV Hooperatings—May





\* @ ⚡ ? X @ !

You've seen this, or something else "unfortunate," on too many live TV shows. It simply couldn't happen if the show were on 16-mm film.



The Maurer — most widely used 16-mm Professional Motion Picture Camera.



**J. A. MAURER, INC.**  
37-03 31st Street, Long Island City 1, N. Y.

**16-mm Professional Production Equipment**



# Polaroid paradise

**Part two of a study  
of TV accessories  
on the air**

**selective** Toward the end of 1947, the Pioneer Scientific Corporation, a New York firm licensed by the Polaroid Corporation to make and sell various gadgets from Polaroid film, was eyeing the fast-growing market in TV appliances. Experiments showed Pioneer that a sheet of Polaroid film placed over the viewing end of the direct-view tubes in TV sets reduced the glare factor tremendously. Overnight, Pioneer had a new product to sell, this time to TV-set owners.

A new product, however, even one with a solid market potential, was not enough. It had to be packaged, distribution had to be set up, ad campaigns had to be planned. Pioneer had a long way to go.

For one thing, there was the problem of designing the filters so that they would fit easily onto any standard make of TV set. Polaroid film is fairly expensive—about \$12 a square foot—and there were at least 60 different types of TV sets on the market with many sizes and shapes of screens. No dealer could be expected to stock 60 different sizes of filters in his store. Pioneer turned the problem over to Cayton, Inc. (the Pioneer ad agency) and to Korda Associates, a New York package-designing firm. The problem

Making a "stop motion" TV film commercial for selective telecasting all over the nation

★

★

**Now**

**Add** →

**ROCHESTER, N. Y.**

**to your**

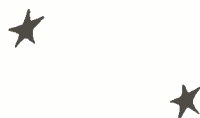
**TV list**

AND please note that Television's first appearance in this populous, prosperous Western New York market is credited to the same company that pioneered *radio* here, twenty-seven years ago.

- Channel: number 6
- Power: 16.7 k.w. visual, 8.6 k.w. aural
- Antenna: 497 ft. above average terrain
- Service area: coincides with Rochester, N. Y., retail trading area
- Telecasting begins June 11th, 1949 with both local & network programs



Geo. P. Hollingbery Co.—NAT'L REP.



**POLAROID**  
*(Continued from page 57)*

was finally solved by a rather unique job of packaging. Polaroid TV filters are made of a sheet of Polaroid film, a sort of plastic sandwich with a layer of polarizing material in the center that acts like a Venetian blind in cutting down glare by "polarizing" light passing through it. It can be cut and trimmed easily with a pair of scissors. With this in mind, the package designers suggested making only five sizes of filters (according to basic tube size) and putting them up in only two sizes of boxes. To get around the problem of 60 different TV-set models, a heavy paper folder was designed to hold the filter, and on the folder was printed a multiple "template" pattern of screen frames for various types of sets. All the customer had to do was to determine the correct size for his particular set, cut his filter out like a dress pattern, and stick it on his set with little adhesive disks. A cover for the box, suggesting the product in use, showed clearly to what purpose the contents would be put.

With the product packaged for easy dealer acceptance, Pioneer was ready to spring it on the public. On 7 March 1948, the first TV advertising for Polaroid filters went on the air on two New York stations, WCBS-TV and WABD. The Polaroid TV filter story was told via straight-selling, one-minute TV film spots. New York's R. H. Macy & Company, to which Pioneer had given a first-week "exclusive" on the filters, ran large Sunday ads in *The New York Times* which backed up the visual films with more art and copy plugging the filters. The Pioneer TV films, which could be handled as open-end announcements during the last ten seconds, plugged Macy's as the place to buy the new product. The store was literally mobbed with customers for the Polaroid filters and sold more than 1,000 of them (at an average price of \$10 each for ten-inch screens) during the first few days.

With this as a working base, Pioneer began to expand the distribution for the filters. About 30% of the company's output is sold to jobbers and the remainder to dealers, but the dealers had to be convinced that stocking up on Polaroid filters was a good business-getter. Trade ads promoted the new product to dealers, and Pioneer contacted some of the larger ones in New York (Davega, Dynamic, etc.)

**Baltimore**

**Television**

**means**

**WMAR-TV**

As Maryland's pioneer television station, WMAR-TV consistently covers an area from Washington, D. C. to Wilmington, Delaware, and from Pennsylvania to the Potomac River.

WMAR-TV is the television station of the *Sunpapers* of Baltimore. It is on Channel Two, and carries the programs of the CBS network to televiewers in the entire Chesapeake basin area.

WMAR-TV's coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequalled in this rich, productive area.

Represented by  
**THE KATZ AGENCY**  
**INCORPORATED**

ATLANTA • CHICAGO • DALLAS  
 DETROIT • KANSAS CITY • LOS ANGELES  
 NEW YORK • SAN FRANCISCO



Now in 1949

# 99.7%

of the country's television  
audience is within reach  
of these stations

Du Mont Programs Shown  
Live on these stations

<b>WAAM</b>	Baltimore
<b>WNAC-TV</b>	Boston
<b>WBEN-TV</b>	Buffalo
<b>WGN-TV</b>	Chicago
<b>WEWS</b>	Cleveland
<b>WJBK-TV</b>	Detroit
<b>WTMJ-TV</b>	Milwaukee
<b>WNHC-TV</b>	New Haven
<b>WABD*</b>	New York
<b>WFIL-TV</b>	Philadelphia
<b>WDTV*</b>	Pittsburgh
<b>WTVR</b>	Richmond
<b>WRGB</b>	Schenectady
<b>KSD-TV</b>	St. Louis
<b>WSPD-TV</b>	Toledo
<b>WTTG*</b>	Washington

Programs shown on these stations  
by Du Mont Teletranscription

<b>KOB-TV</b>	Albuquerque
<b>WAGA</b>	Atlanta
<b>WLW-T</b>	Cincinnati
<b>WLW-C</b>	Columbus
<b>WLW-D</b>	Dayton
<b>WICU</b>	Erie
<b>KLEE-TV</b>	Houston
<b>KTSL</b>	Los Angeles
<b>WAVE-TV</b>	Louisville
<b>WMCT</b>	Memphis
<b>WTVJ</b>	Miami
<b>KSTP-TV</b>	Minneapolis-St. Paul
<b>WDSU-TV</b>	New Orleans
<b>KSL</b>	Salt Lake City
<b>KRSC-TV</b>	Seattle
<b>WHEN</b>	Syracuse

For further information on television  
advertising, write or call:



515 Madison Ave., New York 22, N. Y.

*\*DuMont owned and  
operated stations*

Copyright 1949 Allen B. Du Mont Laboratories, Inc.



...THE

FASTEST

GROWING

STATION

IN...

**THE MOST RAPIDLY  
EXPANDING  
MEDIUM**

**WOIC**

*has...*

developed a new local program every two weeks since going into operation. Every one of these shows has been sponsored within **THIRTY** days!

*has...*

over **THIRTY** local and **THIRTY** national advertisers now selling their products or services via Washington's Channel 9.

**A RECORD MADE ALL THE MORE REMARKABLE BY THE FACT THAT WOIC HAS BEEN TELECASTING FOR LESS THAN SIX MONTHS!**

**WOIC**



CBS-MBS Television Networks  
CHANNEL 9, WASHINGTON, D. C.

with a proposition: if a dealer bought a certain amount of TV filters from Pioneer, he would get a tie-in mention in the schedule of film spots, which had been broadened to five a week on WCBS-TV and WABD. The dealers went for it, and stocked up. This gave Pioneer's new product a close link with these well-established dealers, and paved the way for a good deal of intensive co-op advertising that followed. At all times, Pioneer and the Cayton agency worked hard to make every tie-in ad or piece of promotion in key with the basic ad pitch for the appearance of the product.

For the first month, Pioneer concentrated on building up its New York distribution according to this formula of TV films with dealer tie-ins and heavy dealer promotions. By the end of the 30-day period, sales were hitting an average of around 750 filters a week, and Pioneer was ready to expand. Bruno-New York, a major RCA distributor, got wind of the new product and came to Pioneer with a contract. Bruno proved to be the key to many important RCA dealers in all parts of the country. Pioneer lined up other major distributors, such as Raymond Rosen in Philadelphia, D. & H. Distributing in Baltimore, Southern Wholesalers in Washington, D.C., and RCA-Victor Distributing in Chicago. As each distributor was opened up, Pioneer obtained a list of the TV dealers he was servicing, then sent out a "Sales-Maker Kit" that told the whole Pioneer story, showed how the product could be used, and gave hints on how best to promote it, merchandise it, and profit from it.

As soon as the "Sales-Maker Kit" had been sent to each dealer, Pioneer started placing the TV film spots in the area, and followed that up with the "bonus mention" idea to dealers who bought a certain amount of the filters. In this manner, distribution has been expanded to all major TV markets in the country, and today Pioneer's one-minute films are scanned (average frequency: twice weekly in small markets, four-to-five times weekly in large markets) in 37 TV areas. Pioneer's TV films cost about \$5,000 a week in time and production charges. These films, made with much visual know-how, were filmed by New York's Loucks & Norling, a commercial film maker.

Pioneer graduated to TV programming in the summer of 1948, about four months after the Polaroid TV filter

## COSTUMES for TELEVISION!

**NOW — Rent COSTUMES**

- ... for your Television Shows!
- ... Technically Correct!
- ... over 100,000 in stock!

from Broadway's Famous Costumer...

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

**EAVES**  
COSTUME COMPANY

Eaves Building

151 WEST 46th ST. • NEW YORK 19, N. Y.

Established 1870

**FOR**

**SMART**

**TELEVISION**

**COMMERCIALS**

**1**  **RESPONSIBILITY**

**2** **GET PRICES FROM VIDEO VARIETIES BEFORE YOU ORDER FILMS**



**VIDEO VARIETIES CORPORATION**

OFFICE  
41 E. 50th ST.  
STUDIOS  
510 W. 57th ST.  
NEW YORK  
MURRAY HILL 8-1142

had been on the market. The show was NBC's network package, *Howdy Doody*, which looked attractive to Pioneer because of its high rating and its low cost. *Howdy Doody* did wonders for Polaroid's sales, and boosted business in New York, where *Howdy* was being scanned for Pioneer, as much as 40% over the previous totals. Since Polaroid TV filters are not repeat-sale items, Pioneer felt that the audience potential would be pretty well used up after the first 13 weeks, and before the *Howdy Doody* cycle was completed (it had been thoroughly merchandised to dealers, with good results). Pioneer was already going after an entirely different audience with the *Dennis James Wrestling Matches* on New York's WABD. Pioneer felt that the high sales pace could be maintained by switching to a new approach, and results proved the validity of the thinking. After four shows with Dennis James, Pioneer's sales jumped 75% on the Polaroid TV filters in the New York area—reaching a new peak.

It was about this time, too, that Pioneer began to see real results in the selective TV film-spot campaign running concurrently with the programing in New York. In mid-October, Pioneer used a film announcement on WBEN-TV, Buffalo, to introduce the filters in that area. Buffalo's National Television Company was identified as the retail outlet in the open-end tie-in. Sales began immediately, and a day or so later the retail dealer repeated the announcement at his own expense. As a result, National sold 75 filters at prices ranging from \$10 to \$20, and also sold ten TV lenses (of another make) to persons buying filters in the store.

Polaroid filters are not being sold via TV programing, as SPONSOR goes to press. Pioneer's most recent show, *Masters of Magic*, recently finished a 13-week run on a five-station Eastern loop of the CBS-TV network (plus film-recorded versions in two more markets) that began in mid-February of this year. As usual, the reason for its being dropped was Pioneer's feeling that its ability to keep Polaroid TV filters in their present slot as the fastest-selling accessory in the TV field was beginning to diminish toward the end of the 13-week cycle. The TV emphasis of Pioneer has swung back again (for the summer months of 1949, at any rate) to selling by selective TV-film announcements, with that cam-

paign broadened and the frequency stepped up. The \$3,000 a week that Pioneer was spending (time and talent) for *Masters of Magic* is now supplementing the \$2,000 previously spent in selective TV advertising. At this rate, Pioneer expects to spend around \$250,000 in TV during 1949, representing about 90% of the total Pioneer budget. The accessory-making firm figures on returning to TV network programing this fall, either with *Masters of Magic* (if it hasn't been sold again in the meantime) or something fairly close to it. By that time Pioneer

figures that the whole audience picture will have changed so rapidly, due to expected summertime sales of TV sets, that there will be a fresh audience to work on. Currently, besides the selective TV films, Pioneer is spending its ad dollars in co-op newspaper advertising designed to backstop the TV films, and in promotional mailings, counter displays, and trade advertising.

The growth of Pioneer sales via steady selective TV-film advertising, and by short-term TV programing, has created a good deal of interest in

# BMI...

## Television Performing Rights

The BMI license with television stations covers all performances both live and mechanical and whether by means of records, transcriptions, or film soundtrack.

It provides for the performance of BMI-licensed compositions without special clearance headaches.

The catalog of music licensed by BMI contains over one hundred thousand copyrighted titles ranging from folk music and be-bop to classical.

BMI offers to television film producers all the information and help they need in obtaining the right to record music on films from individual copyright proprietors.

BMI's television Service Department is headquarters for complete information on performing and other rights in the music of BMI, AMP, and the hundreds of publishers affiliated with BMI.

For Music On TV

Consult BMI Television Service

## BROADCAST MUSIC, INC.

580 Fifth Avenue

New York 19, N. Y.

PL 7-1800



the TV-accessory business. Many advertisers, especially those entering the field in the last few months, have followed the pattern set by the film-announcement operation of Pioneer, some with excellent results. Not a few manufacturers of TV accessories, and to some extent the dealers also, have based their TV campaigns on methods that are a frank imitation of those of Pioneer in an attempt to catch up with Pioneer's sales in the TV-accessory business.

Pioneer, now leading the field, is looking for new worlds to conquer.

Since the licensing deal with the Polaroid Corporation is an exclusive one, the filter market is pretty much all Pioneer's. A handful of other firms are advertising TV filters via selective announcements on the visual air, such as the E.L. Courmand Company for its "Walco" filters on WBAP-TV, Dallas, and the Celomat Corporation for its TV filters on WABD, New York. But Pioneer feels that these firms will have a long haul to catch up with the sales curve for the Polaroid TV filters.

Pioneer watches closely the development of a new TV market. When the

set total goes up to 3,000 in the area (usually a matter of a couple of months), Pioneer moves in with its series of three straight-selling TV-film spots. The company then begins its promotional routine to dealers via the distributor, and sales jump again.

Today, something like 250,000 set owners out of a nationwide total of 1,700,000 have Polaroid filters on their sets. Since 63% of them are ten-inch (\$10) and 22% are 12-inch (\$12.50), this represents some \$2,250,000 in retail sales from the time of the product's introduction. If present sales levels continue—and Pioneer feels confident that through aggressive merchandising of its TV advertising they will—the firm may come close to doubling its 1948 annual sales figure of \$559,213.

What Pioneer has done to promote the sale of its Polaroid TV filters—keeping the advertising flexible enough to grab an audience, then working it hard to boost sales, and eventually moving on to a new audience—is a formula which can be, and is being, adapted to the selling of TV accessories. It's one which, for the time being, virtually insures success. \* \* \*

**Oklahoma City's Only 50,000 Watt Station**

**REPRESENTED BY**  
*Avery Knodel,*  
**INC.**

Another KOMA achievement:  
**KOMA**  
Gratefully Acknowledges  
**First Place**  
Clear Channel Stations  
**ALFRED P. SLOAN**  
Radio Award for Highway Safety

The citation reads:  
"With scientific precision, Station KOMA has applied modern sales techniques to 'sell' the public on safety. It has deliberately tackled the job of creating a demand for soap or any other household product. . . . In addition to first-rate shows, it continually plugs the safety theme with a large number of spot announcements and other safety features. KOMA's record as second ranking city in its population class, according to National Safety Council ratings."

**J. J. Bernard**  
General Manager

**KOMA**

Outlet for the Columbia Broadcasting System

**WE'RE NOW ABC!**

**ABC**

**TELL! SELL!**  
**The WLOS Market**  
Whose Busy Center Is  
**ASHEVILLE**

and whose reach embraces over a million folk in 25 North Carolina-South Carolina-Tennessee counties.

"MOUNTAIN MIKE"

**Retail Sales: \$606,991,000**

Primary and Secondary Listening Areas  
(Sales Management Estimate for 1948)

**Radio Homes 1945 BMB: 178,410**

Contact Taylor-Barroff for Full Market Facts

**AM — FM**

**WLOS**

5,000 Watts Day—1,000 Night—1380 Kc  
**ASHEVILLE, N. C.**

**CONTI**

(Continued from page 31)

singers like Buddy Clark doing guest shots.

Another attempt on the program to reach a wider mass audience is the addition of Sheila Graham, Hollywood movie columnist, in a five-minute spot, interviewing film stars.

The firm's only venture into anything resembling a give-away occurred during 1946-47 on *Treasure Hour*, when a contest was held wherein listeners were asked to identify the classical composition from which a particular popular song was stolen—or, as the program delicately put it, "derived." Winners were given a three-day visit, with all the trimmings, to New York. The stunt garnered considerable publicity in local newspapers in the winners' home towns, and even got a nationwide break when an 11-year-old winner made the trip and also a spread in a national picture magazine.

Conti's operation is essentially uncomplicated. It operates only one plant (in New York) and warehouses in Chicago and on the West Coast. Its national distribution is through normal wholesale and retail channels, with normal point-of-sale advertising in department, drug stores, etc. Besides the soap-and-shampoo items, Conti also makes an olive oil, baby oil, and baby powder. All five products have been air-advertised to a slight extent on one or two women's participating programs and through announcements, but Conti's use of selective radio has been negligible.

Conti presents a perfect picture of a small (in relation to concerns like P&G, Lever, C-P-P, etc.) soap company which has lifted itself by its bootstraps into national prominence, without capital investment and in the face of great competition. When it "discovered" radio, it kept the form its air advertising took consistent with the product it was selling. Conti believes that the public wants good sound entertainment, and that better product identification results from that sort of broadcasting. It has taken advantage of its program's commercials (as well as copy in magazine ads) to do a selling job not only on a brand name, but also on *why* that brand name should be asked for.

It has paid off. Conti is still a comparatively small company, but its castile products are nationally known and solidly established. \* \* \*

**Yes KFYR** 550 KC 5000 WATTS  
NBC AFFILIATE  
BISMARCK, NO. DAKOTA

comes in loud and clear in a larger area than any other station in the U. S. A.\*



\*ASK ANY JOHN BLAIR MAN TO PROVE IT.



**WOC**

**FIRST IN THE**

*QUAD Cities*

**DAVENPORT, ROCK ISLAND, MOLINE, EAST MOLINE**

**AM** 5,000 W  
1420 Kc.

**FM** 47 Kw.  
103.7 Mc.

**TV** C.P. 22.9 Kw. visual  
and aural, Channel 5

**Basic Affiliate of NBC,  
the No. 1 Network**

The November 1948 Conlon Survey shows WOC First in the Quad-Cities in 60 percent of Monday through Friday quarter-hour periods. WOC's dominance among Quad-Cities stations brings sales results in the richest industrial market between Chicago and Omaha . . . Minneapolis and St. Louis. Complete program duplication on WOC-FM gives advertisers bonus service.

Col. B. J. Palmer, President  
Ernest Sanders, Manager

**DAVENPORT, IOWA**



**FREE & PETERS, INC., National Representatives**

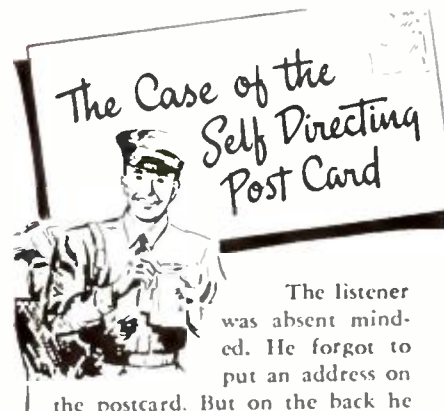


... at local station cost

See your station representative or write

**LANG-WORTH**  
feature programs, inc.

113 W 57th ST., NEW YORK 19, N. Y.



The listener was absent minded. He forgot to put an address on the postcard. But on the back he had written: "Dear Will: Please send me the flower bulbs you have been advertising." That's all he wrote, but it was enough.

The postoffice sent the card right to "The Old Corral" in care of KDYL—right where it belonged.

That's just one example of the acceptance of KDYL in the rich Utah market.

KDYL-TV, now in its second year, does the same sort of smart selling job in television, too.



National Representative: John Blair & Co

## SEZ

(Continued from page 25)

casts to a degree that few city folk understand. At night, with the day's work largely done, farmers gather around their radios for network programming. Frayseth and Lane decided that the best place to spend the minuscule SEZ ad budget would be on the daily 8:10-8:15 a.m. *Morning Weather Report*, since in February every Minnesotan is weather-conscious, whether rural or city-dweller. Also to catch much of the same buying audience at night, an 8:00 p.m. station break was scheduled. On the last day of January, 1949, SEZ went on the air for the first time.

Although SEZ production didn't really start until mid-February, the commercials on the KMHL weather strip and announcement schedule plugged the versatility of SEZ as a table syrup for pancakes, waffles, baking, as a topping for ice cream, or anywhere that a syrup was needed. Listeners were told to ask their grocers for SEZ, and if he didn't have it, he could get it from the SEZ firm at Redwood Falls.

The campaign pulled from the moment it started. Farm listeners were intrigued and asked their grocers, who in turn put the pressure on their wholesalers. Some grocers, as the demand for a product they had never heard of began to pile up, called the station and demanded angrily: "What's the matter with you people? . . . advertising something they haven't even started making!"

Sebring began making SEZ in earnest on 18 February. Three days later, SEZ started on a similar schedule on KMHL's sister station in Willmar, KWLM, jointly-owned by veteran Minnesota radio man Harry Linder. SEZ began to snowball along like the recent unlamented Pyramid Clubs. Distribution was through small local jobbers and by direct grocer pick-up at the Redwood Falls plant.

Even the weather was working to SEZ's advantage. The temperature in late January, 1949, for Marshall and surrounding communities went up and down like an account executive's blood pressure. On 7 January the mercury was standing at 46 degrees. On 22 January it took a dive down to 26 degrees below zero. Throughout the month, the extreme variation in temperature was 72 degrees. In early February, the mercury was 14 below:

a couple of weeks later it shot up to 45 degrees. In March, the same sort of up-and-down variations, accompanied by howling blizzards and a mass suspension of school-bus operations kept farm listeners glued to their radios as their major source of vital weather information. Listening to SEZ weathercasts was a "must," and the high listening paid off in growing sales for the new product.

During the first full month of SEZ production, which started about mid-February, the cost of the SEZ schedule on KMHL was \$56.70 per week. On KWLM, also in the center of a primarily agricultural area, the cost was \$43.68 weekly. Total expenditure for the initial month was slightly over \$400. Wholesale figures for SEZ during this period totalled \$4,400. Considering the advertising for the first month as an investment, the return was ten times, or 1,000%, of the original. Of course, Sebring had a certain amount of normal overhead in his business, but even with all oper-



**WANNA  
MAKE  
A SPLASH  
IN  
CANOE (Ky.)?**

No matter how hard you "peddle" in Canoe (Ky.), you'll never make a sales ripple! Bow, stern or mid-ship, there just ain't enough folks there to make a stir!

In Kentucky, the super-dreadnaught is the Louisville Trading Area. WAVE broadcasts exclusively to this Area, which has the State's most important concentration of people and business, plus an Effective Buying Income of \$4454 per family — 60.9% higher than the Kentucky \$2769 average outside the Area!

So how about it, Skipper? Let us show you what WAVE can do — without Canoe!





ating expenses deducted from this gross take, SEZ was a solid money-maker after the first month. Delighted at what selective farm-market radio had done for his product, Sebring sat down and wrote to station manager Frayseth of KMHL:

"... The successful public acceptance of SEZ in your markets has certainly proved to me that radio is the most influential form of advertising. Now that the initial test campaign has been completed, we want you to work out an advertising schedule for us which will keep SEZ syrup foremost in the minds of the grocery trade and its customers.

"As our new business expands, we are going to continue the same plan of radio introduction and radio follow-up in other markets. We are trying to develop a healthy growth, expanding to one or two markets at a time, so that our manufacturing and distribution plans can keep a steady forward pace."

Sebring did continue the same plan, spending always at least 90% of the growing SEZ ad budget (the rest went

chiefly for store displays and radio-based promotions) in other farm markets like Austin, Fairmont, Worthington, and Faribault in Minnesota. He also moved into urban Minneapolis, and across the state line into Aberdeen, South Dakota. In each case the method was the same—the product was introduced via radio, picking programs and announcement slots that had a proved record of high listening. Then, SEZ salesmen (Sebring is constantly adding to his growing staff) followed up the radio to grocers and wholesalers. Distribution has also been started, via leading food brokers of the Midwest, in Illinois, Nebraska, Wisconsin, and both Dakotas.

SEZ has grown out of its short pants in the few months that have passed since the product was first placed on the market. Sebring, his eye on national distribution, has an agency now (Western Advertising of Chicago). The original label, a hurry-up job, is being redesigned, and major advertising plans are in the works. Much of the new advertising will feature Grandma Sebring and her original corn-cob syrup. But, back of the continuing growth of SEZ will be Art Sebring, a man who had faith in an idea and radio's ability to sell it. \* \* \*

## PUERTO RICO

(Continued from page 33)

figures of less than 30 cents an hour are not true, the 40 cents which is minimum by law is less than current U.S. fees for equivalent work. Skilled labor receives 60 cents an hour which is said to be good pay, considering the low cost-of-living on the Island.

PR families are still too big, averaging five persons per family. Several families usually live together due to continued existence of two-mile long developments like "El Fanguito" (Little Mudhole). Invasion of New York by great numbers of Puerto Ricans has made this metropolis the greatest Puerto Rican city in the world. Children continue to be the greatest article of production on Puerto Rico.

Radio stations, like youngsters, seem to have been multiplying far too rapidly in PR. Whereas in 1947 officially there were seven transmitters on the Island there are 28 stations currently operating or authorized. San Juan alone has seven long-wave sta-

## On **WOW** The Sponsor Gets The **CAPITAL GAINS!**

### NOTE...

these observations on Radio WOW's Fall-Winter Hoopers... compared with a year ago.

- ★ The "Quiz Kids" (NBC) had a 7.9 rating a years ago—this years it's an 11.1.
- ★ The Skippy Hollywood Theater (National Spot) had a 13.1 rating a year ago and this year it is 16.6.
- ★ The Fred Waring Show (mornings) had a 5.5 a year ago—and has a 6.7 this year.
- ★ "Amos 'n Andy had a big fat 30.0 on WOW a year ago. This year, on "Station B" it has a 13.4.
- ★ "Ma Perkins" (NBC) had a 6.9 a year ago. This year it has an 8.6.
- ★ "Screen Guild Players" had a 14.2 last year on "Station B". This year it has a 19.9 on WOW.
- ★ "Can You Top This?" had a beautiful 17.1 a year ago on WOW. This year, on "Station D", it has a skinny 4.9.
- ★ "The Hit Parade" had a nice 23.5 a year ago and a whopping 27.2 this year because it "stayed put".
- ★ The 10 o'clock (night) news on WOW came up with a nice 19. The 5:30 PM news with a 16.4; the noonday news with a good 10.3.
- ★ The "Phil Harris" show has a whooper-duper 30.3 this year—a 25.3 a year ago!

These are OMAHA HOOPERS. Outstate WOW's leadership is as good or better!

That's why WOW *alone* will do your advertising job here.

**RADIO**  
**WOW, Inc.**  
**OMAHA**  
5000 WATTS • 590 KC  
JOHN J. GILLIN, JR., PRESIDENT  
JOHN BLAIR, REPRESENTATIVE

The Swing  
is to **WHB**  
in Kansas City



10,000 WATTS IN KANSAS CITY  
**WHB** AM FM  
DON DAVID, President  
JOHN F. SCHILLING, Gen. Mgr.  
Represented by  
**JOHN BLAIR & CO.**  
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

# XLing

## IN THE Pacific Northwest

Serving 3,835,800 people

• **WASHINGTON**

**KING** — Seattle  
**KXLE** — Ellensburg  
**KXLY** — Spokane

• **OREGON**

**KXL** — Portland

• **MONTANA**

**KXLF** — Butte  
**KXLJ** — Helena  
**KXLK** — Great Falls  
**KXLL** — Missoula  
**KXLQ** — Bozeman

**Pacific Northwest Broadcasters**

Sales Managers

**Wythe Walker Tracy Moore**

**EASTERN WESTERN**

tions (WIPR, WAPA, WIBS, WIAC, WKAQ, WNEL, and WEMB) and Mayaguez at the other end of the Island, with a population of 80,000, has five (WORA, WPR, WKJV, WAEL, and WECW). San Juan, Mayaguez, and other towns with stations are seldom linked by telephone lines since most sponsors feel land-line tariff is too high. WORA has its own relay station (others have, too) which is adequate in the daytime but not at night. A few advertisers now pay for lines but most still use transcriptions for nighttime broadcasting.

Many U.S. sponsors are found on PR stations. Ford and Firestone are important time buyers. Alka-Seltzer, which doesn't use sports at all in the States, is a consistent sponsor of important baseball and basketball games. On the days when important games are played, it's practically a holiday on the Island so Miles Laboratories finds that it pays to tell the Alka-Seltzer story to PR's sports audience. A local men's furnishing store, Suarez, now also uses sports on nine stations.

Red Seal Rice, a Louisiana product, sponsors *El Tremendo Hotel*, a 15-minute daily (12:45-1 p.m.) situation

comedy show. Its star, Diplo, has a greater following, considering the size of the population of the Island, than a Bob Hope or Jack Benny in the U.S. And it must be kept in mind that this is a daytime, not an evening program.

Hard liquor is not prohibited in Puerto broadcasting and it's an important industry among sponsors. As in most Spanish-speaking countries, Colgate-Palmolive-Peet, Sterling Drug, Vick Chemical, Pepsodent (Lever Brothers), and Standard Oil are important advertisers. Coca-Cola, Royal Crown, Seven-Up lead the soft-drink parade. Other important advertisers are P&G, Northcool (suits), Hotpoint, Libby's, 4711, Ruppert, and Sears.

Music is most important as a program form but soap opera is right behind tune airing. As indicated previously, sports get an amazing audience, many times what they do in the states.

There are still only 150,000 radio homes on the Island. That's changing rapidly because of the complete electrification of homes, even hovels. The \$10,000,000 Caonillas Dam has helped and it's only the start of the power plans of the government.

In terms of listeners, the 150,000 radio-set homes represent much more than they would in the United States. That's because it's estimated that at least three families listen to each set. The 450,000 families thus reached represent most of the Island's 2,400,000 population (450,000 families of five people each add up to 225,000,000).

Timebuying on the Island is a big job. There are many stations that appear to do an equal job—and which don't. It isn't always the "established" outlet that's best, either. It's amazing what the new blood is doing to stir up the old easy-going Latin tradition. It's even convincing some that the two-hour siesta time doesn't make sense on an island with a temperature range of from 62 to 94 degrees throughout the year. The average mean winter temperature is 73.4 degrees and the average mean in the summer is 78.9. No state in the Union can match this range. Only Rhode Island reports not having days that go higher than 100 degrees.

Puerto Rico is a promise. Its liberal government is also a threat. In order to lift the Island by its bootstraps, it may establish a government-subsidized economy that may well mean an end to free enterprise—in the U.S.

It can happen here as well as there.

\*\*\*

SPONSOR

For Profitable Results  
in the Mayaguez Area  
you've got to rely on

# WKJB

Proudly operating on its  
**NEW FREQUENCY**

## 710 kc.

with

# MORE POWER COVERAGE SERVICE

**RADIO STATION WKJB—Mayaguez, P. R.**

Owner—José Bechara, Jr.

Exclusive Representative in the U. S.

**CLARK-WANDLESS CO.**

205 East 42nd Street—New York 17, N. Y.

## NATIONAL RATINGS

(Continued from page 23)

"average audience" figure of 19.2 were used the Nielsen listening homes would have been 7,234,740 or not too far away from the U.S. Hooper figure.

High among radio's national rating problems is the fact that there are too many figures. There are three sets of Nielsen figures, *Nielsen Rating*, *Average Audience*, and *Total Audience*. There are *U.S. Hooperatings* and *Program Popularity Hooperatings*. The figure that makes a program or a network look best is used.

Misuse of ratings is not the fault of research services, for both go to great lengths to explain exactly what their figures mean. It does, however, make it easy to use printed media instead of broadcast advertising. Black and white delivers Audit Bureau of Circulation figures (ABC), not assorted circulation data. There are a number of research organizations that check on the impact of individual advertisements in publications, but most publications are sold on ABC circulation.

Cost-per-thousand figures are a determining factor in placing advertising. Unfortunately it's almost impossible for any research firm to compute them for radio. Nielsen does issue these figures but since most advertisers refuse to report the net cost of their programs, Nielsen is forced to rely upon unofficial sources which are frequently as much as 50% in variance with the truth. Thus since talent costs can be considerably higher than the cost of the time, NRI cost-per-thousand figures are at the best an approximation. Also since Nielsen must employ "gross time" costs and not the money really paid for time after dollar volume, frequency, and contiguous discounts are computed, NRI's cost-per-thousand may be fantastically off base. They are usually higher than the fact and sponsors can use the figures knowing they are getting more for their dollar than Nielsen reports. Nielsen no longer reports cost-per-thousand for individual programs in his "pocket piece." He does report, however, cost-per-thousand for program types.

Individual sponsors can compute their own cost-per-thousand figures but only after the fact. They know what time and talent is costing them. It must be kept in mind also that Nielsen size-of-audience figures are based upon the 1948 total radio homes figures of

37,623,000 and the current figure, just released by BMB and based upon *Sales Management* market information (see *Radio is getting bigger*, SPONSOR 23 May 1949), is 39,274,712. BMB's figure is as of 1 January 1949.

Both A. C. Nielsen and C. E. Hooper are honest. Both have a high degree of integrity. Competition between them has spurred both to do a better job. It's unfortunate that both in part seem to have selected the same job.

Measuring listening by Audimeters, whether they are of the type which re-

quires a Nielsen man to come to the home and collect and replace the tapes on which the use of the radio receiver has been recorded or of the type which permits the tape to be replaced (and mailed to Nielsen) by the home being sampled, must of necessity produce figures which are not the same as those delivered via the combination of a telephone coincidental and diaries—the latter being the way U.S. Hooperatings are produced.

It would likewise be true that figures produced by CBS's projected

## *How to be in good company in Puerto Rico*

It takes a combination of good programming, outstanding service, and thorough coverage to attract and hold such blue-ribbon advertisers as Standard Oil Company, Colgate-Palmolive-Peet, Procter & Gamble, Kraft, Borden Company, Goodyear Tire & Rubber, Frigidaire, International Harvester, A. Sagner & Son (Northcool Clothing), Singer Sewing Machine Company, Standard Brands, Lever Brothers, American Home Products, Coca-Cola, Swift, Buick, and Chevrolet.

All these, and many more, have used WAPA profitably during the past twelve months.

For first-hand information on the Voice of the Caribbean ask any Paul H. Raymer man.

# **WAPA San Juan, Puerto Rico**

## **10,000 watts on 680 kilocycles**

owner, JOSE RAMON QUINONES • general manager, HARWOOD HULL, JR.



radar method of measuring listening would be different than Nielsen's or Hooper's. All radio listening data are akin to readership figures rather than circulation, and thus far no two readership surveys have come up with identical figures, or even like rank-order figures.

Nielsen's is a "fixed" sample operation. Hooper's ratings are produced on a random basis. Both forms of research have their advocates. Unless an optimum sample is used in both cases no 100% correlation can be ex-

pected between them. The costs of an optimum sample in either case would be beyond the financial resources of radio and advertising.

A big problem broadcast advertising faces is the cost of radio research. Since America operates on a free-enterprise basis, both Hooper and Nielsen have the right to develop research methods which they feel are correct. It's up to the industry to decide which to purchase and use. For certain non-national purposes, Hooper's telephone coincidental is an ideal tool. It is not

feasible for instance to install enough Audimeters in most towns to give market-by-market information. The exceptions are New York, Cincinnati, Chicago, the West Coast and a few other areas. The telephone coincidental method however permits an inexpensive operation for city reports. (SPONSOR will report on *City Radio Research* in a forthcoming issue.)

Radio listening habits are said to change slowly. Generally, they do. On the other hand, they can and do change frequently overnight. An advertiser cannot worry about general trends. He is concerned primarily with his own vehicle. Nielsen may report that the average mystery drama delivers 445 homes per dollar but if a sponsor's program is low show on the rating pole he's getting, according to Nielsen, only 301 homes per dollar. If this happens to be tops, he's getting 630 homes per dollar or more than twice what the low mystery is delivering. "Averages" and "trends" have a way of misleading advertisers.

Hooperatings succeeded CAB's Crossley ratings because they were more accurate, had comparability, and were less expensive. There were other reasons but these three are the basic ones. The telephone coincidental method is still the quickest (with the exception of Sindlinger's Radox system\*), has the broadcast telephone base, and continues to be the least expensive nose-counting method in broadcast advertising. It's primarily a big market form of radio research. As a thermometer to indicate the health of a broadcast program it is excellent. It is not a diagnostic research instrument. The Nielsen Radio Index is not fast moving (there are promises that this will be corrected). It can however localize a complaint. It can tell a sponsor if he's losing his audience during his program—or whether the previous program just isn't delivering an audience to his show. Audience turnover figures are available. Advertisers can discover quickly whether or not it's competition that's hurting a program, or whether the audience just turns off its sets. Program audience by city size, income groups, etc., are all part of NRI service.

There's too little use of this information just as there is too little use of most of the Hooperating services. Most advertising managers claim that they

\*Thus far used only in Philadelphia.

## MAKE YOUR

# Advertising Produce in Puerto Rico!

Puerto Rico is an ever expanding market for your product. Purchases from the continental United States amounted to \$337,300,000 in the fiscal year ended June 30, 1948—a record high.

The key to maximum results in your Puerto Rican advertising is a trained team of agency specialists. We KNOW Puerto Rico . . . we are producing for satisfied clients the combination of alert advertising and aggressive merchandising that increases sales.

The practical advantages of this complete service can be yours at no premium. More information about Puerto Rico, U.S.A., and our facilities, is yours for the asking.



**NATIONAL EXPORT ADVERTISING SERVICE, INC.**

CHRYSLER BUILDING—NEW YORK

**PUBLICIDAD BADILLO, INC.**

PLAZA DE COLON—SAN JUAN

just haven't the man-hours in their departments to analyze one-tenth of the radio research data which they buy. They realize that agencies haven't the man-power for this purpose either. Nielsen has for a number of years taken his figures on a tour of subscribers to explain what they forecast. Recently Hooper has decided that agency and advertiser presentations on what Hooper information is all about is necessary and a Cook's tour of Hooperatings will be presented to subscribers, just as they have been presented by NRI.

The latest problem on the national rating scene is television. It's expected that NRI will adjust its sample regularly so that the number of TV homes in its 1500 panel will be in proportion with their incidence in the entire United States. NRI has made no announcement of a national TV rating service but has stated that it expects to be making a TV report for New York this year.

Hooper on the other hand has announced a projectable U.S. telerating report starting sometime this month (June). A national report for TV, if based upon unadjusted coincidental telephone home coverage, could give a

distorted picture of the relative impact of radio and TV, to the detriment of aural broadcasting. There are more TV sets in telephone homes than there are in non-telephone homes and thus an inflated picture of who is viewing could result from an unadjusted telephone report. This is a problem being worked upon currently by the Hooper organization. Its TV ratings (unlike its *Program Popularity Hooperatings* are designed to be projectable (they can be since Hooper is servicing, in one way or another, practically every city with a visual broadcasting station.

Because there are millions invested in broadcasting now, what was good enough research a decade or more ago is not satisfactory today. An unadjusted telephone report is not acceptable now for most researchers.

It has taken radio over 27 years to produce even a partially satisfactory projectable rating service. Television must start with the equivalent service or else distort both its own and radio's current potential.

The best advice that research authorities have for advertisers is very simple—"don't accept any rating figures unless you know exactly what they mean." \* \* \*



# 14.3 Hooper rating on WHAM ROCHESTER, N. Y.

## "WHO'S TALKING?"

Listeners actually hear  
Celebrities give clues about themselves

plus A MERCHANDISING "HOOK" THAT  
GUARANTEES TRAFFIC TO THE SPONSOR

Now available in a few markets — Wire or Phone

**HAL TATE RADIO PRODUCTIONS**

192 N. CLARK STREET • CHICAGO 1, ILL. • Phone RAndolph 6-6650

**LOCAL  
PROGRAMS  
THAT**

*Click!*

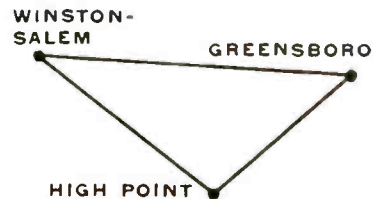
- BOW-TIES AND BOW-KAYS
- MUSIC FOR THE MRS.
- PIEDMONT FARM PROGRAM

**Plus NBC'S  
PARADE OF STAR  
NETWORK SHOWS**

**ALL ON WSJS AM-FM**

**THE STATIONS WHICH  
SATURATE**

**NORTH CAROLINA'S  
GOLDEN TRIANGLE**



**No. 1 MARKET  
IN THE  
SOUTH'S No. 1 STATE**

**WSJS**  
AM WINSTON-SALEM FM  
THE JOURNAL-SENTINEL STATIONS

**NBC  
AFFILIATE**  
Represented by  
**HEADLEY-REED COMPANY**



### Waltham gets the facts

Broadcast advertising is seldom afforded an opportunity to tell its story as a medium. Even when it is extended the invitation, there's usually no group available, willing, and able to sell the medium.

It is noteworthy, then, that the National Association of Radio Station Representatives was given an audience by the Waltham Watch trustees, and that NARSR made a comprehensive presentation on the effectiveness of selective radio as a watch-selling medium. It was not a presentation for one station, or a group of stations. The trustees heard the story of how broadcast advertising has built at least two great watch firms and contributed to their continuing success. It was a facts-and-figures presentation.

It marked the first time that a group in radio has ever made a direct pitch for business for the medium. The story of broadcast advertising has

to be told, and told competitively. The honeymoon is over. It's well that NARSR is available for the job.

### "Nothing to fear . . ."

Few who lived through the thirties will ever forget the words of FDR which started the nation in its upward fight from its greatest depression—"We have nothing to fear but fear itself."

They were spoken over the air during Roosevelt's first inaugural address. These words need to be spoken on the air again—before the U.S. has to take heroic measures to fight another post-war recession. The public is not spending a normal percentage of its income. Fear of another period during which jobs will be scarce and money tight is forcing incomes into savings banks and no-risk investments.

SPONSOR is making the suggestion to stations and advertisers to allocate some of their time to spreading the word that "now is the time to buy," along with other appeals that will clear the haze that's stopping normal purchases.

It's not only the consumer who is looking at his dollar thrice before spending, but the retailer also. Because business isn't walking into stores, merchants all over the U.S. are crying the blues. They have to be re-educated to the fact that selling is a profession which must be practiced to be effective.

That, too, broadcasting can do. As sponsor's representatives travel the country they are spreading the word that airtime can be an important antidote for what ails the country. Station breaks can be used for good business news. Announcements can be used to

inspire the desire in listeners to own new things. The fact that millions have more money in the bank than ever before in the history of the U.S. will be emphasized. That's because each saver feels that he's one of the few who are putting money by for a rainy day. When it becomes known that the "few" are really millions, some of the idle dollars may go back to work.

Once money goes back to work—and merchants realize that they have to fight for business—conditions should change. Here's an opportunity for broadcast advertising to sell a big idea via its own medium.

### Too many words

The Standards of Practice of the National Association of Broadcasting are not only impotent but also are chasing business off the air. Local and regional advertisers all over the country have been convinced by non-radio interests that the code cuts commercial time down to a level where they can't use broadcast advertising effectively.

Unfortunately, the code is not being lived up to. It is being honored in the breach rather than in the observance. Even were it the law of broadcasting it would not make the use of radio ineffectual, it would merely call upon advertisers to do a better broadcast selling job.

An advertiser has only to check upon the number of words he can use on the air and contrast that with the number of printed words he can hope will be read, to find out that he has plenty of wordage time for selling on the air, with or without a code.

Too many words on the air—or in printed advertising chases customers: it doesn't sell them.

## Applause

### CBS practices what it preaches

The Columbia Broadcasting System has consistently done the best promotional job in radio. Even when NBC had the major share of the glamor stars and programs, it was CBS that outstandingly used both airtime and printed media to sell itself to listeners and advertisers.

When the subject came up for discussion, most advertising men felt it

was because it was the second and not the first network that forced CBS to its promotional heights. Current events are proving that this isn't so. CBS is still leading the parade promotionally. Despite its star-studded schedule, Columbia is using every medium to reach both the listener and the advertiser. Its copy is adroitly written, with well-turned phrases that delight creative copy men. Its layouts are imaginative, follow no set pattern, and frequently

break with all advertising tradition. Its typography is an example for all who are perfectionists.

CBS is not only an advertising medium, but it believes in advertising. Its advertising down through the years hasn't just been an attempt to reach the top, it has been because CBS believes in advertising and proves it.

It's amazing how many advertising men and media default when it comes to believing in their craft.



KMBC KFRM

# HEART BEATS



Kansas City, Missouri

*from the Heart of America*

Trade Paper Edition

## KMBC-KFRM First In New Survey

### "The Team" Ranks First in Public Service Programs in Conlan Study

Again, The KMBC-KFRM Team has won top honors in a big, important survey; this time a personal interview survey of the "aided recall" type.

Final report of the Conlan Study was issued in April, 1949. The survey was made at the Kansas State Fair, and the American Royal Livestock and Horse Show last fall, and was limited to residents on the farm and in small towns of less than 2,500 population. It included 1,223 interviews from 150 counties within The KMBC-KFRM Team's primary coverage area.

Interview results from each county were weighted to give each county its true relative importance according to its number of radio families.

Experienced interviewers asked six major questions: First, "What Radio Stations do you listen to regularly?" Response showed The Team far out in front among all broadcasters in the huge Kansas City Primary Trade area.

Second: "What Radio Farm editors and Market reporters do you listen to regularly?" The Team's Phil Evans and Bob Riley were far in the lead. Ken Parsons, although then a relatively new air name, ranked fifth.

Third: "What Radio Stations do you listen to for News?" The KMBC-KFRM Team led all Kansas City broadcasters!

Fourth: "What Radio Stations do you listen to for Market reports?" The Team led in number of mentions to this question by 60 per cent over the second-place station.

Fifth: "What Radio Stations do you listen to for other Farm programs?" The Team had four times more mentions than the second ranking station.

Sixth: "What Radio Stations do you listen to for Women's homemaking programs?" The Team received

twice as many mentions as the second place station.

The KMBC-KFRM Team not only has top listener preference in the area it serves, but provides advertisers with the most economical circulation in the \$4,739,317,000 Kansas City Primary Trade territory.

Only The Team provides "one broadcaster" coverage of this huge area which encompasses western Missouri, all of Kansas, and portions of adjacent states—3,970,100 people within The Team's half-millivolt contours! This wide coverage, also the remarkably wide-spread sampling in this survey, are dramatically shown in the map on this page.

Interested parties are invited to study this and other KMBC-KFRM surveys. Simply call any Free & Peters "Colonel" or KMBC-KFRM man!

### KMBC-KFRM FEATURES SKILLED AND VETERAN NEWS STAFF

"To keep in touch with the times—keep tuned to KMBC" became a news by-word many years ago in the minds of radio listeners in the Kansas City area, when KMBC pioneered newscasting.

The KMBC-KFRM Team's News staff, greatest among Kansas City broadcasters, has a combined total of 76 years news experience. The six full-time veteran journalists are experts in compiling, editing and writing newscasts that are tailored to Heart of America listeners.

Under the direction of Erle Smith, 14 years as managing editor at KMBC, the staff presents 19 daily newscasts on the two stations, all specially prepared and up-to-the-minute on local, regional, national and world happenings. Supplementing the battery of teletypes, members of the staff cover regular news runs, in addition to their broadcasts. Special correspondents in many communities throughout the Kansas City Trade area provide local

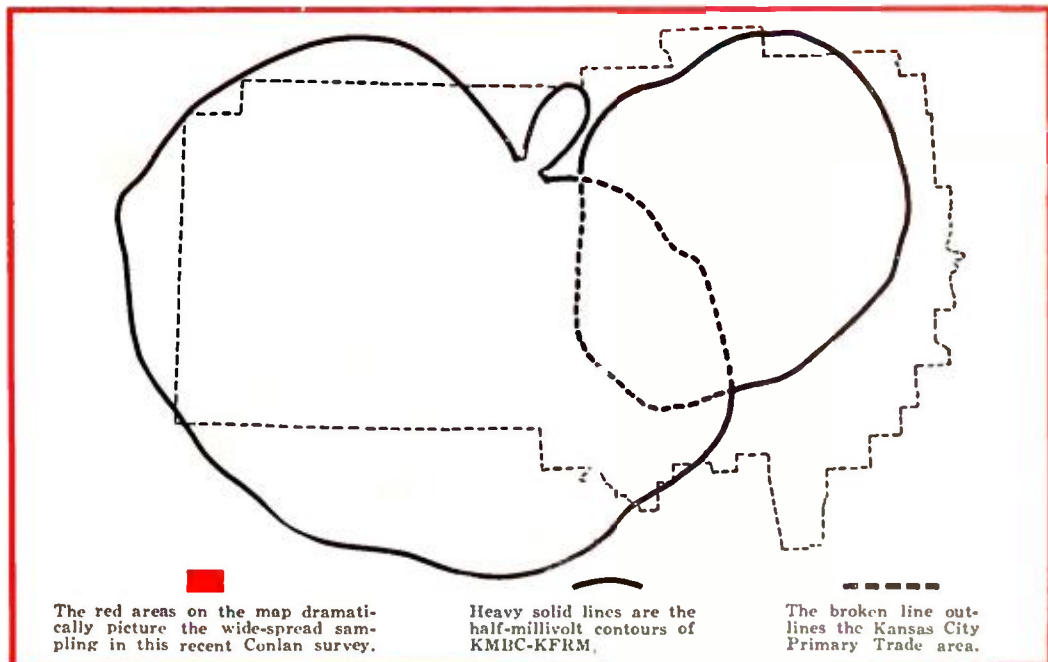
coverage for "hometown headlines."

In addition, The Team is the only Kansas City broadcaster with a Washington correspondent. He is Walter Cronkite, famous United Press European correspondent who covered the Nuremberg trials and last year returned from Moscow. Cronkite daily telephones material of interest and importance to the Kansas City Trade area, also records three weekly quarter-hour reports—including interviews with Senators and Congressmen and "VIP" from the Kansas City Trade area.

Oldest continuous sponsor of KMBC newscasts (also on KFRM) is Phillips Petroleum. Other nationally known news sponsors include Studebaker, Metropolitan Life, Procter & Gamble, National Biscuit, Mid-Continent Petroleum, Peter Paul confections and others.

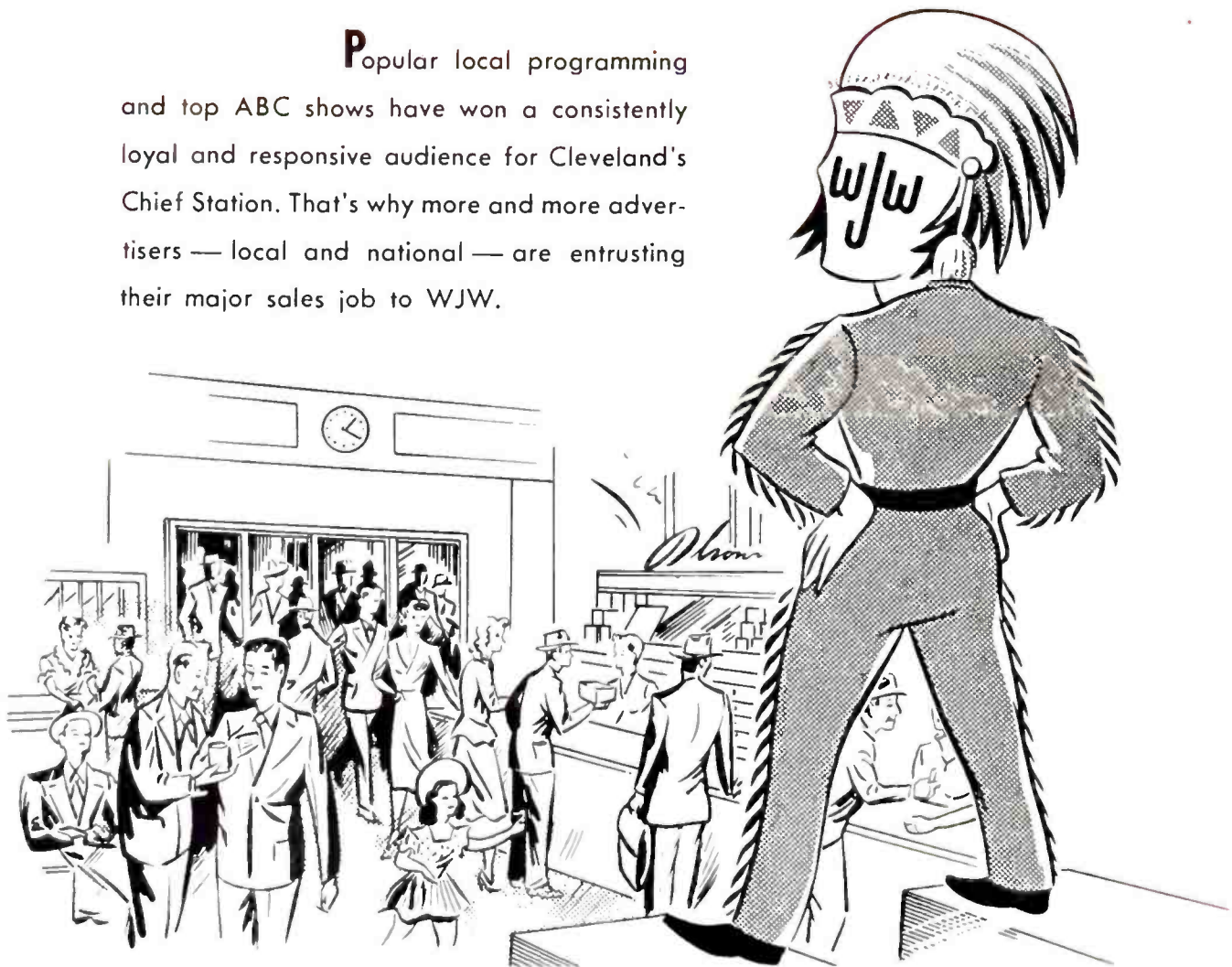


ERLE SMITH  
News Director

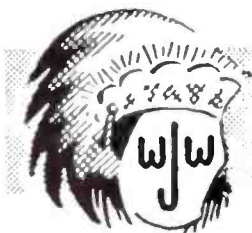


# Cleveland's Shopper-Stopper

Popular local programming and top ABC shows have won a consistently loyal and responsive audience for Cleveland's Chief Station. That's why more and more advertisers — local and national — are entrusting their major sales job to WJW.



BILL O'NEIL, President



BASIC  
ABC Network

# WJW

CLEVELAND

850 KC  
5000 Watts

REPRESENTED NATIONALLY BY HEADLEY-REED COMPANY